

# **BBC Handbook 1977**

**Incorporating the  
Annual Report and  
Accounts 1975-76**



## BBC Handbook 1977

The Wrekin uhf television transmitting station  
(see page 68)





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**incorporating the  
Annual Report and  
Accounts 1975-76**

**British Broadcasting Corporation**

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# Contents

Foreword *Sir Michael Swann*

## Part one Annual Report and Accounts 1975-76

Introductory 11

Programmes 18

Television 18

Radio 24

Party political broadcasts and broadcasts  
by Members of Parliament 31

News 32

Religious broadcasting 34

Educational broadcasting 36

Northern Ireland 41

English regional broadcasting 42

*Network production centres* 42

*The English television regions* 46

Appeals for charity 46

Audience reaction 47

BBC Programmes Complaints Commission  
49

External broadcasting 51

Engineering 68

Personnel 75

Advisory bodies 80

Publications and Enterprises 86

Finance: Balance Sheet and Accounts 90

Annual Report of the Broadcasting Council  
for Scotland 103

Annual Report of the Broadcasting Council  
for Wales 109

Appendices 114

I *Hours of output: television* 115

*Hours of output: radio* 116

II *Programme analysis television networks*  
117

*Programme analysis radio networks* 118

III *School broadcasting* 119

IV *Hours of broadcasting in the External  
Services* 122

V *Rebroadcasts of External Services* 123

## Part two Programme review

Television 131

Network radio 156

Local radio 166

Scotland 168

Wales 172

Northern Ireland 175

English regional broadcasting 178

*English television regions* 178

*Network production centres* 180

Religious broadcasts 187

World Service 189

## Part three Reference

### The broadcasting services 195

The Television Service 195

BBC radio 199

*Network radio* 199

*Local radio* 201

Northern Ireland 202

Scotland 203

Wales 204

The English regions 205

The External Services 206

News and current affairs 214

Political and parliamentary broadcasting 215

Music 218

*BBC orchestras, choirs and conductors* 220

Educational broadcasting 221

Religious broadcasting 223

### Engineering and technical 225

Engineering Division 225

Digital systems 226

Motoring information service 227

Frequency allocations 228

How to get good reception 228

Transmitting stations and coverage maps  
231

*625-line television* 232

*405-line television* 244

*Vhf radio* 251

*Vhf stereophonic radio* 259

*Lf and mf radio* 260

*Local radio* 262

### Constitutional 269

The Constitution of the BBC 269

Broadcasting and advisory councils 273

Constitutional documents 274

Royal Charter 276

Licence and agreement 285

### General information 293

The BBC and the public 293

*Audience research* 293

*Getting in touch with the BBC* 294

Writing to the BBC, record requests, auditions,  
submission of scripts and scores, tickets for  
BBC shows, visits to BBC premises, SOS  
messages, appeals for charity.

*Open Door programmes* 297

*Publicity and press offices* 297

*BBC Programmes Complaints Commission*  
297

*Licences and licence fees* 299

Sales and services 301

*BBC Publications* 301

*BBC Enterprises* 302

*CEEFAX* 304

*BBC Libraries* 305

*BBC Radiophonic Workshop* 309

*International relations* 309

*Weather forecasts* 310

*Greenwich Time Signal* 312

Staff and administration 312

*Staff recruitment* 312

*Programme contracts* 313

*Copyright* 314

*Organisation charts* 315

Names and addresses 319

*List of senior staff* 319

*BBC addresses* 322

*BBC representatives overseas* 324

*BBC news offices overseas* 324

*Membership of the BBC's advisory councils  
and committees* 326

Bibliography 333

*Some books on British broadcasting* 333

*Reith Lectures* 336

*Some BBC dates* 337

**Index** 341

# Foreword

## Sir Michael Swann

*Chairman of the BBC*

The BBC, like the rest of the country, has had to economise throughout the last year. Some of this will have been evident to our viewers and listeners – a reduction in the hours of broadcasting and a slowing down of our regional development. But most of the economies have been achieved behind the scenes and out of sight. Despite the lack of money we have fought to maintain the quality of our programmes by determined efforts to increase our efficiency – efforts to which everyone in the Corporation has contributed.

Next year is not likely to be any easier for us than 1976. Though we have kept going on licence fees that have risen by less than almost anything else, we cannot survive much longer without an increase.

The report of the Annan Committee will also be published quite soon, and its conclusions are bound to weigh heavily with the Government in deciding on the BBC's future. It is never a comfortable business being publicly scrutinised. Nevertheless, it is a measure of the significance society attaches to broadcasting and the broadcasters, and a necessary part of what is nowadays called accountability. No doubt the Report will pronounce on our weaknesses. But it must surely also endorse our strengths, which I believe are many. And if I am not much mistaken, the latter will outweigh the former, in the eyes of most people. I believe therefore that we can look ahead with confidence.



## Part one

# Annual Report & Accounts

of the British Broadcasting Corporation  
for the year 1975-76  
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

<b>Membership as at 31 March 1976</b>	<i>Appointed</i>
Sir Michael Swann, FRS <i>Chairman</i>	1.1.73
The Hon. Mark Bonham Carter <i>Vice-Chairman</i>	26.6.75
Lady Avonside, OBE <i>National Governor for Scotland</i>	1.5.71
Dr Glyn Tegai Hughes <i>National Governor for Wales</i>	1.11.71
Bill O'Hara, Esq. <i>National Governor for Northern Ireland</i>	25.10.73
Lord Allan of Kilmahew, DSO, OBE, RD	1.7.71
Roy Fuller, Esq., CBE	1.1.72
Tony Morgan, Esq.	1.1.72
George Howard, Esq., DL	15.2.72
Lord Feather	25.5.73
Lord Greenhill of Harrow, GCMG, OBE	8.11.73
Mrs Stella Clarke	1.2.74

### Note:

Lord Feather died on 28 July 1976

Lady Avonside retired on 30 April 1976

Professor Alan Thompson was appointed to be  
National Governor for Scotland on 1 May 1976

Lord Allan retired on 30 June 1976

Mr. Philip Chappell was appointed to be a  
Governor on 24 July 1976

# Introductory

We must begin with inflation. It menaces not merely any development of the BBC's services, of which the extension of uhf transmitter coverage is a prime example, but it will force further reductions in the output of programmes. It has already forced us to alter the financial strategy adopted after the licence-fee settlement in early 1975. At that time, after making certain cuts, it seemed that we could reach the end of March 1977 with a deficit no greater than the limit of the temporary borrowing powers provided in the Charter, that is, £10 million. All the savings targets set then were reached and even exceeded. Unhappily, it became clear to us that the financial climate was deteriorating sharply. Inflation was continuing, affecting the willingness or ability of viewers to equip themselves with colour television and so increase the BBC's revenue from colour television licences. Moreover, to cover its own mounting expenses, the Post Office raised its charges for collecting the licence-fee. With the remaining share of the licence-fee buying less and less, we recognised that it would be necessary to draw upon the £20 million available under the Charter for borrowing for capital purposes. Even then, if we were to remain certain of remaining within the total borrowing limit of £30 million, it was necessary to impose new cuts amounting to £10 million. With the cuts, we were reasonably confident that the deficit could be held at the new figure, given an improvement in the country's economic state and, in particular, continuing success for the Government's counter-inflation policy.

For an organisation which had only in recent years exercised any of its borrowing powers and never before even considered the possibility of exercising them to their full extent, the prospect was depressing. Not

merely does the existence of a substantial deficit put the BBC's independence at some risk, but the high cost of borrowing diverts money which would otherwise be spent on programmes. Unlike a commercial organisation, the BBC sees no return from borrowing in the shape of increased sales and profits. It is true that borrowing in order to build transmitters increases the number of potential licence-holders, but the rising cost per household served as transmitters are built in more and more thinly-populated areas sets very real limits to the value obtained from this form of investment.

Use of the borrowing powers was therefore only to be considered in a situation where the alternatives included swingeing cuts in programme output which, quite apart from their consequences for the audience, would directly affect the employment of writers, artists and staff. In deciding to make use of the borrowing powers, we knew, moreover, that these would not carry the BBC much beyond the end of March, 1977, the minimum period prescribed for the present licence-fee by the Home Secretary when he announced the settlement in January 1975. We have, therefore, been preparing to state our case to the Government for an increase in 1977. It has to be said that, without inflation, we should not have needed to make that case at all. In real terms, the cost of the BBC's services has, in recent years, been falling regularly. To that consequence of the BBC's efficiency in its use of its resources must be added the expected annual growth in colour television licences. Taking these factors together, and if it were possible to assume the absence of inflation, no increase in the present fee would be needed for about 10 years. That may be small comfort to the licence-payer struggling with the effects of inflation, but

it may serve to put discussion of the licence fee as the basis of the BBC's finances into a different perspective.

In making cuts, we have tried to minimise the effects on programmes as they are seen or heard. Programme budgets have been tightened, but it has been a matter of pride among programme-makers that relatively few signs of the constraints should be apparent to the audience. Some signs, of course, are not to be concealed. The Television Service, for instance, has been forced to carry a greater proportion of repeat showings than it would have wished. Outside the immediate business of programme-making, the sustaining services have borne a considerable measure of cuts and are being further examined by a committee of senior programme-makers to ensure the strictest relationship between programme-needs and the services available to meet them. Organisations of any size tend to breed allegations of extravagance and in the BBC's case one taxi-load of spiders gives apparent substance to a score of myths. The vulnerability of the BBC to charges of this sort, however, only sharpens our determination that the charges should be refuted.

We have had to confront a cheerless financial situation, but we ought to record our particular pleasure at the successes of BBC Enterprises and BBC Publications. Publications gross sales were £19 million with net profits before tax of £1½ million, after a small loss in each of the two previous years. Sales of BBC programmes in which the BBC had a profit stake, sales of records and merchandising throughout the world reached £8½ million and yielded a pre-tax profit for Enterprises of £1¼ million. Some of the sales were of programmes co-produced with overseas broadcasters and other organisations; and their investment in new programme production during the year amounted to £1¼ million. Meanwhile, the earnings of *English by radio* courses and of the Transcription Service helped to supplement the Grant-in-aid for the External Services.

During the year, the BBC gave evidence, both written and oral, to the Committee on the Future of Broadcasting, sitting under the

chairmanship of Lord Annan. In one of its memoranda, *Broadcasting in the Eighties and Nineties*, the BBC offered a view of the role of public service broadcasting in the future. Apart from the extension of uhf transmitter coverage, to which we referred in our opening paragraph and which would bring the existing television services within reach of all communities with more than 500 people the BBC saw only one significant area for development in the period covered by the memorandum. That was, the enlargement of the existing radio services for audiences in Scotland, Wales and Northern Ireland, complemented by a greater emphasis on programmes for English audiences and the completion of the local radio service limited at present to some 20 stations in England. The memorandum saw the BBC playing a part in the programme-making for a fourth television channel intended mainly for minority viewing and for a fourth vhf radio channel run on similar lines. However, while suggesting that the BBC might be able to contribute to the pioneering stages of a local television service, the memorandum stated the BBC's firm view that it did not wish to operate a service comparable to that which it operates in local radio.

The significance of that statement in the memorandum escaped most of those who commented upon it when the document was published. It marked the end of a period of more than 50 years in which the BBC had undergone a sustained series of expansions. Now the BBC had said that it had reached a point where further expansion in the foreseeable future was not among its aspirations, and in fact the number of staff employed by the BBC fell after many years of growth. It is true that inflation might have brought us to the same point for different reasons, but the present balance between network, regional and community programmes seemed, with the limited extensions already described and the restoration of cuts made in recent years, to offer a service sufficiently comprehensive to ensure a fair return for licence-payers with a variety of tastes and interests.

An organisation accustomed to expansion faces particular problems when it is compelled

to stand still or even to accept a degree of contraction, not least because reductions in the numbers of staff inevitably mean a reduction in the service. The assumptions upon which many of its policies, particularly those affecting staff, have rested come into question. As Governors, therefore, we have been concerning ourselves in the formulation by the Director-General and the staff of policies to meet these new conditions. Standstill or contraction brings its special difficulties, but they have been compounded by the difficulties induced by the effects of the counter-inflation policy. In the BBC's case, one large group of staff received a substantial pay award before the counter-inflation measures came into effect, while another felt the full rigour of the measures. As is said later in this Report, in the chapter on personnel matters, it is the Board's intention to do what it can to correct the anomalies thus created as and when the incomes policy allows. We are also aware of the effects upon the BBC's competitive position which flowed from increases given to the staffs of Independent Broadcasting immediately before the imposition of pay restraint in 1975.

We took some comfort earlier in this Report from the profitability of BBC Enterprises and BBC Publications. We also take comfort from the development of CEEFAX to a fully operational stage, with the prospect of an additional service on BBC-2. There are signs that manufacturers and potential users of CEEFAX are growing in confidence about its future. We were encouraged by the declaration made by Sir Arnold Weinstock that CEEFAX was one British invention which was going to succeed. We share his determination. It is our hope that the device will not simply make money for manufacturers, whether at home or in export markets, but that it will provide a valued service for viewers possibly in return for a supplementary licence fee.

In the development of CEEFAX, BBC engineers have been following a familiar route, even if it has been better-publicised on this occasion. For many years their skill and inventiveness have saved the BBC significant sums of money. In some cases the BBC has

been able to reap the benefits itself. In others it has been able to make profitable sales of information to manufacturers.

BBC engineers were among the British delegation at the International Telecommunication Union's meetings in Geneva in October 1975. These discussions formed the second part of a conference to produce a new plan for broadcasting from November 1978 in the low and medium frequency bands. The outcome of the conference has been, frankly, a disappointment to us. The interference which some listeners to the BBC's medium-wave services experience after dark is likely to increase. Similarly, it is likely that the effectiveness of some of the medium frequencies used by the External Services will be diminished. It is at least some small consolation, however, that low frequency coverage in Scotland may become better. The BBC will be trying to make the best of the frequencies allocated to it in the future and it has put a set of proposals to the Home Office for consideration. If implemented, these could produce improvements to listening in both Scotland and Wales.

To some extent, both countries, like Northern Ireland and the English Regions, have been sheltered from the sharpest impact of the economy cuts which we have had to make. It has been the policy of the Board in recent years to bring about a greater deployment of resources outside London in the hope of increasing the reflection in programmes of life around the country. Although some delays have been inevitable, some progress can nevertheless be reported. In March 1976, for instance, broadcasting began from Radio Highland at Inverness. It will eventually serve some 200,000 people in the North and West of Scotland, as well as contributing to the general Scottish output. The value of the new station will also be seen as a source for news for the national networks.

An experiment of a different kind took place during the year at Barrow-in-Furness. The object was to test the viability of a local radio station serving a community relatively much smaller than those so far served by BBC local radio. It was conducted for two weeks on closed circuit and some useful lessons were

learned. There seemed little doubt that it would be possible to run such small-scale stations for a minimum of two hours a day, letting them rely upon a neighbouring larger station or on the networks for the rest of the time. It may be remembered that the Committee on Broadcasting Coverage recommended that up to 12 such stations might be introduced experimentally. A related experiment, however, did not get so far. As part of its interest in pioneering local television, which we have already mentioned, the BBC sought permission to broadcast for three weeks from a centre in Stoke-on-Trent, drawing on the news gathering resources of the local radio station operating there. The experiment would have taken place in the early part of 1976, but it had to be cancelled when no money could be spared to support it.

In times of financial stringency, we knew that the External Services, financed by Government grant-in-aid, could not escape cuts. At one time, it seemed that the cuts proposed by the Government would be very severe indeed. The reality turned out to be less harsh, but its effects were severe nonetheless. The Arabic, French, German, Chinese, Bulgarian, and Romanian services have all had to curtail their broadcasting hours, while the Sinhala service to Sri Lanka has disappeared completely. There have been other cuts, less obtrusive as far as the audience is concerned, but nevertheless real and imposing additional strains on staff already hard pressed. Restrictions on capital spending, which have affected transmitter modernisation plans in Britain and overseas, have harmed the relative effectiveness of the External Services when many of their foreign rivals have been able to increase both the number and the power of their transmitters. The Board was particularly glad to receive a paper from Gerard Mansell, the Managing Director of External Broadcasting, in which he set out the case for this country's continued involvement in broadcasting on an international scale. It was a case which, from time to time during the year, was supported eloquently, and sometimes poignantly, by the testimony of listeners in countries where listening remains an act of courage.

The chapter on the External Services later in this Report refers to criticisms made of the Portuguese Service in the summer of 1975. It was a matter on which we kept ourselves closely informed and over which the Chairman became involved in correspondence with Members of Parliament and others. We were satisfied with the steps taken to prevent similar situations arising in the future.

We were glad that the BBC was able to take part in the experimental broadcasts in radio from Parliament. MPs have now endorsed the generally held view that the direct relays and edited extracts, nationally, regionally and locally, were a success and conveyed an impression of the Commons at work which could not have been given in any other way. To have heard the Foreign Secretary making a major statement about the fate of a British citizen held by the Ugandan authorities and to have listened to the responses of his Parliamentary colleagues was a remarkable experience for many listeners. We hope that it will not be very long before regular transmissions can begin on radio, with the enrichment that they can bring to the BBC's programmes nationally, and perhaps even more strongly locally. Many Members of Parliament have already said how valuable they have found local radio to be as a link between themselves and their constituents.

A major event which gave rise to some concern in advance was the Referendum in June 1975 on British entry into the European Economic Community. The problems which it presented to news and current affairs staff were new. The usual party divisions no longer held good and politicians from opposing groups made common cause either for or against the Market. It was, as far as broadcasting by the BBC was concerned, a successful operation. Although there were some differences of view between the BBC and the two sides during the campaign, we were glad later to be told of the satisfaction felt about the fairness of our treatment in both camps. A great deal of careful planning and thought went into the preparations for covering the event and it was satisfactory that the results should have been so well received by the



audience as well as those more directly involved in fighting the campaign.

News and current affairs took up a good deal of the Board's time during the past year. Throughout much of the 12 months, a debate was going on inside and outside the BBC about the nature of broadcast journalism. The debate was given a powerful, if contentious, stimulus by the publication in *The Times* of parts of a paper written by Peter Jay and John Birt on the subject. The rest of the paper, with or without the consent of its authors, also received a good deal of circulation, with the result that their thesis became widely known if not so widely accepted. The thesis was that there existed on television a 'bias against understanding'. Although there were many good arguments against the remedies which they proposed, the arguments against their diagnosis were more evenly matched. Inevitably, in such a context, the question of news values was also brought up and discussed within the BBC both within the Board and among the professional staff. The Board held two meetings with a group of senior radio and television staff working in this area, and, later, the subject was developed in a paper for the General Advisory Council of the BBC. We asked the Director-General to revise the first draft of the paper when it came to the Board in order that it might take fuller account of the anxieties which had been expressed about news and current affairs programmes by members of the public. Following the Council's discussion, the paper was published.\*

The exchanges on this subject provided a good example of the Board challenging, as its role of trustee of the national interest in broadcasting requires it to do, the assumptions of the professionals. Both news and current affairs programmes rest upon an accumulation of expertise, tradition, and expectations which from time to time it is useful to subject to the kind of scrutiny which they received on this occasion.

In the context of the discussions about news and current affairs, it is not perhaps surprising that there should have been some reactions

\**The Task of Broadcasting News: A Study for the BBC General Advisory Council* published in June 1976.

of suspicion, both within and outside the BBC, to the first moves towards the establishment of some advisory machinery in our coverage of industrial affairs. At their most lurid, the suspicions reflected a feeling that the BBC was about to invite the representatives of industry and the unions to act as censors of an important part of the BBC output. That was never our intention. Nor do we think that such representatives would have wished to serve in that capacity. We were, however, concerned at a volume of criticism directed at the BBC from both sides of industry that we failed to report adequately on industrial affairs. In one form, the criticisms suggested that we favoured consumers at the expense of producers. In another, that we reflected industry only in its moments of conflict and not in the far more numerous moments when it was operating smoothly. We were accused of showing unions only as disturbers of a peaceful situation and management only as unconsidering profit-seekers exploiting employees and public whenever opportunity presented. We recognised that somewhere between the extremes of the criticisms directed at us there remained a certain truthfulness which perhaps, at its most innocuous, reflected national attitudes towards industry and those who in practice produce the nation's wealth. During the year under review, therefore, we began to explore how we might bring programme-makers into a fresh relationship with the spokesmen of both sides of industry and of consumers. By the time this Report is made public, we hope that we may have been able to announce the results of our explorations in what we recognise is a very sensitive area strewn with explosive possibilities.

In two other areas, the Board exercised its trustee role similarly. We were concerned at one time about the extent to which bad language was finding its way into programmes where, on any reasonable grounds, it had no place to be. We knew from the correspondence which reached us and from our own observations, as well as from the feelings of some of us as individual members of the public, that bad language can cause a degree of offence to some people which wholly removes their

pleasure from listening or viewing. It is, therefore, important that such offence should not be provoked needlessly, despite the greater acceptance by large numbers of people especially many of the young, of bad language as an element in everyday speech. We thought that the time had come to say as much to television and radio producers and so we did. That there is something of a pendulum effect in these matters may be shown by the fact that as we were expressing our views to the two services a senior member of the television service was already issuing an instruction in the same terms.

We devoted time to considering *Days of Hope*, the quartet of television plays which dealt with a particular interpretation of the General Strike and the decade which preceded it. The bias of the plays was unmistakable and sufficiently strong to encourage Members of Parliament and others to suggest that the plays should not have been broadcast. Denunciations of them as propaganda were heard from several quarters. In considering the criticisms which were felt by members of the Board and expressed to them strongly, we looked at the wide range of plays presented by the BBC. The four plays were only part of an output of several hundred productions each year which ranged from classic serials to *Z Cars* and *Dr Who*. Committed or polemical drama of the kind which they represented ought, we believed, to have a place in such a wide ranging output whether the commitment was to the Left, as in this case, or to the Right as it might be in a future play. The fact that on this occasion the four plays were presented in rapid succession gave them an apparently greater significance at the time than their position within the rest of the output warranted. We would welcome equally work of comparable artistic merit from other parts of the political spectrum.

News and current affairs, bad language, and committed drama all raised major issues for the Board to consider. Our involvement in them arose not least from the existence outside the BBC of a feeling that they were matters requiring examination. It was a feeling to be found in newspaper articles as well as in

correspondence. An enquiry of a different kind was made by the Board into allegations that the BBC was wrong to make use, as its correspondent in Israel, of a reporter who was a convinced Zionist. Such a person, it was said, could not be impartial in his reporting of events in Israel. The allegations against the BBC and its reporter were not new. They had been commonplace for several years, but on this occasion direct representations were made to the Board, amounting to an appeal against the earlier rejection by the Director-General and his staff of the charges made. After careful investigation we came to the conclusion that the test to be applied lay within the terms of reference given to the correspondent by the BBC and not to what he might believe or do in his private capacity. By that test the correspondent had behaved in a way which called for no reproach, and had indeed deserved praise on a number of occasions. It also seemed to us that the excellence of the service from Israel required the BBC to be sure to maintain coverage of matching quality from the rest of the Middle East.

On matters which involved allegations of unfairness to individuals or organisations, the Board was glad to see an increased use being made of the BBC Programmes Complaints Commission. Details of the complaints upon which the Commission adjudicated appear elsewhere in this Report. Here we welcome the evidence that the Commission is being seen more and more as a useful forum of second opinion when complainants feel dissatisfied with the replies they have received from the BBC. One particular growth area in the Commission's activities, although not on a very large scale, involves consumer programmes. Manufacturers are understandably anxious to maintain the maximum protection for their interests and an increase in the output of consumer programmes as a proper part of public service broadcasting leads almost inevitably to an increase in complaints.

We established a new advisory body during the year. Under the chairmanship of Lord Briggs, the Archives Advisory Committee will enable the BBC to deal more authoritatively with the mass of programme material and



papers which it acquires literally every hour. The members of Lord Briggs' committee join an advisory structure which now includes more than 900 people. We are very grateful to them all for their help and guidance during the past year. Like its taking, the giving of advice is a difficult art and the temperate approach of our advisers to their duties has been particularly welcome.

Although this is a retrospective review, it should not end without a reference to the BBC's involvement, like the rest of society, in the major issue of devolution. Steps have already been taken to increase the share of broadcasting resources located in the National Regions and, in England, outside London. With an increased share of resources goes an increased responsibility for decisions about the use of resources. As long as the BBC remains a unified organisation, however, there will remain the problem of the point at which the lines have to be drawn between central and devolved decision-making. This is, indeed, in miniature, the problem facing the entire United Kingdom. Its solution, as far as the BBC is concerned, depends not simply upon the BBC itself, but also upon the Annan Committee, the Home Office, and Parliament.

Before concluding, we must make reference to changes in the Board of Management during the year. Sir Huw Wheldon (as he became in the New Year Honours List) retired as Managing Director, Television at the end of 1975 and accepted a commission to undertake a special study of regional broadcasting as Special Adviser to the Director-General. He was succeeded at the Television Centre by Ian Trethowan, until then Managing Director, Radio. Mr Trethowan's successor was Howard Newby, who had been Director of Programmes, Radio.

We have said little so far of programmes. It is always hard, when considering the thousands of hours of broadcasting to single out individual programmes for a special reference. To do so may often be unfair to those programme makers whose output appeals to only a small section of the population or can be enjoyed only by a small community. Some of the programmes which we have mentioned

have provoked comment or controversy and in the subsequent argument their quality may have been overlooked. We are glad that recognition has been given by prize-giving juries in this country and overseas to many programmes in television and radio, but we have also taken pride in the creativity and professionalism distinguishing the endeavours of the many people who have contributed to the services for which we are responsible.

# Programmes

## Television

The key to the Television Service's year is the fact that it went through a period of retrenchment occasioning discomfort to itself but not to the viewer. What happened was that the amount of television broadcasting had to be reduced and money had to be made to go much further in a number of ingenious ways. But on the screen there were no signs of gloom, for the introduction of two new situation comedy series and the development and enrichment of others made this a good year for BBC Light Entertainment. The two new ones were Friday evening programmes: *The Good Life* on BBC-1 and *Fawlty Towers* on BBC-2. The latter made most impact on the critics and has already won prizes but the former developed a warmth which quickly made it a favourite with many millions. In *Fawlty Towers*, written by John Cleese and his wife Connie Booth, we saw Basil Fawlty, played by Cleese, and his wife Sybil desperately trying to run a small country hotel, with Andrew Sachs as the Spanish head waiter Manuel. *The Good Life*, written by John Esmonde and Bob Larbey, depicted a much more happily married couple, Tom Good and his attractive wife Barbara, played by Richard Briers and Felicity Kendal. They were seen struggling to be self-sufficient, away from the rat-race, by growing their own produce and trying to keep pigs and other animals in the garden, often to the great concern of their neighbours played by Penelope Keith and Paul Eddington.

The comic creation of the year, however, undoubtedly remained Ronnie Barker as prisoner Fletcher in *Porridge*. In a second series Dick Clement and Ian La Frenais achieved the same very high standard as in the first, including

a particularly funny Christmas Eve edition. Once again the strength of *Porridge* lay not only in the comic writing but in the poignancy of many of the situations, together with masterly supporting performances by Fulton Mackay and Richard Beckinsale and also – in two episodes – by Peter Vaughan and David Jason.

Ronnie Barker was also seen in a Christmas film called *The Picnic* made with Ronnie Corbett. This, if not quite as successful with the BBC audience as their 1974 film in the same genre, had the distinction of winning third prize at Montreux in May 1976. The audience clearly enjoyed the gentleness of the humour in another show featuring Ronnie Barker – *Open All Hours* – where he played the part of Arkwright, a grocer with a stutter, to scripts written by Roy Clarke.

Among comedies of another vintage *Dad's Army* showed fresh inventiveness in a new series and its repeats did as well as ever. The *tour de force* of the year was Arthur Lowe's performance as both Captain Mainwaring and his less respectable brother, a bit of a rascal with the whisky bottle. The BBC's Comedy Department has constantly to bear in mind the vital need to provide viewers with programmes that are funny north – as well as south – of the River Trent. The success of *Last of the Summer Wine* in 1974–75 was almost exceeded by that of *I Didn't Know You Cared*, based on some books by Peter Tinniswood which the author himself adapted. This introduced a new family to television and starred Robin Bailey as Uncle Mort and Liz Smith as Mrs. Brandon. Meanwhile, *The Liver Birds* continued strongly, brightened by the arrival in Liverpool and in the programme of Elizabeth Estensen as Carol. Her coming gave Carla Lane, as writer, an opportunity which she exploited to the full in some very funny scripts. Other situation

comedies, which continued to attract very large audiences were *Are You Being Served?* and *It Ain't Half Hot Mum*.

The particular brand of quirky humour which Dave Allen displays in his stories and sketches gave great enjoyment to most viewers, but the boldness of his humour occasionally jarred with a minority, particularly those who consider jokes with a religious content to be a mixed blessing.

Among variety programmes *Bruce Forsyth and the Generation Game* continued to prosper, while Mike Yarwood added many new characters to his group of imitations, including Kojak and Mrs. Thatcher. The range and accuracy of these have made him one of the greatest impersonators of our day. By contrast, public enjoyment of song and dance shows appeared for no obvious reason to be on the wane, so that the audiences for even top singers like Vera Lynn or Nana Mouskouri, were smaller than usual. Still, Oscar Peterson's Piano Parties on BBC-2 were a great success and his guests included Mr Heath, Count Basie, Joshua Rifkin and Alan Price. Those viewers of the early episodes who longed to see more of Peterson playing himself were rewarded by seeing him take a master-class in the fourth programme.

It was also a good year for sport, leading up to coverage of the Winter Olympics at the end of the period under review. In cricket, besides the excitement of a home Test series against Australia, the Prudential Cup matches on BBC-2 proved a most successful new venture. In its coverage of other sport the BBC continued to provide both up-to-the-minute journalistic commentary and a wealth of inside expertise from practitioners – like Terry Biddlecombe telling the viewer how to jump each fence in the Grand National or Jimmy Hill analysing all the vital moves on the soccer field which led up to a goal in any winter edition of *Match of the Day*. Coverage of the Winter Olympics from Innsbruck dominated BBC-1 schedules for a fortnight in February. However, any element of journalistic overkill was avoided, for BBC-2 offered many different kinds of programmes as an alternative, while British spirits were raised by John Curry win-

ning his gold medal in the Men's Figure Skating. The BBC puts much effort into its Olympic programmes and their summer potential was anticipated by the huge audiences for these Winter Olympics. These used to be very localised events appealing only to specialists; but now they attract a following that only eight years ago used to be reserved for British participation in track events.

A principal advance during the year was in the number of good contributions to BBC-1 and BBC-2 from the three Network Production Centres in England and from both the national and English regions. BBC-2 was a shop-window for much of this regional effort, with the Natural History Unit in Bristol contributing to the regular series *The World About Us* on Sundays and the drama unit in Birmingham providing 18 plays a year by writers like Keith Dewhurst, Jonathan Raban and Tim Aspinall and a very fine first play by Terence Wheeler.

One of the easier ways in which regional programmes can enrich the schedules is by introducing the sights and sounds of the countryside, but regional programmes are not alone in doing so. A centrally-produced series, *One Man and His Dog* was a look at sheep dog trials, in which all the dogs did magnificently, as did their masters, but some of the sheep revealed themselves to be distinctly wayward. *Country Tales* from Bristol told stories in film, *The Postmistress* being the most striking. *Living on the Land* was an important series produced from Manchester by Don Haworth. This included a look at spring at New Barn Farm in Devon, lambing time at Hartsop Hall in Cumbria, the farming of only three acres at Bicker Fen in Lincolnshire, and a 73-year-old farmer selling up his farm at Stagbatch, also in Cumbria. The effect of these programmes was deepened by two series of analyses: Professor William Hoskins reading in the ground traces of man's habitation in earlier centuries in his series *Landscapes of England*; and Ian Nairn in three journeys that he made through different pairs of football towns – Bolton and Preston, Huddersfield and Halifax, Wolverhampton and Walsall.

*Network* itself was another BBC-2 weekly

programme in which it was possible to place a wide variety of programmes which had originated in the local output of the different centres: a profile of a clarinettist from Scotland, a documentary on Amy Johnson the flyer from Manchester, *The Show Must Go On* from Bristol, the story of an art-lecturer who bought up old houses in Bath; and a journey round York by the architect Partick Nuttgens. A notable contribution to *Network* was *To the Sea – and Back?* This was a co-production between BBC Midland and BBC South-west, which considered just how sadly the dreams of North Country people retiring to a seaside cottage in the South West could turn out. *Terra Firma* was a BBC-2 magazine programme which broke some new ground on a Sunday evening; but by the end of its first run it had not quite established its own identity. More important was a Birmingham experiment, a light-hearted weekend programme called *Saturday Night at the Mill*. Its initial success with both viewers and critics augured well for the future.

Music and Arts programmes prospered. Their output was now co-ordinated under Humphrey Burton, who returned to the BBC from ITV and immediately began to introduce personally a new run of *Omnibus*. This included three editions in the programme's best tradition of literary biography: on Thomas Mann, John Donne and Ivy Compton-Burnett. Several musical editions had an even wider appeal, particularly: *The Waltz* a light-hearted essay by André Previn; a prize-winning edition on Nijinsky; a look at Busby Berkeley the film choreographer of the 1930s; and Colin Davis talking about the music of Sibelius while rehearsing his C Major Symphony. The BBC's season of summer Promenade Concerts are now a major television occasion on BBC-1. Six were put into a series called *Sunday Prom*, including the always popular Strauss night. The opening concert was also screened, and the second part of the last concert was seen live. Other noteworthy music programmes during the year were a studio production of Wagner's opera *The Flying Dutchman* on BBC-2 during November and Mozart's *Magic Flute* also on BBC-2 on

Boxing Day. This programme was broadcast simultaneously in stereo on Radio 3. It is hoped that more and more musical occasions will be broadcast simultaneously on BBC Television and Radio 3 in the future.

Coverage of the fine arts included the London exhibitions of Spanish art and the works of Constable, while an edition of *Omnibus* devoted to portrait-painting showed a most interesting sequence – only possible on television – of all Rembrandt's self-portraits dissolved over each other in succession. This gave the viewer a unique glimpse of Rembrandt appearing to age before his very eyes. The most notable series was undoubtedly *The Spirit of the Age*, consisting of eight programmes about different periods of architecture. These all had the merit of being written and narrated by distinguished scholars, like Sir John Summerson and Mark Girouard, so that the text was as authoritative as the pictures were interesting. All eight made the basis of an attractive BBC book.

Twice during the year good camera direction and good acting proved that an accurate documentary series can depend for its success as much on scholarly dramatic reconstructions as on the more customary studio techniques, using prints, maps and diagrams. The programmes were *The Fight Against Slavery* and *Explorers*. In the former the pity and the horror of the slave trade at the end of the eighteenth century were effectively, if not too harrowingly, conveyed. So also was the noble part played in helping Britain to put an end to it by Granville Sharp and William Wilberforce. *The Explorers* proved very powerful. The 10 episodes went backwards through history. They started with Amundsen at the South Pole and ended with Christopher Columbus. Everyone had a favourite. Those on Amundsen and Captain Cook were very good but the one on Francisco Pizarro and the opening up of Peru was held by many to be the best.

*Chronicle*, the pioneer editor and founder of which, Paul Johnstone, died in March at a tragically early age, had some outstanding editions on the decipherment of the Minoan script Linear B and the excavation of HMS Colossus which sank in the Scillies in 1797

with half of Sir William Hamilton's collection of Greek pottery on board. There was also a programme about Williamsburg in Virginia, a special edition made to celebrate the 200th anniversary of American Independence. History was served in another way by a dramatisation of the legend of Robin Hood. This set the story firmly in the last decade of the 12th century, in the reign of Richard I, and well conveyed the harshness of the laws of the forest at that time. Its makers took great care over its accuracy. The characters fought with broad-swords, and not the anachronistic rapiers so beloved by Hollywood film producers in the past.

Once again great works of fiction provided the basis for many very successful BBC dramatisations. In Defoe's *Moll Flanders*, with Julia Foster as the heroine, the seething life of Newgate Prison was particularly well conveyed in a production by Cedric Messina under the direction of Donald McWhinnie. Conrad contributed *Under Western Eyes* and *The Secret Agent*, whose two separate single episodes were more effectively handled than the six of R.L. Stevenson's *The Master of Ballantrae*. Dickens' *Our Mutual Friend* was an atmospheric triumph, although several of the story-lines and characters had to be left out of such a dense plot. The most successful transfer from BBC-2 to BBC-1 was undoubtedly the reshewing of *War and Peace*, which was cut together into an improved new version in nine parts. The adaptation of another Dorothy L. Sayers story, *Five Red Herrings* gave an opportunity to Ian Carmichael to appear again as Lord Peter Wimsey.

The BBC paid special attention to more modern fiction, with an enchanting version of Jerome K. Jerome's *Three Men in a Boat*; some more comedies based on the novels of P.G. Wodehouse; an adaptation of Frederick Mullally's novel *Looking for Clancy*; Muriel Spark's *The Girls of Slender Means* and Richard Llewellyn's *How Green Was My Valley*. This was thought to have caught the romanticism of the book very well, while Sian Phillips shone in the part of Beth Morgan. These last adaptations were all on BBC-2. The most popular on BBC-1 was *Poldark*, a romantic serial in 16

parts set in the Cornwall of the 1780s and based on the novels of Winston Graham. This featured Angharad Rees as the heroine Demelza.

The facts of a good real-life mystery story from 1876 provided the basis of a drama in three episodes: *The Poisoning of Charles Bravo*. This starred Maureen O'Brien as Florence, wife of the central character Charles Bravo. Galsworthy's *Loyalties* was made into a *Play of the Month*, as was Daphne du Maurier's *Trilby*, with Alan Badel as Svengali. J.B. Priestley's *When We Are Married* proved funny enough, but the three most distinguished productions of the year all depended on the successful use of location filming in particular country settings: Barrie's *The Little Minister* filmed at Glamis; Arnold Wesker's *Chips with Everything*; and *Love's Labour's Lost* filmed in the grounds of Glyndebourne, with direction by Basil Coleman and fine acting by Jeremy Brett, Sinead Cusack, Lorna Heilbron and Jonathan Cecil.

While the passage of these works to the screen owed much to the skill of their adapters many successful plays, series and serials were specially written for television. *Play for Today* included: *Love Letters on Blue Paper* by Arnold Wesker; *84 Charing Cross Road* by Helene Hanff; *Nuts in May* by Mike Leigh; *Keep an Eye on Albert*, a tale set against a background of pigeon-racing in the North by Brian Glover; *The Floater*, a first play for television by Peter Prince, which was a mild satire on many aspects of a court case; *The Happy Hunting Ground* by Tom Haddaway, remarkable for conveying the atmosphere of an East Anglian fishery town. John Hopkins's play, *A Story to Frighten the Children*, about an attack on a young girl late at night, was indeed a little frightening and care was taken to see that this drama was preceded by a warning announcement. *All Through the Night*, was another *Play for Today* that took the very difficult story of a woman facing an operation for breast cancer. It was followed by a discussion in *Tonight* of some of the issues involved in this kind of story in real life.

Besides all these plays regular dramatic entertainment was provided in series and



serials of many kinds. Among them were *The Brothers*, *Warship* and *Z cars* – all essential ingredients of a two-network television service. To their ranks was added a most successful newcomer in the form of *Angels*, a serial which followed the adventures of a group of young nurses as they worked in a hospital. Undoubtedly, however, the three dramatic highspots of the year were the launching of three special series which not only won an immediate following of viewers but also achieved considerable acclaim from the critics. The first of these was a group of four films on BBC-1 by Jim Allen called *Days of Hope*, which followed the fortunes of a group of people from 1916 to 1926. Inevitably this series was criticised because it was polemical in its treatment of real political and social issues culminating in the General Strike. But its obvious stature as film in a great tradition made it a success with viewers and professional critics alike.

Two very different series both started in January: *The Glittering Prizes* on BBC-2 and *When the Boat Comes In* on BBC-1. The first was a series of six plays by Frederick Raphael about a group of talented young men and women who were undergraduates at Cambridge in the early 1950s and whose paths crossed in the world of literature and the arts afterwards. The star part of Adam Morris was played by Tom Conti, who won the Performance Award of the Royal Television Society for his work in the series. The second was a series by James Mitchell, who brought to life a Tyneside family of the 1920s and 1930s, resiliently facing the hard times of the depression. This series – with its attractive Geordie theme tune – caught the popular imagination in a way that has hitherto been reserved for BBC dramas set in the more conventionally heroic age of the England of Elizabeth I.

#### Prize-winning television programmes

The BBC won two 1975 International Emmy Awards from the National Academy of Television Arts and Science in the United States. These were:  
*Marek* Non-fiction Documentary Award; *The Evacuees* Fiction – Drama Award.

The BBC also won a 1975 National Emmy Award in the Classical Music category for *Profile in Music: Beverly Sills*. In 1976 the BBC also won an International Emmy Award, Best actress in a limited series: Rosemary Harris, for her part in *Notorious Woman: The Story of George Sand*.

During the period 1975–76 these other awards were also won abroad:

*The Fight Against Slavery*: The first Martin Luther King Memorial Prize for a Television Programme; *The Ascent of Man*: – Lower than *The Angels*, an Ohio State Award; *Just Another Saturday*: 27th Prix Italia, Drama Category Award; *Joey*: 27th Prix Italia, Documentary Category Award; *Vision On*: 1975 Prix Danube in Czechoslovakia; *The Two Ronnies in The Picnic*: The Bronze Rose of Montreux; *Tuesday's Documentary: Children in Crossfire*, Documentary Film Prize (Awarded by the Youth Jury) at the 7th Nyon International Film Festival in Switzerland; *Tuesday's Documentary: After the Parcel Exploded*, First Prize – Gold Medal in one of the Television Film categories at the 6th International Festival of Red Cross and Health Films in Bulgaria, also a bronze trophy at the 1975 Prix Futura in Berlin; *The Peter Gorden Show*, Silver Sea Swallow Award at the 5th Golden Sea Swallow of Knokke Festival in Belgium; *Horizon: The Writing on the Wall*, a Silver Trophy at the 1975 Prix Futura in Berlin; *What on Earth ... Are We Doing?: The Sacred Cow* (produced by the Natural History Unit, Bristol), a second-prize Silver Ear in the 9th International Agricultural Film Competition, Berlin 1976; *Breathing Space: A Taste of the Orkney Isles* (produced by BBC Scotland), also second-prize Silver Ear in the 9th International Agricultural Film Competition, Berlin 1976.

The BBC won four awards from the American Society of Motion Pictures and Television Engineers. These went to David Kitson and Ron Spencer from Designs Department, and Derek Wright and Dick Sanders from Research Department.

The BBC won three 1975 Royal Television Society Awards: Outstanding Achievement: Ronnie Barker in *Porridge*; Regional Award:

Bill Miskelly for *Oh to be in Ulster*; Original Programme Award: Michael Blakstad for *The Brain* in the series *Burke Special*.

The BBC won most of the 1976 Royal Television Society Awards. These were:

Gold Medal: Sir Huw Wheldon, for his outstanding contribution to television; Writers' Award: Mr Frederick Raphael for *The Glittering Prizes*; Performance Award: Mr. Tom Conti for his part as Adam Morris in *The Glittering Prizes*; Outstanding Creative Achievement: Mr. John Cleese for *Fawlty Towers*; Original Programme Award: *On the Move*, the BBC Further Education series; Design Award: Mr. David Myerscough-Jones, for his work on Wagner's *The Flying Dutchman*; Technique Award: Mr. Dave Mutton, Senior Cameraman; Geoffrey Parr Award: Shared by Stan Edwardson of the BBC Engineering Research Department for work on CEEFAX.

The list of 1976 Awards from the British Academy of Film and Television Arts won by the BBC was impressive:

Desmond Davis Award: Jack Gold for his outstanding creative contribution to television; Technical Craft Award: Jim Atkinson (senior television cameraman); Best Single Play: *The Evacuees* directed by Alan Parker and produced by Mark Shivas; Best Light Entertainment Programme: *The Two Ronnies*, produced by Terry Hughes; Best Situation Comedy: *Fawlty Towers*, produced by John Howard Davies; Best Specialised Programme: *Amundsen* in the series *Explorers*, directed by David Cobham; Best Specialised Series: *Explorers* produced by Michael Latham; Best Actor: John Hurt for his performances in *Nijinsky – God of the Dance* and in *The Naked Civil Servant*, a programme on ITV; Best Light Entertainment Performance: Ronnie Barker in *Porridge*; Best Script: Dick Clement and Ian La Frenais for *Porridge*; Best Foreign Programme: *The Magic Flute*, produced by Ingmar Bergman.

In addition the BBC won three Rediffusion Star Awards presented by the Royal Television Society:

*Flame of Knowledge* Award for the Best Schools Programme: *James is Our Brother* in the series *Scene* produced by Roger Tonge;

'Harlequin' Award for Children's Entertainment – Documentary/Factual: *Newsround Extra*, presented by John Craven and produced by Michael Beynon; 'Harlequin' Award for Children's Entertainment – Drama/Light Entertainment: *Ballet Shoes*, produced by John McRae.

The Broadcasting Press Guild made five awards to the BBC in 1976:

Best Drama Series of the Year: *Days of Hope*, written by Jim Allen, produced by Tony Garnett and directed by Ken Loach; Best Comedy Award: *Fawlty Towers*, written by John Cleese and Connie Booth; Best Single Play: *The Evacuees*, written by Jack Rosenthal; Best Documentary Series: *Inside Story*; Best Long-Running Programme: *Horizon*.

Several 1975 Show Business Awards from the Variety Club of Great Britain went to BBC programmes:

Show Business Personality of 1975: Bruce Forsyth; BBC Television Personality Awards: John Cleese for *Fawlty Towers* and Esther Rantzen for *That's Life*.

The Awards by the Radio Industries Club for 1975–76 included:

Newscaster of the year: Miss Angela Rippon; BBC Television Personality of the Year: Mr. John Cleese; BBC Television Programme of the Year: *The World About Us*.

In the Royal Television Society's News Film of the Year Awards, these awards were won:

Premier Cameraman of the Year Prize: Cameraman Peter Beggin for *Belfast Rioting*, *Belfast Snipers* and a *Peron Rally* in Buenos Aires. Sound recordist: Roy Benford; Hard News Category: Cameraman Bill Nichol for *The Cod-War Confrontation*. Sound recordist: Andy White; Hard News Team Award: Cameramen Ron Hurrell and David Brierley of BBC Television News (North) and sound recordists Terry Meadowcroft and Chris Street for their coverage of hooliganism at a soccer match. Other awards won by the BBC during the year included:

*An Introduction to Ecosystems* in the Open University Ecology Series: Gold Award at the British Industrial Scientific and Film Association 1975 British Sponsored Film Festival at Brighton; *The Seed of an Idea* in the series



*Tomorrow's World*: Gold Award at the 1975 British Association Film and Television Awards; *Tuesday's Documentary: The Right to Know*, 1975 Glaxo Award and Travelling Fellowship for British Science Writers.

## Radio

The experiment in broadcasting from Parliament and coverage of the first referendum ever held in this country presented a double challenge to BBC Radio in 1975. The Parliamentary experiment allowed listeners to hear for the first time the voices of ministers and MPs addressing the House of Commons. Recorded extracts were used in the two daily parliamentary reports (doubled in length for the duration of the experiment) and in news bulletins and current affairs programmes both nationally and around the country. Coverage of the Common Market Referendum was mainly within existing programme strands, but there were a number of special programmes as well. Eight editions of *Referendum Call* gave listeners the opportunity of putting questions by telephone to leading campaigners on both sides.

There were two interesting developments in community broadcasting. At the end of the year Radio Highland at Inverness started broadcasting to a widely scattered audience of 200,000 people – a quarter of them Gaelic speakers – in the North and West of Scotland and along part of the Moray Firth. Earlier, the BBC mounted a short, closed-circuit experiment in broadcasting from a small-scale local station at Barrow-in-Furness. A team of eight people produced up to three hours' programmes a day for closed circuit transmission and recorded playback later. The experiment provided convincing evidence that the type of station recommended by the Crawford Committee on Broadcasting Coverage is viable.

A substantial extension of stereophonic broadcasting took place in the North-west and North-east of England, as well as the South

Wales/Bristol Channel area and part of East Anglia. In general, however, the period was one when financial stringency put back developments hoped-for or planned. The cuts in programme hours introduced early in 1975 remained in force and at the end of the year Radio was facing the prospect of still further economies.

## Radios 1 and 2

Despite the loss of 45 hours airtime a week in the economy cuts introduced early in 1975, Radios 1 and 2 have continued to attract some of the largest radio audiences in the United Kingdom and the popularity of disc jockeys such as Tony Blackburn, Sam Costa, David Hamilton, Terry Wogan, Noel Edmonds and Pete Murray remains as high as ever. Damage to individual network identities was minimised by cutting programmes at the beginning and end of the day. Moreover in the autumn careful adjustment of the schedules made it possible to restore for one hour – half its previous length – John Peel's late-evening programme on Radio 1, providing current and advanced rock on both 247 metres and vhf stereo. At the same time, by closing down earlier on weekdays – at midnight instead of half past – it became possible to separate Radios 1 and 2 for an additional half hour in the afternoon.

New series developed during the year on Radio 1 included *Insight*, dealing with personalities and developments which have influenced the course of pop; some notable programmes on Simon and Garfunkel; and *Quiz Kid*, produced in co-operation with the National Association of Youth Clubs and the National Association of Boy's Clubs. The network was also successful in continuing its policy of getting out and about to meet and mingle with the audience. The Radio 1 *Road Show* broadcast live during the summer from no fewer than 30 seaside resorts; Tony Blackburn and David Hamilton toured several cities in a radio car; while Radio 1 *Days Out* at two race meetings meant greater involvement with motor sport.

*Newsbeat* continued with two editions a day to provide a news and topical affairs service in a style and format specially designed to

appeal to younger listeners, without in any way departing from the BBC's traditional journalistic standards of authority and responsibility. The programme again reflected the zest and enthusiasm of the production team in pioneering a new kind of radio journalism. A longer-established Radio 1 programme, which combines a fundamentally serious approach with popular appeal, is Jimmy Savile's *Speakeasy*. One edition dealt responsibly and informatively with the subject of homosexuality; another gave listeners the chance to hear such speakers as Tom Jackson, Sir Geoffrey Jackson and John Braine on nationalism and patriotism.

Radio 2, meanwhile, consolidated the success of its daytime programmes: in particular the *Jimmy Young Show* which extended its range still further in many special editions. These included two on adult literacy, and eminent guests such as Mrs. Rose Kennedy, Mrs. Margaret Thatcher, Mr. Len Murray and Sir Geoffrey Howe. Radio 2's evening provision for largely specialist audiences was strengthened with the introduction of a number of new shows including *Command Performance*, *Band Parade*, *Among Your Souvenirs* and the 26-part series *American Showmen* about the great American producers of musical shows. The Sunday afternoon musical biographies have continued with studies of Fred Astaire, Maurice Chevalier, Richard Rodgers and Gracie Fields. The Fred Astaire programmes were notable in being able to draw on eight hours of recorded conversation with their subject. Equally authoritative – and entertaining as well – was a series on Sir Noel Coward, written and narrated by his biographer, Sheridan Morley.

The policy of co-production and co-operation with foreign radio organisations was maintained throughout the year with a regular Saturday evening placing. In addition, staff from Radios 1 and 2 have continued to contribute their expertise to EBU committees and productions. Light entertainment series on Radio 2 included several new quiz and comedy programmes. Among them were the *Women's Institute Quiz*, *The News Huddlines* with its emphasis on topicality, and *The Morecambe and Wise Show*. The year also saw the return of

many established popular series, including *The Navy Lark* now – in its 19th year – the longest-running ever.

Radio Sport has continued to increase its audience on Radio 2 with an entertaining mixture of action, news, commentary and the use of personalities to provide analysis and comment. Perhaps the highlights of 1975 sports coverage were the daily five-hour broadcasts from Wimbledon which attracted record audiences despite extensive coverage on television. Flexibility was the key to the operation and one of the successes of the commentary team was its newest member, Christine Janes – the former Christine Truman.

The focal point of the week's sport, however, remained the 4½-hour *Sport on Two* on Saturday afternoon which, throughout the football season, carried exclusive live commentary on top League matches and sometimes linked up to as many as 25 outside broadcasts. The programme also went out and about, three of its most adventurous editions being presented from Wimbledon, Lords during the Gillette Cup Final, and Silverstone on the occasion of the British Grand Prix. To complete a notable year, the Sports and Outside Broadcasts Department was awarded two trophies for its coverage of motor sport on radio during 1975.

Radio 2 has continued to provide public service information, with particular emphasis on shipping forecasts, gale, flood and snow warnings, and weather and motoring news. Hourly news summaries, covering the latest developments in all the main stories as well as some lighter items, remain a feature of both networks. An interesting development has been an increased use of women announcers for both news-reading and general programmes.

### Radio 3

The year on Radio 3 was marked by a number of innovations. Among them was the first live intercontinental stereo relay, broadcast from Tokyo at the end of the BBC Symphony Orchestra's Japanese tour. The orchestra gave a total of 12 concerts in widely-separated parts of Japan, achieving a high standard of musical

performance and winning a well-earned acclaim in what was its most ambitious tour of recent years. Another notable event was the first BBC-2/Radio 3 joint opera relay – of Ingmar Bergman’s much-praised production for Swedish Television of *The Magic Flute*. In general, more frequent joint concert relays gave new impetus to radio and television collaboration. Memorable among them were the Edinburgh Festival Bernstein concert and the First Night of the Proms with Mahler’s 8th Symphony.

The year also saw the successful establishment of the BBC’s caretakership of the Robert Mayer Children’s Concerts and – in British Music Week in Munich – the first joint promotion of British music abroad by Radio 3 and the Arts Council. This allowed listeners at home to hear the Choir and Symphony Orchestra of Bavarian Radio, conducted by James Loughran, in a programme which included Tippett’s Concerto for Double String Orchestra and Walton’s *Belshazzar’s Feast*. Once again there was generous provision for opera lovers, including Birgit Nilsson in a memorable Strauss *Elektra* live from Paris conducted by Karl Böhm. Radio 3 listeners also had the opportunity to hear the first performance in this country of Benjamin Britten’s earliest opera *Paul Bunyan*. With a libretto by W H Auden based on an American folk tale, it was written in America in 1941. The cast included Peter Pears and Norma Burrowes, with George Hamilton IV as narrator.

Twentieth century music is featured in a series of concerts given by the Symphony Orchestra at the Round House. The programmes are based on a formula of one new work, one revival and one masterwork. Composers whose work has been performed recently include Harrison Birtwistle, John Buller, Sven David Sandström, Schoenberg and Webern. Among the conductors for the Round House season was Pierre Boulez, now – with Colin Davis – one of the Symphony Orchestra’s chief guest conductors. He was succeeded as Principal Conductor by Rudolf Kempe who started his first winter season at the Royal Festival Hall in October, with Janet Baker and

Ludovic Spiess as soloists in Mahler’s *Das Lied von der Erde*.

Radio 3 again presented a number of ‘thematic’ evenings, including one devoted to the music and culture of Wales. As well as Welsh songs and choral singing, it featured a translation of a play by Caradog Pritchard and a talk by Raymond Williams called *Notes Towards a Definition of Welsh Culture*. Among the highlights of a Hungarian evening was the first British performance of György Ligeti’s *San Francisco Polyphony*. Listeners were also able to hear *Why Did I Do It*, an English version of the Hungarian prize-winning documentary about an attempted suicide, and Ted Hughes introducing his translation of poems by Janos Pilinszky.

A major feature of the year’s drama was a cycle of plays reflecting the recent upsurge of talent in the Australian theatre. The season was introduced by a programme on the background to *The New Australian Drama*, contributed by the Australian Broadcasting Commission, and included *Flash Jim Vaux*, a ballad-opera describing with Hogarthian vitality the rise and fall of a convict who was one of the country’s early settlers. *Listening*, a new play by the leading American dramatist, Edward Albee, commissioned and written for radio, had its world première on Radio 3 in March. Other noteworthy new plays included Peter Everett’s *Cookham Resurrection*, an evocation of the life of Stanley Spencer, while among the more distinguished players to lend their talents to new works was Dame Sybil Thorndike, recorded in her own home with the entire cast of *The Evening is Calm*, translated and adapted for radio from the original by Paal Brekke.

Outstanding occasions were also provided by a dramatisation of Plato’s *Republic* with Leo McKern as Socrates, and by Raymond Raikes’s farewell production – after 30 years in radio – of his own translation of *Iphigenia in Aulis*. His rich and distinguished career embraced the whole field of drama from the great classics to works by contemporary writers and included the Dick Barton series.

Some fascinating theatrical history was provided by Basil Dean in three talks in reminis-

cent vein. Another notable talk was Lord Clark's on Michelangelo, while the Cambridge critic, F.R. Leavis, and the novelist, Henry Green, were both the subjects of successful literary features. A radio portrait of the Pasternak family, and of the social and cultural milieu in which Boris Pasternak grew up was presented by Sir Cecil Parrott in *The Pasternaks - a Family Portrait*. The centenary of the birth of Carl Gustav Jung was also marked by a portrait programme, compiled and presented by Ean Begg. It contained reminiscences from Jung's daughter and grandson, as well as from his secretary, Aniela Jaffe.

One of the most successful of Radio 3's regular talks series is *Scientifically Speaking* which provided listeners with the opportunity of learning about some of the new ideas being pursued in various scientific fields. Although the programme includes material not previously published, its aim is always to remain comprehensible to the intelligent layman. Another long-running series, *Words*, deals with a subject of which everyone has experience. Many of the contributors are people whose eminence is based on the way they use words, and their observations often throw new and unexpected light on familiar usage. Individual reflections on current affairs continue to be broadcast fortnightly under the title *Personal View*. Contributors have included Lord Trend, Lord Ashby, George Steiner and Hugh Thomas.

Economy cuts meant a loss of three and a half hours broadcasting a week and the inability to 'split the network' during Test Matches so as to continue to provide music for listeners uninterested in cricket. Nevertheless, the listening figures suggest a slight increase in Radio 3's audiences over the year, culminating in Christmas week when the network had a daily patronage figure of one million. Its average weekly patronage figure is getting on for four million.

#### Radio 4

The experiment in broadcasting from Parliament, together with coverage of the Common Market Referendum campaign, made the year an historic one for Radio 4. As well as providing

listeners with as much factual exposition as possible of the EEC issues, it also had the task of reflecting the lively national debate which preceded the vote. Early on, a special unit was set up to co-ordinate coverage which consisted both of contributions to regular programme strands and of special programmes. *Today*, for example, sent Charles Wheeler and John Timpson to report from a number of European cities, while in the period immediately preceding the Referendum it presented eight items about particular aspects of the Common Market. *From the Grass Roots* mounted four Common Market editions, one from each of the countries comprising the United Kingdom. *Analysis* and *It's Your Line* also broadcast special editions, and there were appropriate contributions to such programmes as *From Our Own Correspondent*. The special programmes included *Europe - Year of Decision*, a three-part series composed of both fact and argument. In one edition listeners heard Edward Heath in discussion with Anthony Wedgwood Benn, and in another Roy Jenkins and Enoch Powell tested each other's opposing viewpoints. A comprehensive results service was broadcast on Friday, 6 June, with, at 10.00 pm, an extended programme of analysis and comment, *Europe: Yes or No?*

The experiment in broadcasting from Parliament began the following Monday when Radio 4 carried a live outside broadcast of the Question Time in which the Prime Minister made a statement about the result of the Referendum. It was an unprecedented occasion and public interest in it was reflected by the increase in the listening audience for the time of day. Live broadcasts of this kind, however, were only one element in the experiment. The great bulk of Parliamentary broadcasts consisted of extracts from debates and Question Time, recorded and edited on tape and used to illustrate news bulletins and current affairs programmes. As might be expected, the fullest excerpts were heard in *Today in Parliament* and its morning repeat *Yesterday in Parliament* which were extended from 15 to 30 minutes for the length of the experiment. The opportunity was also taken to increase the

number of ministers and MPs whose views were reported in these programmes.

Throughout the year, the network's five daily current affairs magazine programmes – *Today*, *The World at One*, *PM*, *News Desk* and *The World Tonight* – continued to cover, each in its characteristic style, the main events of the day, both serious and light. In October *The World at One* celebrated its tenth anniversary and, little more than a month later, William Hardcastle, who had been its presenter from the very beginning, died. Not long afterwards Andrew Boyle, the programme's founding editor, took up new duties for the BBC in Scotland. Together, he and William Hardcastle had pioneered a new approach to radio journalism. They successfully launched *PM*, the daily magazine which broke new ground in creating an audience for news and current affairs at five o'clock in the afternoon. It was, of course, Hardcastle with his unmistakable voice, ebullient microphone personality and skilled interviewing technique, who was known to the listening public. But both men shared a passion for their craft and a deep concern with presenting current affairs vividly and simply. It is, no doubt, a tribute to their flair that *The World at One* so often made news as well as reporting it.

As always, *Analysis* continued to conduct a weekly survey of some aspects of world affairs in a longer perspective and at a more leisurely pace. The subjects it dealt with included such constant domestic preoccupations as the economy, the railways and the National Health Service, as well as international issues such as Spain, Yugoslavia, NATO, and fears about the spread of nuclear weapons. Among the more eminent figures whom it interviewed in depth were the Prime Minister and the new Leader of the Opposition, Mrs. Thatcher. Other topical subjects were discussed in the network's regular phone-in programmes – *Tuesday Call*, *It's Your Line*, *From the Grass Roots*, and *Voice of the People*. *It's Your Line*, for instance, mounted programmes on cancer, alcoholism, local government and ageing. Not all of its editions followed the same pattern. A two-hour 'special' about dying and bereavement took the form of a documentary

followed by a phone-in which provided some impressive and moving testimony. More practical – though not always less weighty – subjects tended to predominate in *Tuesday Call*: family planning, money, home dressmaking and pets among them.

As part of the economies announced early in 1975, Radio 4 now broadcasts some programmes simultaneously with Radio 3 during the daytime on Saturday and on Tuesday evening. The initial changes led to some loss of audience and in the autumn Saturday broadcasting on Radio 4 was largely redesigned. One very successful innovation was a programme of popular classical music, presented by Robin Ray and lasting over 59 minutes, which preceded the 12.55 p.m. weather forecast. Later in the afternoon *Weekend* – the magazine programme produced by the *Woman's Hour* team – and *Thirty Minute Theatre*, both of which had been dropped for a time, were restored. Another change was the retiming of the shared Radio 3 programme *Music of the Masters* which now follows the play. This meant dropping *4th Dimension* which had been designed as a three-year experiment to see if Radio 4 could draw an audience of children. Despite its freshness and attractiveness, the programme did not succeed in doing so, and its discontinuation led to virtually no protest from the public. Another Radio 4 economy – the simultaneous broadcast of Radio 3's Tuesday evening concert – has proved popular with many of the audience, despite a few complaints about what some listeners see as a departure from the principle of 'generic' radio.

Radio 4's strong literary tradition was fully maintained with the regular reflection in its programmes of a wide variety of books. In *With Great Pleasure* a number of well-known figures – Lord Hailsham, J. B. Priestley and Hermione Gingold among them – presented selections from their favourite poetry and prose. In *Storytime* there were readings from Conrad's *Victory*, Margaret Drabble's *A Summer Birdcage*, P. G. Wodehouse's *Heavy Weather* and Arthur Askey's *Before Your Very Eyes*; while George Eliot, Evelyn Waugh, Hugh Walpole, O. Henry and Marghanita



Laski were among the writers whose work was featured in *A Book at Bedtime*. Dramatisations of classic and near-classic novels have always had an honourable place in Radio 4's output and the year under review was no exception. Among the novels successfully adapted for *The Sunday Serial* were *Great Expectations*, *The Charterhouse of Parma*, *The Return of the Native* and *Jamaica Inn*. In the year of the bicentenary of Jane Austen's birth it was fitting that *Persuasion* should feature in *Storytime* and *Pride and Prejudice* in *The Sunday Serial*. A portrait of Jane Austen was presented in *Pride and Sensibility*, while *Pleasure and Prejudice* was a conversation about the pleasures of reading her novels. Other literary anniversaries marked on Radio 4 were the centenary of Edgar Wallace's birth and the 25th Anniversary of George Bernard Shaw's death. Three of Shaw's plays were broadcast – *Caesar and Cleopatra*, *Arms and the Man* and *Captain Brassbound's Conversion* – while *I loathe the being called George* was a documentary based on his correspondence with the BBC over the years. The many other playwrights whose work was broadcast on Radio 4 include Ibsen, Chekhov, Noel Coward, Mustapha Matura, Bill Naughton and William Douglas-Home. One of the most interesting productions was *Cause Célèbre*, Sir Terence Rattigan's first play for radio, based on a Bournemouth murder case of the 1930s and with a cast headed by Diana Dors. A notable event in the year's drama calendar was the 25th Anniversary of *The Archers*, celebrated not only on radio but also by a television documentary about the making of the programme.

On the eve of the American Bicentennial celebrations, an American historian, Daniel J. Boorstin, was an appropriate choice as Reith Lecturer. Under the general title *America and the World Experience* he talked about the cultural, social and political impact of American civilisation. Later, two centuries of Anglo-American relations was the subject of *Yanks and Limeys*, a series of eight feature programmes presented by Ian McIntyre and produced by Michael Mason. Radio 4 listeners also had an opportunity to hear another

six of Michael Mason's *Plain Tales from the Raj*. In another documentary series *This Europe Now* Malcolm MacEwan investigated the attitudes adopted in different European countries to the pros and cons of conservation. Among the outstanding single documentaries of the year was *The Trial of Adolf Eichmann*, a 90-minute narrative written and produced by Alan Burgess and spoken by Edgar Lustgarten.

Light entertainment programmes have always formed a valuable strand of Radio 4's output. This year saw the continuation of many well-established favourites as well as the introduction of three newcomers. Two of these were light-hearted panel games – *Quote . . . Unquote* and *What's it all About* – featuring a variety of well-known contestants. The third – *Oh, Get On With It!* – was a comedy series based on a succession of revue-type sketches and starring Kenneth Williams, Lance Percival and Miriam Margolyes.

### Local Radio

Although the Crawford Committee on Broadcasting Coverage recommended that the BBC should be allowed as an experiment to establish up to a dozen additional small-scale local stations in the more rural parts of England, the Government subsequently decided that this – together with the greater part of the Crawford Report – should be referred to the Annan Committee on the Future of Broadcasting. However, the BBC was able to go ahead with a short closed-circuit experiment at Barrow-in-Furness, one of the areas suggested by the Crawford Committee as suitable for small-scale local radio. 'Radio Barrow' was run by a team of eight people – producers, engineers and secretaries – and originated its own programmes, consisting almost entirely of speech, for up to three hours a day. At other times it carried the output of Radio Carlisle, or Radios 2 or 4. Of course, none of its programmes was actually broadcast; they were heard over loudspeakers in the coffee lounge of Barrow's Civic Hall and over the local hospital's closed-circuit broadcasting system. Recordings of

the output were also played to the people of Barrow and BBC staff.

Local reaction was enthusiastic and the team conducting the experiment concluded that a permanent small-scale station would have no difficulty in originating programmes for two hours a day. The BBC hopes to experiment with other forms of community radio, possibly on an even more modest scale, but it is satisfied that 'Radio Barrow' has already provided convincing evidence that the type of station recommended by the Crawford Committee is viable.

Meanwhile the BBC's 20 existing stations have continued throughout the year to provide a service designed in each case to meet the needs of the local community. As always, news and information constitute the backbone of the service. It was in keeping with this tradition that the stations were eager to take advantage of the experiment in broadcasting from Parliament to include in their programmes recorded extracts from debate and Questions and Answers dealing with issues of particular local interest. All the stations received special reports and some of them – London, Birmingham, Sheffield and Merseyside – as many as 14 or 15 each during the 20 Parliamentary days of the experiment. All 20 stations kept their audiences in close touch with the progress of the Common Market Referendum campaign as it affected their own localities. Referendum items were included regularly in the news output of most stations and some had a regular referendum 'package' in their breakfast-time sequences. Each station provided a number of special programmes – some as many as six – while a number of stations set up their own public forum debates. All stations tried to ensure that those who wished to ask questions of the campaigners had opportunities to put them.

Access broadcasting of this kind has always been a feature of local radio, but recently there has been a significant increase in the importance both the stations and the communities they serve attach to it. At one station, Radio Medway, there are now six local organisations producing their own programmes with specialist assistance from the station staff. The Kent

County Constabulary have developed their own police magazine *MZKA*; the Kent Social Services Department produce their own monthly programme *Who Cares?*; and the Citizen's Advice Bureau deals with listeners' problems over the air each fortnight, taking action later to ensure that difficulties have been satisfactorily solved. Illustration of the extent to which stations have become involved with their communities is provided by the response to Radio Nottingham's *Open Day* (which drew more than nine visitors a minute throughout) and Radio Manchester's arrangement with the local authority whereby consumer specialists are seconded to the radio station.

Local stations have always attached great importance to religious broadcasting. *In His Name*, the weekly united act of worship broadcast by Radio Humberside, has now visited over 220 different chapels and churches in the station's area. On Radio Birmingham acts of worship are broadcast from synagogues, mosques and Sikh and Hindu temples, as well as from Christian churches. At the International Festival of Religious Broadcasting held in Seville in October an entry by Radio Manchester won first prize in the category of religious songs.

On a lighter note *Local Colour*, a magazine of Yorkshire tales broadcast by Radio Leeds, can claim the unusual achievement of giving birth to a travelling theatre company, *The Laikers*, whose performances are based on the programmes.

#### Prize-winning radio programmes

Radio Industries Club:

Programme of the Year: *The World at One*;

Radio Personality of the Year: Pete Murray

Variety Club of Great Britain:

Radio Personality of the Year: David Jacobs

UNDA International Festival of Religious Broadcasting:

Awards won by the People's Service for Easter Day (broadcast on Radio 2) and by BBC Radio Manchester in the category of religious songs.

Music Trade Association:

Award for the best speech record for 1975

went to the BBC in association with Argo for *T. S. Eliot* read by Alec Guinness.

#### The British Racing and Sports Car Club:

The Roy James Trophy for the most significant contribution to the furtherance of motor sport went to Radio Sport. The same department also won the Lombard-RAC Trophy for the most outstanding coverage of the RAC Rally.

#### Awards for DJs:

Noel Edmonds was voted top DJ by readers of the *Sun* newspaper and the *Record Mirror* and he also won the Carl Allan award for the second year running; John Peel was voted top DJ by polls in the *Melody Maker*, the *New Musical Express* and *Sounds*; Alan Freeman's Saturday afternoon programme was voted top radio show by readers of the *Melody Maker* and the *New Musical Express*; Johnnie Walker was given an award as top international DJ at a Billboard forum in New York.

#### Awards for Local Radio:

BBC Radio Medway won the Conoco Jet Trophy for its motoring programme *Wheels*; Dhramendra Gautam, one of the presenters of BBC Radio London's Hindi/Urdu programme *Jharoka* was presented with the Sikh Siropa for his services in improving community relations in the London Borough of Ealing; Susan Davis of BBC Radio Stoke was runner-up in the ITT Creed competition for local radio journalists and also gained second place in the Catherine Pakenham Memorial Award Contest for women journalists.

## Party political broadcasts & broadcasts by Members of Parliament

#### Party political broadcasts

For the calendar year 1975 party political broadcasts were as follows:—

#### *In television*

##### Labour

6 broadcasts of 10 minutes

##### Conservative

5 broadcasts of 10 minutes

1 broadcast of 5 minutes

##### Liberal

3 broadcasts of 10 minutes

#### *In radio*

##### Labour

6 broadcasts of 5 minutes (Radio 4)

3 broadcasts of 5 minutes (Radio 1 & 2)

##### Conservative

6 broadcasts of 5 minutes (Radio 4)

3 broadcasts of 5 minutes (Radio 1 & 2)

##### Liberal

3 broadcasts of 5 minutes (Radio 4)

1 broadcast of 5 minutes (Radio 1 & 2)

In addition to these national network broadcasts by the main parties, the Scottish National Party and Plaid Cymru were allocated party political broadcasts in Scotland and Wales respectively during 1975, as follows:

#### *In television*

##### Scottish National Party

3 broadcasts of 10 minutes (in Scotland)

##### Plaid Cymru

1 broadcast of 10 minutes (in Wales)

#### *In radio*

##### Scottish National Party

2 broadcasts of 10 minutes (in Scotland)

1 broadcast of 5 minutes (in Scotland)

##### Plaid Cymru

1 broadcast of 10 minutes (in Wales)

The party political broadcasts between 1 January and 31 March 1976 were as follows:

#### *In television*

##### Labour

2 broadcasts of 10 minutes

##### Conservative

1 broadcast of 10 minutes

#### *In radio*

##### Labour

2 broadcasts of 5 minutes (Radio 4)

1 broadcast of 5 minutes (Radio 1 & 2)



Conservative

1 broadcast of 5 minutes (Radio 4)

**Ministerial broadcasts**

The following ministerial broadcasts were given between 1 April 1975 and 31 March 1976:

The Rt Hon Harold Wilson, MP (as Prime Minister) on BBC-1 and Radio 4 on 20 August 1975, on the counter-inflation campaign.

The Rt Hon William Whitelaw, MP (for HM Opposition) on BBC-1 and Radio 4 on 21 August 1975, in reply to Mr Wilson.

The Rt Hon Edmund Dell, MP (Labour), John Nott, MP (Conservative) and David Steel, MP (Liberal) on BBC-1 and Radio 4 on 22 August 1975 – a three-party discussion on points raised by Mr Wilson and Mr Whitelaw.

The Rt Hon Michael Foot, MP (Secretary of State for Employment) on BBC-1 on 29 December 1975 on the implementation of the Equal Pay Act.

**Budget broadcasts**

The following Budget Broadcasts were given in the same period:

On 15 April 1975 The Rt Hon Denis Healey, MP (Chancellor of the Exchequer) broadcast on BBC-1, BBC-2 and Radio 4.

On 16 April 1975 The Rt Hon Sir Geoffrey Howe, MP (for HM Opposition) replied to Mr Healey on BBC-1, BBC-2 and Radio 4.

During the parliamentary year, 1 October 1974 to 30 September 1975, there were 664 appearances by Members of Parliament in television network programmes. In radio network programmes there were 2,166.

**News**

The first major news story at home was concerned with the constitutional innovation of the National Referendum on membership of the EEC. The campaign leading up to the poll was a taxing time for editorial judgment. The 'weight' of public speakers lay in the pro-European camp, and editors were hard put to

keep a balance with equal coverage of the anti-Marketeers. It had been earlier decided as a matter of principle that coverage should be on a 50/50 basis even though this did not reflect the balance of opinion in Parliament. This the BBC managed to do in what both sides subsequently agreed was a fair presentation of the argument.

In the referendum itself the BBC relied for the first time entirely on its own resources to cover the results. In a highly successful operation, local radio stations and regional newsrooms put reporters at every count, who flashed results to their colleagues producing the special national television and radio programmes in London.

The year under review brought a new dimension of urban violence to Britain and with it special problems for BBC News. These highlighted the sometimes conflicting demands which can arise between police requirements and the journalistic impulse to report to the public as fully as possible. First at a London restaurant, then in a flat, armed men held ordinary members of the public hostage, and listened continuously to the radio in the hope of hearing news of police counter-moves from news bulletins.

In co-operation with the police, BBC Radio withheld certain information, which it was thought might help the gunmen, even to the extent of holding back news of the release of one hostage at the request of the police. This co-operation went a stage further when a girl was kidnapped in London. In an unprecedented move, the BBC and the press kept totally silent until the girl was found unharmed more than a week later, thus vindicating the voluntary embargo. Any suppression of information, no matter how good the reason, is bound to cause concern to editors, but talks between editors and the appropriate authorities took place to work out procedures which would not only enable the media to carry out their task of keeping the public properly informed, but also avoid loss of life.

The outbreaks of violence, including indiscriminate bomb attacks on the general public, inevitably captured the headlines on several occasions but, far more frequently,

news bulletins reflected the continuing themes involving the political, economic and industrial life of the country: the Government's counter-inflation measures; unemployment; the failures and successes of industry; the flow of North Sea oil; the devolution proposals to give Scotland and Wales a greater say in their own affairs; and the attempt to find a peaceful solution to the problem of Northern Ireland. The BBC's specialist correspondents followed and reported these developments and their implications with an emphasis on explanation and background information to set events in their proper context. The importance of these themes was underlined by the appointment of a UK North Sea energy correspondent based in Scotland, of Scottish political and economics correspondents and of a local government correspondent in radio and of a business correspondent in television.

The Parliamentary Broadcasting experiment in 1975 had an encouraging outcome when the House of Commons, on 16 March 1976, carried the following motion by an impressive majority: 'That this House supports the proposal that public sound broadcasting of its proceedings should be arranged on a permanent basis.' The House of Lords came to a similar conclusion without a vote. The experiment itself had placed a considerable strain on BBC staff and technical resources. In four weeks, and in far from ideal conditions, about 450 reports were produced for national networks, regions and local radio stations, and there were almost 22 hours of live broadcasting of debates. A regular service of parliamentary broadcasting was expected to start late in 1976 or early in 1977.

Perhaps the political event of the year at home was the totally unexpected resignation of the Prime Minister. BBC news and current affairs bulletins and programmes rose to the occasion by mounting, at very short notice, special coverage of Mr Wilson's decision and his political career, as well as the election of his successor within the Parliamentary Labour Party.

The task of reporting events abroad has been particularly challenging over the last 12 months, not least because in the present

economic climate foreign expenditure, always a big item in news budgets, has had to be monitored with special care.

Major news stories followed one another in rapid succession, calling for the fast and extensive deployment of reporting teams around the world. In much of their work – Vietnam and Cambodia, the developing crisis in Southern Africa, Portugal, Lebanon, the Cod War – arduous (and, not infrequently, dangerous) physical conditions were compounded by restrictions on freedom of movement or on free reporting.

It is perhaps appropriate here to note that with very great reluctance it was decided, at the end of July, to withdraw Mark Tully, the Delhi representative/correspondent. This step was taken because the Indian Government was requiring all foreign newsmen to sign a document severely curtailing their ability to report freely and accurately about the highly significant changes in the Indian political scene. Rather than give an inaccurate picture of events, it was thought better to withdraw Tully and the Delhi office has been put on a care and maintenance basis. At the time of writing there seemed little hope of an early return, although no open breach with the Indian Government had resulted.

BBC reporters went with the Royal Navy frigates into the waters off Iceland during the Cod War to report the harassing of trawlers by Icelandic gunboats. In the nature of the manoeuvres at sea it was clearly desirable from a reporting point of view for camera crews to operate from both the Royal Navy ships and the Icelandic gunboats. Some extremely informative film was obtained by this means.

Brian Barron's half-hour special report on the fall of Saigon was the culmination of outstanding coverage of the final phases of the Vietnam War. Barron had stayed behind, after most of his colleagues, including other BBC news teams, had been 'lifted out' in the final American evacuation. He later emerged safely with his story.

Lebanon, another theatre of war, had been and still was, at the time of writing, an extremely hazardous assignment for any foreign correspondent. Chris Drake, over a long period

of great strain, supported by visiting camera crews and other staff, carried the burden of his Beirut post with courage and understanding of the tangled strands in this ferocious and destructive civil war.

In Northern Ireland no less than in the Levant, the cumulative pressure on news staff continues, much of it now borne by those permanently based in Belfast.

In a year when the nature of television news and television reporting has been the subject of considerable public debate, much thought has been given at all levels, to the task of what the Editor, News & Current Affairs has summarised as, 'capturing the attention of the people we are talking to and then increasing their understanding'. It is worth adding that the broadcasting journalist is not addressing only the readers of *The Times* or the *Guardian*, of the *Daily Express* or the *Sun*. He is broadcasting to all of them at the same time and to many others who do not read a newspaper at all. There is no easy solution to the challenge. In the year under review new formats have been devised and fresh thinking has been brought to bear on old problems. Both radio and television news, under new editors, face the future determined to maintain and where possible improve standards in 1976-77.

## Religious Broadcasting

### The 'Closed Period'

The so-called 'closed period' has shaped the pattern of religious television on Sunday evenings since the nineteen-fifties. From that time until the present the period between 6.15 and 7.25 pm on Sunday evenings has been reserved by the BBC and ITV for broadcasting. Until January 1972 the Minister of Posts and Telecommunications (formerly the Postmaster General) required that no television was transmitted between these times except (a) religious broadcasts; (b) outside broadcasts of events, the timing of which were not in the broadcasters' control; (c) programmes in the Welsh language and (d) programmes for the

deaf. In practice the 'closed period' became almost synonymous with religious television. When the Minister announced his intention no longer to exercise his powers to control television hours, both the BBC and IBA announced that they would continue as before, the former declaring roundly that it 'has no intention of reducing its present provision of religious programmes, nor of dispensing with the advice of the Central Religious Advisory Committee, nor of initiating any reduction in the length or the religious content of the closed period.'

At the time of writing the situation is changing under the impetus of evidence given to the Committee on the Future of Broadcasting by the Central Religious Advisory Committee. The Committee indicated that it would not be averse to some flexibility in the timing of religious television programmes if the arrangements could be agreed between the two broadcasting authorities. This encouraged the BBC to investigate the possibility of new arrangements which might better serve both religious broadcasting and the public at large. The established pattern had certainly had the attraction of maintaining religious programmes at favourable transmission times but it had done so at the cost of, on the one hand lumping most of them together at a time when many people particularly interested in them were in church, and on the other of giving those not interested no genuine alternative.

After thorough discussion at meetings in October 1975 and February and March 1976 the Central Religious Advisory Committee gave its recommendations to the broadcasting authorities in the following terms:

1. There should continue to be at least 70 minutes of religious television on Sunday evenings on BBC-1 and ITV.
2. Thirty-five minutes of this output should be screened at the same time on BBC-1 and ITV terminating together, if possible, at 7.15 pm.
3. The Committee supported the declared proposal of BBC to schedule *Anno Domini* or future comparable programmes at 10.15 pm.
4. The Committee supported the declared proposals of ITV to continue its output in one

70-minute period. The Committee would prefer this to be from 6.05 pm to 7.15 pm with the option of occasionally moving the earlier part of that output to between 4.00 pm and 6.05 pm.

5. The Committee welcomed the assurance from the BBC that BBC-2 programming between 6.05 pm and 7.15 pm would be of a similar kind to that previously broadcast at that time, and understood that BBC-1 would replace the religious programming previously carried in the earlier part of the former 'closed period' with family-type viewing.

The recommendations have now been accepted both by the BBC and the IBA and the changes in the timing of the BBC programmes will take place in April 1977. They will be subject to review after a reasonable period.

### Prize-winning programmes

In the year under review the BBC had a number of successes in two international festivals of religious programmes. The first of these was the Fourth International Christian Television Festival held in Brighton last May. In the Youth and Family Viewing section *See You Sunday* (originally a BBC-2 series for young people) was the outright winner and in the drama section *The Cornet Lesson*, a short play by Roy Kendall, got an Honourable Mention. In the opinion of many people present this latter programme, though it did not get a main award, was the best thing in the whole festival. Certainly it won an ovation accorded to no other programme.

Similar success was achieved by the BBC in the Premio Unda Sevilla, the biennial international festival of religious radio programmes. The prize awarded to a *People's Service* conducted by Canon Peter Firth gave particular satisfaction because that programme was part of the regular output of religious broadcasting rather than a special prestige production mounted with a festival audience in mind.

### Television

The religious magazine *Anno Domini*, first shown in the Autumn of 1974, has established itself firmly in the schedules during the last year. The second series, like the first, con-

sisted of 10 programmes and its range was very wide. Apart from programmes on exorcism, popular preaching and tours of the Holy Land it covered such varied topics as the religion of American Indians, human rights in South Korea and a powerful portrait of Father Joe Walikewski, a Roman Catholic priest working among desperately poor people in Peru. Distinctively, one programme set out to identify the top ten of religious music, in which the top favourite of all turned out to be *The Old Rugged Cross*.

After a longish break in the summer *Anno Domini* returned again in the autumn, this time with 17 programmes. Some topical events were covered, including the Archbishop of Canterbury's Appeal to the Nation and the General Assembly of the World Council of Churches, held in Nairobi, but some of the most successful broadcasts were those not connected with particular events. A programme about Canterbury Cathedral was memorable, as was a sharply contrasting portrait of Tibetan Buddhism including some extraordinary film made available to the producer by the Dalai Lama himself of his flight from his homeland.

Religious programmes on BBC-2 have included a new series *The Light of Experience* – which seems to hold a good deal of promise for the future. With a simple studio format of words, pictures and music it allows one person a week to express his or her search for the spiritual. Archie Hill opened the series with a stark but intensely moving honesty about his mentally and physically handicapped son. In the second programme Dr Sheila Cassidy talked about the way in which her disciplined life of prayer helped her through torture and imprisonment in Chile. Not all the contributors have spoken about suffering but all have sought to convey some of the things they have experienced most deeply.

### Radio

Though religious radio attracts less public attention than its television counterpart its audience is numerous and faithful. All the well-established programmes have held their own during the past year. *Prayer for the Day*

and *Thought for the Day* are heard and talked about by many. Those responsible for the latter are particularly aware that in matters of religion one man's meat is another man's poison. A speaker who attracts large numbers of admiring letters may also receive severe criticism; in religious programmes it is a rare contributor indeed who pleases everyone. Such a one was perhaps the Reverend John Jackson who broadcast in *Prayer for the Day* regularly on Monday mornings for several years. Sadly, he died in 1975 very shortly after his retirement as a Methodist minister. His cheerful voice and kindly shrewdness won the affection of many and very varied listeners.

The *Daily Service* remains in form unchanged though, for reasons of economy, it is now occasionally recorded. Other services, *Sunday Morning Service* on Radio 4, *People's Service* on Radio 2 and *Choral Evensong* on Radio 3, happily remain live broadcasts. *Sunday Half Hour* continues to please and, to judge from audience research, it is the old favourites well sung which give most satisfaction.

But religious radio is not entirely the mixture as before. *Chapter and Verse* is a new venture altogether. It is a religious books programme, presented by Gerald Priestland and Mary Craig. It not only reviews new books but recalls old ones it thinks worth making available again; and occasionally it moves a bit away from books to music or religious art.

In a lighter vein Ray Moore has presented *Banners and Bonnets* a lively miscellany of Salvation Army music. This, *Gospel Road* with Cliff Richard, and a Welsh programme called *Come Alive* have alternated at 8.00 am on Sundays, on Radio 2.

One disappointment has been the fate of *Contact*, the late night counselling programme referred to in last year's report. It was a victim (the only one in religious radio) of the cuts in programming caused by financial stringency. When radio after midnight stopped it was moved to earlier placings where it failed to establish itself appropriately. It is the intention to reintroduce it or something similar in due

course, for *Contact* showed conclusively the value of such direct broadcasting to those needing advice and help.

## Educational broadcasting

During the year the BBC provided more than 3,200 programmes for schools and nearly half that number for those interested in further and adult education. The cost was met from licence revenue. In the calendar year 1976, the BBC is providing about 1,100 hours of television and 900 hours of radio in support of the 99 courses or part courses prepared by the Open University. As in other years, the cost of these programmes will be met in full by the University out of funds provided by the Department of Education and Science.

One aspect of educational broadcasting has been profoundly affected by the economic situation. Early in 1975 it was realised that a considerable rise in the prices of the publications and other support material for educational series was inevitable to enable their production to continue as a self-financing, although non-profit making, operation. Accordingly, the service was re-shaped, prices were increased, the number of pamphlets for pupils was reduced and a new type of booklet which combined notes for the teachers and material for use by the students was introduced. The total number of sales fell by about 33 per cent but the loss of revenue was less than had been expected.

July 1975 saw the introduction of major improvements in the arrangements for the off-air recording of school broadcasts by schools and other educational institutions. After protracted negotiations the rights' owners conceded two facilities essential to the better use and exploitation of school broadcasts. The growing numbers of resource centres were permitted to record and circulate copies of programmes to the institutions they serve, and the time for which recordings made by schools or resource centres could be retained was extended from one year to three.



Further and Adult Education broadcasts are still subject to agreements restricting retention of recordings to one year.

Major developments during the year have been concentrated in Further Education broadcasting. The most ambitious was the BBC Adult Literacy Project, a contribution to the national campaign against illiteracy. This comprised a television series and associated publications for students, a radio series and handbook for volunteer tutors and a liaison unit to put potential learners and teachers in touch with their local authority agencies. By the end of 1975, the unit had received 10,000 calls and the BBC had sold 50,000 copies of the workbook.

### School Radio

School Radio has continued to provide a very wide range of programmes for pupils of all ages between five and 18. Listening in infants' and primary schools continues to demonstrate the strong allegiance of teachers to the movement, music and drama series as well as to the provision of stories and poetry by *The Music Box*, *Time and Tune*, *Music Workshop*, *Music Makers* and *Singing Together*. For secondary schools the listening figures illustrate the diversity of specialised needs which determine teachers' choice of programmes and the importance of such English series as *Listening and Writing*, *Books*, *Plays*, *Poems* and *Speak*, modern languages, especially French and German for older pupils, *History in Focus*, *Our Changing World*, *The World of Work* and *Inquiry*.

By exploiting the varied and rich resources of radio, school broadcasting has achieved an even greater variety of content and forms of presentation within series and within individual programmes. These may draw upon actuality, interviews, outside broadcasts, studio talks and discussions, historic recordings from BBC Sound Archives, poetry, dramatic interludes or full length drama productions, music (some especially composed and performed, including popular music in the appropriate idiom for teenage audiences), and natural and radiophonic sound effects. This has enabled School Radio to provide

important resource material which schools can record and, under the new copyright agreement, retain for three years. Increasingly the schools use their tape recordings of the programmes instead of listening at the time of transmission. Some 92 per cent of all primary schools and 97 per cent of secondary schools are known to be equipped with sound tape recorders.

Distinguished writers and speakers have been commissioned not only for *Listening and Writing* and *Books*, *Plays*, *Poems* among the English series but also for *Prospect* and *Art and Experience* for sixth-forms.

A current theme in many parts of the output is the study of the environment. This may be historical as in *History*, *Not So Long Ago* for upper primary pupils, geographical in *Exploration Earth*, scientific in *Nature or Discovery*, or visual and artistic in the radio-visual programmes of *Art and Humanities*. A new venture in summer 1975 was *Outdoor Education*, presenting through radio and radio-visual many features of outdoor education today including camping, mountain and hill walking, canoeing and pony-trekking.

Another recurrent theme has been the development of pupils' interest in the use of language and the pleasures and value to be gained from reading, as in all the English series listed in an appendix to this report.

This year the output in religious education for secondary schools has been enlarged in order to provide through the three broadcast terms programmes which will support RE courses for pupils in the 11-16 age range. For sixth-forms *Religion and Life* continues. *A Service for Schools* is School Radio's much-valued contribution to religion and worship in primary schools.

### School Television

School Television, like other departments, suffered financial cuts in 1975-76. Nevertheless the total of programmes transmitted for schools was higher than ever - and promises to be higher still in 1976-77. This has been the result of increasing the number of repeats from previous years, something which is often educationally valuable.



The number of schools, especially secondary schools, with video-recording equipment has continued to increase steadily. Half of all secondary schools and about two-thirds of the larger ones (i.e. those with more than 800 pupils) now have this equipment. One effect of this development has been to increase the audiences, especially for secondary school series, in some cases by 80 per cent over the past two years. There is also evidence that the video recorder is enabling teachers to use programmes better and more selectively.

The year under review saw a number of new developments in School Television. For very young children, the pre-school series *You and Me* was extended to five days weekly. On the mornings of Mondays, Wednesdays and Fridays the programmes continue to be concerned mainly with spoken language, whilst the Tuesday and Thursday afternoon programmes are, respectively, concerned with giving first insights into mathematics and reading. The audience for this series is in the home as well as in nursery schools and nursery classes. For junior schools a new geography series, *Near and Far*, was introduced to replace *People of Many Lands* which had run each year since the very beginning of School Television in 1957. *Near and Far* is designed to help pupils develop simple geographic skills and concepts and to encourage them to compare their own and other environments. It thus reflects recent trends in junior level geography teaching. Secondary geography pupils also had a new series, *Europe from the Air*, filmed at 12 different locations throughout Europe. The series is particularly suitable for use in recorded form and it is expected that it will have a useful life of several years.

*Mathshow* is a new mathematics series for the younger end of the secondary school. It uses humour both to stimulate involvement in mathematics and to teach essential concepts. The teachers' notes and worksheets provide carefully structured follow-up material.

Two new science series have also been introduced, this year, for examination classes in secondary schools. They are *Physical Science* and *Biology*. The heads of science

departments in some 600 schools gave their views on the content and treatment that they thought these new series should adopt. Perhaps as a result these series, even in their first year, are being viewed respectively by 20 per cent and 28 per cent of all secondary schools.

### Further Education Radio

A change of emphasis that was already implicit in the development of radio's adult education programmes was made explicit in October 1975, when *Study on 3* gave place to *Lifelines*. This shift from an overt call to study, which inevitably had most appeal for already motivated listeners, took more substantial account of those who, as one of the BBC's Further Education Officers expressed it, 'have seldom, if ever entered an educational centre since leaving school and who may be at a disadvantage because of unsatisfactory school experience. Such people are not necessarily reached through conventional adult educational channels but, given the right social setting and the right stimulus, they often reveal themselves to be thoughtful, intelligent and keen to learn – lacking only the knowledge of how to start and the confidence to try.' While it may be questioned whether Radio 3, which continues to carry these broadcasts, provides exactly the appropriate outlet for the purpose, it is hoped that a more deliberate attempt in programmes to connect life-experience with study opportunities – to create in effect lifelines to learning – will provide the right stimulus.

A further change, forecast a year ago and introduced simultaneously with the change of title, has been a concentration on each weekday evening on one set of audience interests. Thus Monday's *Lifelines* focus on home and family affairs: in the first half-hour there have been series, in succession, on *Family Matters*, *Families in Crisis*, the *One-parent Family* and *Alternatives* (to conventional family lifestyles); and in the second half-hour, series on aspects of parent education, *Coming up to Five*, *Learning to Read* and *In and Out of School*. Tuesday's programmes similarly concentrate on work and training. Three linked

series, *Why Work?*, *Who Manages?* and *Organising the Organisation*, were followed by a second broadcast of the series, *Going Solo*; while the second half-hour concentrated on short training series for language teachers, volunteer tutors of adult illiterates, agents for citizens' advice, and (another re-broadcast) for teachers of politics in further education and secondary schools. Language and communication provide Wednesday's theme, with the radio component of the combined tv/radio course for beginners in French, *Ensemble* and a new second-level course in German, *Wegweiser*. Thursday's programmes look at the wider world: *Foreign Correspondent* was matched with a second broadcast of Professor Geoffrey Best's illustrated lectures on contemporary aspects of war and peace, *Hawks and Doves*, followed by four one-hour studies of *African Music*; thereafter there have been series on *The Police in Britain* and *The Parliamentary Process*, and a group of science-based *Speculations* exploring selected topics on the frontiers of knowledge. To conclude the week, Friday evening's programmes appropriately concentrate on leisure and recreation. The weekly magazine, *It's Catching*, was followed by a series of *Special Reports* on particular spare-time leisure and learning opportunities, and alternating series on literary and musical appreciation, *Reading for Pleasure* and *Listen Here*.

### Further Education Television

The output this year has included a number of new major ventures in collaboration with outside bodies. The autumn saw the launching of *On the Move*, the television component of the BBC Adult Literacy Project which was transmitted on BBC-1 in the early evening on Sundays and attracted audiences of over two million. Other major projects to be found on BBC-1 and BBC-2 were *Trade Union Studies* (made in collaboration with the TUC Education Department and the WEA) and *Ensemble*, a beginner's French course, which has associated with it a voluntary assessment devised by the Cambridge Local Examination Syndicate, and which, as already noted, was

integrated with a radio series and course book.

Another feature of the year's output has been the concentration of courses requiring more commitment from audiences on BBC-1 on Sunday mornings, with some repeats in the early evening on BBC-2. Examples of such courses are *Peter Donaldson's Illustrated Economics*, language courses, and *Dressmaker*, all of which have substantial associated publications.

In the less specialised areas there have also been some notable developments. In communications studies *Inside the News* scored a particular success and was later made the basis of a 'BBC-2 special', scheduled for the middle of the evening. In the same field, *Inside the Press*, *Images for Sale*, *Looking at Documentary* and *Film as Evidence* also attracted much attention. Other series included *Middle East Choices for Tomorrow* (on the environment), *Model World*, *Making Toys*, *Politics Now*, and *Never 'Eard of Paradise*.

The long running series *Parents and Children* and *The 60 70 80 Show* for the elderly continued to be successful and numerous series were offered in the area of sport, careers, work and social/community matters. Special programmes were made about *The Sex Discrimination Act* and *The Health and Safety Act*, whilst a large output continued to be offered on both BBC-1 and BBC-2 for colleges and for teachers.

### Open University

With more than 55,000 students enrolled for 99 courses in 1976, the University increased its weekly broadcast transmission hours. The formal agreement between the University and the BBC had provided a target level of 30 hours of television and 30 hours of radio each week. By the use of early morning time on BBC-1, it was possible in 1976 to allocate over 33 hours of television per week, while raising the radio allocation to 26 hours.

Meanwhile, with a view to the future, the University appointed a Committee on Continuing Education under the chairmanship of Sir Peter Venables, to make recommenda-

tions about the role of the University in a broadening provision for further education, using all the learning media available. The experience of several other bodies was represented on the Committee, including that of the BBC, which took a particular interest in its work. When the Committee published an interim report in January 1976, putting particular stress on the need for widespread collaboration and inviting further views from all interested bodies, both the BBC and its Further Education Advisory Council welcomed this co-operative approach and responded in the same spirit. It was recognised at the same time that any substantial inclusion of broadcasting in this provision would require additional resources and additional airtime.

Against this background it is significant that the same year saw finance approved by the Government with a clear cost limit for the building of a new studio centre on the university campus, designed to be operated for the University by the BBC.

#### **Local radio and education**

The BBC's 20 local radio stations between them offer some 400 educational series annually, and each station has a specialist education producer who works in partnership with local groups, both in schools and adult education, and trains teachers and others in production techniques. The value of this in-service training has been recognised by education authorities who second teachers to stations in such numbers as finances allow. Where a secondment scheme has had to be suspended for financial reasons there is a clear intention to resume as soon as possible. Secondment not only imparts useful skills but also results in the production of valuable resource material tailored to meet the specific needs of local schools. The use of local station programmes as an element of in-service training for teachers is currently the subject of a schools council research project.

During the past year local stations have made a considerable contribution to the BBC's Adult Literacy scheme in many ways but perhaps most significantly in giving pro-

minence in general programmes to the problems of illiteracy.

#### **Supporting services**

BBC Publications and BBC Enterprises provide supporting services for the BBC's educational broadcasts. BBC Publications produced in the school year 1974-75 more than 11 million pieces of material related to school broadcasts. In 1975-76 owing to economic conditions, the number will be less than eight million, including notes for the teacher, pamphlets for the student, film strips, wall pictures, pupils' worksheets and so on. For the adult student, BBC Publications produced about 700,000 items to accompany further education series, including gramophone records for the language series, colour slides, and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value.

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

#### **Schools and Further Education liaison**

The BBC continues to be guided in the formulation of policy and in the planning of the use of its resources for school broadcasting by the School Broadcasting Council for the United Kingdom, a body on which professional associations of teachers, local education authorities, the Department of Education and Science, and other educational organisations are represented.

In the field of Further Education, the BBC is helped by an advisory body, the Further Education Advisory Council, which is representative of all branches of further and adult education and which has two programme committees to advise it in the areas of vocational and non-vocational studies. Like the School Broadcasting Council, it has educa-

tion officers to keep it and the BBC in touch with the members of the audience. The two councils work closely together. Their year's work is reviewed on page 82.

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

## Northern Ireland

For BBC Northern Ireland the main pre-occupation during the year – apart from the continuing need to report and fully reflect the troubled situation in the province – was the development of Radio Ulster, doubling the output of local programmes and providing the choice of a fifth BBC radio channel in Northern Ireland. In the past any locally originated radio programme in Northern Ireland involved the loss to local listeners of a network programme on Radio 4, and with the ever increasing pressure of news and current affairs there was less time in which to reflect the other more encouraging and constructive aspects of life in the province. The introduction of Radio Ulster offered a solution by presenting listeners with an alternative service. Local programme output was rapidly increased from 14 to some 30 hours a week, about four-fifths of the extra time being devoted to matters other than news. There are now more music and arts programmes, drama and stories, more leisure and sports coverage, outside broadcasts, programmes for young people and for hospital patients, regular progress reports of one kind or another, especially in the vital fields of industry and agriculture, more public access to the microphone in series like *Platform* (where non-political minority groups present themselves and their case to the public), and regular *Phone-Ins*. There is more time to look at and encourage progressive community activities,

local interests and local entertainment. An important innovation was *Sunday Sportsound*, providing regular weekly coverage of Gaelic sport and other Sunday events.

In television the major steps forward were the extension of BBC-2 in colour by way of the transmitter at Carnmoney Hill to the populous Glengormley and Newtownabbey areas on the outskirts of Belfast, the provision of BBC-1 in colour from the Limavady station, covering the greater part of North Antrim and North Derry, and also a local service for Londonderry city. Thus both BBC television services are now available in colour to 83 per cent of the population of Northern Ireland, while the monochrome service has about 99 per cent coverage.

In radio, work was started on the construction of a link into the cross-channel network at Carlisle, and BBC stereo services were expected to be available in most parts of Northern Ireland by May 1976.

While the major programme developments during the year have been in radio, with continuing extensions to the Radio Ulster output, there has been no diminution in television activity. Indeed, BBC television production in Northern Ireland, at times approaching 6½ hours a week, was higher than ever before. *Scene Around Six*, the nightly news and current affairs magazine, continues to be watched regularly by some 300,000 viewers and is increasingly appreciated both for the breadth and variety of its news coverage and for the uncompromising quality of its reporting and interviewing. Determined efforts are made to highlight the more cheerful and creative aspects of Ulster life and this was reflected in programmes like the fortnightly arts magazine *Gallery*, in music series such as *Folk Weave*, *Colour Me Music*, *Sounding Voices*, and concerts of chamber music televised from the saloon of Castle Coole, an 18th century mansion in County Fermanagh and one of the province's major architectural showpieces. There were several series featuring local artists in programmes of comedy and light entertainment, including *You're On* a further collaboration between BBC Northern Ireland and Radio Telefis Eireann, in which opportunity knocked this time for some 50 new-

comers to the world of television entertainment drawn from both sides of the Irish Border.

Two notable drama presentations on the networks from Northern Ireland were John Wilson Haire's *The Dandelion Clock*, seen on BBC-1 in *Play for Today*, and Brian Moore's *The Emperor of Ice Cream*, broadcast nationally on Radio 4.

## English regional broadcasting

There has been a celebratory theme to the past year in the English regions. *The Archers* and *Come Dancing* reached their 25th anniversaries, *Nai Zindagi Naya Jeevan* – the programme for Asian citizens of the UK – arrived at its 10th birthday, and *Pebble Mill* – one of the younger programmes – transmitted its 500th edition. All of these are products of the Birmingham Network Production Centre. They illustrate the capacity in the regions to evolve ideas of lasting value. However, events have been taking place which underline that the regions are no more content to rest on the laurels of the past than any other part of the BBC. There have been new programmes with new ideas and some building for the future.

In the eight television regions the staff welcomed and responded to the challenge provided by a second weekly regional programme placed at 6.40 pm on Tuesdays for an initial run of 10 weeks starting in January 1976. It was a challenge because it gave programme-makers the chance to reach a family audience – including the younger members – which the late-evening placing of the first weekly programme had prevented. It was also a spot which required them to follow the very popular *Nationwide* and to meet some strong opposition from ITV. The audience responded to them with enthusiasm, and they are attracting some 4½–5 million viewers.

From the Network Production Centres, too, there have been new series – *We British* and *Terra Firma* from Manchester, *Saturday Night at the Mill* from Birmingham, and a new television musical from Bristol – *The Demo-*

*lition Man*. Regional representation on the BBC's networks over the Christmas period set something of a record.

The new broadcasting centre in Oxford Road, Manchester has now been occupied and is operational – though the financial situation compels BBC North-west Regional Television and the BBC Northern Symphony Orchestra to wait longer than anyone would have wished before they can move into the new complex.

During the year the BBC told the Annan Committee on The Future of Broadcasting that the BBC 'aims to include in its network services more programmes produced by BBC centres outside London' and that it was 'seeking ways of devolving further to the National and English Regions responsibility for matters which concern regional broadcasting only...' The BBC also expressed a wish to 'ensure the Regions an effective voice in central decisions which relate to both regional and network broadcasting'. Regional Advisory Councils gave a warm welcome to these statements.

## Network production centres

### Birmingham: Television

*Pebble Mill*, now in its fifth year of operation, continues to thrive. Several milestones have been reached in the period under review. The 45-minute lunchtime magazine *Pebble Mill* found much material in the National Exhibition Centre opened in February 1976 by Her Majesty the Queen. The programme also developed several new strands during the year's run. One of the most notable involved the building of a house within the grounds of *Pebble Mill*. This provided much programme material over a three week period and ensured a good start for the programme after the summer break. A small nature reserve was also set up in the grounds. Another change led to Charlie Chester taking over from Roy Hudd the weekly nostalgic glance at the world of entertainment.

The drama unit, under David Rose, was



responsible for 12 30-minute plays broadcast as *Second City Firsts*, as well as four *Plays for Today*, and the series of six 50-minute plays *Trinity Tales*. The Centre also broke new ground with its first opera production *Gianni Schicchi*.

The Sunday *Farming* series broadened its outlook during the summer to include country pursuits. *Day and Night*, the weekly police programme seen on Wednesday afternoons, developed its authority. The Asian unit continued to broadcast on Sundays in both television and radio, and is now offering help and expertise to local radio stations which wish to mount programmes of their own for Asian listeners. Several features were contributed to the series *Lakeland Summer* and two documentaries concerning the mass emigration from the United Kingdom to Canada before and around the turn of the century were made in conjunction with the Film Board of Canada.

There were outside broadcasts from many sporting locations in the Midlands, while others reflected both the more serious and more frivolous aspects of Midland life. Two popular BBC-2 series – *Gardeners' World* and the snooker series *Pot Black* – were again produced by Pebble Mill staff. Finally, a late night Saturday entertainment on BBC-1 was pioneered towards the end of the period.

### **Birmingham: Radio**

Despite the economic situation it proved possible to increase radio production staff in the fields of drama, religious broadcasting and serious music. Pebble Mill continued to contribute a wide range of general programmes to the networks. They included *The Archers*, *My Word*, *My Music*, the *Charlie Chester Show*, *Top Tunes*, *Farming Week*, *Farming Today* and *On Your Farm*. Two programmes – *From the Grass Roots* and *Voice of the People* – continued to provide a valuable reflection of non-metropolitan opinion in the field of current affairs.

The Midland Radio Orchestra, under Norrie Paramor, appeared in public concerts in Cardiff and Preston, as well as playing at the Royal Festival Hall in London and at the

Royal Agricultural Show. It also continued to make an important contribution to Radio 2. Another series of live celebrity concerts from Pebble Mill was again arranged for Radio 3 and proved successful. Documentary programmes covered the fields of medicine, social services and the armed services. The situation comedy show *Home to Roost* appeared for another 13 editions.

The drama department, with two producers, mounted no fewer than 29 separate productions including contributions to *Storytime*, *30-minute Theatre*, *Saturday Night Theatre*, *Afternoon Theatre* and *Drama Now*. There were special editions of *My Word* and *My Music* at Christmas time as well as a remarkable 55-minute documentary 'Neath Bredon Hill reflecting a year in the life of the Worcestershire village of Elmley Castle. The Centre continued to contribute to *Woman's Hour*, *Morning Story* and the various network magazine programmes. There were many outside broadcasts of sporting events, church services and the agricultural show. Broadcasts from the World Rowing Championships at Nottingham were fed from Pebble Mill to eight overseas centres.

Undoubtedly one of the most important events of the year under review was the 25th birthday of *The Archers* which fell – and was duly celebrated – early in 1976. The occasion gave rise to much sentimentality and goodwill, which said a great deal for Tony Shryane who has produced the serial since its inception.

### **Bristol: Television**

In a year of notable documentary programmes, the Bristol Production Centre won particularly warm praise from critics and viewers for a fascinating insight into the life and habitat of the wolf in *Following the Tundra Wolf*, narrated by Robert Redford. *The World About Us* continued to show the best work of wildlife filmmakers in all parts of the world, though one of the most intriguing programmes in that series was *In Deepest Britain* – a kind of nature trail on film in the heart of the Cotswolds. For his hour's portrait of *The Gamekeeper*, Michael Croucher went to a big estate in the West Country. *What on Earth Have We Done?*



examined the use which is being made of the land.

The small but versatile production team headed by John King followed up its series of dramatised *Country Tales* earlier in the year with two sharply contrasting programmes in December: *Demolition Man*, a soul musical starring two Americans, Jimmy Helms and Kellee Patterson, and *Simply Simon*, featuring the songs of Paul Simon, who was filmed in a dockside warehouse in Bristol with an audience of devoted fans. Arthur Negus continued to be a regular contributor to *Collector's World* and viewers welcomed the return of his original series *Going for a Song* – off the air for three years.

Among programmes for children *Animal Magic* continued to flourish quietly; *Brainchild* was a panel game for youngsters; and boys of Clifton College were filmed on an expedition to Baffin Island in the Arctic. The Further Education Department presented *Play Sport*, 10 programmes on different sports which are seldom covered on television.

### **Bristol: Radio**

In the autumn (1975) Bristol took over production of the long-established series *Down Your Way*. With Brian Johnston still doing the interviews, the transition was carried out smoothly, and there are enough places waiting for a visit for the series to continue well into the eighties.

In the field of drama, there were three major Sunday night classic serials: Jane Austen's *Pride and Prejudice*, *The Return of the Native* by Thomas Hardy and *Jamaica Inn* by Daphne du Maurier. The Jane Austen bicentenary celebrations were also marked by a discussion, *Pleasure and Prejudice*, in which three admirers discussed her novels. Another bicentenary, that of the American War of Independence, was marked by *The View from Strawberry Hill*, a Radio 3 feature based on Horace Walpole's comments, in letters, on events leading up to the war.

Natural History programmes continue to be among the most popular broadcasts from Bristol. *The Living World* and *Wildlife* maintain their freshness and popularity. Other

successful wildlife programmes included two reminiscent programmes about village life in the old days, *Birds as Musicians*, *The Swanherd of Abbotsbury* and *Attenborough Round the World*, another David Attenborough travelogue. A spin-off from television was a radio feature about the assault on Everest.

Other elements of the regular output from Bristol show no signs of losing their vitality or their support from listeners – *Any Questions?*, *Any Answers?*, *Talking about Antiques*, *As Prescribed*, *The Changing Past*, *Sounds Natural* and *Music in Question*, while the Academy of the BBC – based in Bristol – added to its regular studio recordings and public concerts for Radio 3 with appearances on Radio 2 as well as in *Melodies for You*; and a successful concert trip to Toulouse.

### **Manchester: Television**

The major event of the year in Manchester was the move to New Broadcasting House in Oxford Road. The building was ready on schedule and the main body of staff, including radio and television production units and the administrative departments, transferred in high spirits and good working order over the weekend of 14 July 1975. Since then, staff from a total of six outlying buildings, including the film units, transport, outside broadcasts, and communications have moved in stages to occupy new areas and to take over and work up new facilities. This has been accomplished while maintaining a high level of output to the radio and television national networks.

The benefits gained from the majority of staff working together under one roof are evident in vastly improved working conditions, better internal communications, and a spirit of cohesive endeavour.

Nevertheless, there was a feeling of sadness when the bulldozers moved in to demolish the converted chapel in Dickenson Road, which had served for so many years as the principal BBC television studio in the North of England. Inadequate it may have been, but it was the scene of much creative innovation, the birthplace of countless shows and the take-off point for many distinguished careers and reputations. It was not inappropriate that Val Doonican,

who started his television career there, should take his rocking chair out of 'props' to star in a final programme.

Economic considerations caused a further set-back in plans to provide, as part of the complex, a concert studio for the Northern Symphony Orchestra, which now must remain, for the time being, at the Milton Hall. However, under Raymond Leppard, the orchestra continues to build on an already high reputation and, for the first time, contributed a series of television programmes to BBC-2.

The first programme to come from the new 4,500 square foot television studio was Manchester's first current affairs series *We British*, edited by Donald Baverstock and presented by David Frost. An important part in the series was played by the critical and far from passive Manchester audience. After an extended run *We British* was followed on BBC-2 by *Terra Firma*.

Representative of the Factual Units' output were the series *Living on the Land*, *Nairn's Football Towns* and *A Taste of Britain*, all programmes about where and how we live.

### Manchester: Radio

Despite the cut-backs, Manchester again contributed over 1,000 hours of broadcasting to the four networks. On Radio 1, *Quiz Kid* came back for an extended series of 21 programmes. On Radio 2, the Northern Radio Orchestra increased their reputation with their first public concerts, alongside the Midland Radio Orchestra. *Folkweave* continued on Thursday nights, and Reginald Dixon and Douglas Reeve on Sunday mornings. From light entertainment there were series with Les Dawson, Mike Yarwood, Tony Brandon and Roy Castle. The Sports Unit was at The Grand National, the FA Cup semi-final at Hillsborough, the Rugby League World Series, Oulton Park, the third Test at Headingley, the Dunlop Masters Golf at Ganton and the RAC Rally. They also contributed to *Treble Chance* and *Brain of Sport*.

On Radio 3, as always, the mainstay of Manchester's contribution was from the Music Department. The Northern Symphony Orchestra, apart from another excellent season

of Master Concerts, were at Festivals at Kendal, Hanley, Cheltenham, King's Lynn, Chichester and Newcastle-upon-Tyne. They were also acclaimed, as were the Northern Singers, for the first performance in Liverpool Cathedral of Philip Cannon's *Son of Man*. The Singers made their fourth appearance at the London Proms, and the BBC commissioned six new works for them. In January there was the European première of Britten's *Paul Bunyan* and also the first complete performance of Bizet's *Ivan IV*. The division also covered the EBU International String Quartet series and the Leeds International Piano Competition. From Drama Unit the highlights were *Jump* by Ken Whitmore, *Lost Yer Tongue* by Peter Terson, *Zindal and Padstaff* by Brian Thompson, *Round the Square* by Philip Hobsbaum and *The Northern Drift*. Altogether, there were 33 major contributions as well as material for *Storytime*, *Fourth Dimension* and *The Morning Story*. The very first play from our new Drama Suite for *Saturday Night Theatre* was *The Dark Windows of a Room* by Manchester playwright William Keenan.

On Radio 4, *A Word in Edgeways*, *Gardeners' Question Time* and *Round Britain Quiz* provided the backbone of our output, apart from the usual regional editions of *Woman's Hour* and *From the Grass Roots*. There were also *Celebrations* of Carmen, Sir Geraint Evans, Dame Myra Hess and Isobel Baillie. There were documentaries on workers' co-operatives, the GIs, and the workhouses, an important four-part series on education called *School Report*, and a moving *Story of our Time* about a Borstal boy called Sam. A major 12-part series on the understanding of the Bible was called *The People and the Book*. For the first time there were regular contributions to *Analysis* by a Manchester producer with programmes on Ulster, housing, the Socialist Left, the regions, and public expenditure.

## The English television regions

In spite of inflation and the continuing need for economy, the English regions had an encouraging year. At the beginning of the period under review, each of the regions was planning to start a second separate weekly programme of its own as part of the longer-term plan to bring more local programmes to regional audiences around the country. While many developments in other departments were cancelled or deferred, the second separate programme went ahead, although it was necessary to restrict the number to 20 rather than the 40 programmes a year that had been planned. The BBC-1 schedules were adjusted for the new programmes, one of them being placed soon after the popular regional nightly news magazine in the early evening with the other being placed rather later at night on another day of the week. For the first time, regional television managers were able to broaden the range of their output, and to plan it in such a way that younger audiences could enjoy the regional programmes known to be popular with whole families, while the remainder of the output maintained its traditional place at a later hour. Audiences responded well to the whole range of programmes, which concerned many subjects, including a dramatised documentary in the North-east to celebrate the 50th anniversary of the Darlington and Stockton Railway, and an investigation in BBC West into the scourge of Dutch Elm disease in *Death of a Landscape*. From Leeds there was music of the region in *Brass Roots*, and comedy from Manchester with Tom O'Connor. An important series from Southampton gave young people the opportunity of appearing on television to show off their talents and demonstrate their interests. BBC East, at Norwich, piloted a dramatised documentary called *Promoted to Glory*, based on the lives of interesting local people. And from Birmingham came the immensely-moving account of the rehabilitation of a number of people seriously injured in the Birmingham pub bombings; *Just a Year* was transmitted a year to the night after the explosions. The South-west, in collaboration

with Midlands, carried through a major investigation into the problems of people retiring to Cornwall and Devon. Hundreds of people took part in the programmes which reflected every aspect of regional life from discussions of the major issues affecting them, to films of their enjoyment of leisure time and recreational activities.

Another significant development is the installation of automatic equipment which enables the regions to display their own identities on BBC-1 at all programme junctions. The development was pioneered in the North-east and will be extended progressively to all other regions in the months ahead.

Meanwhile, the regional newsrooms continued to play a vitally important role in reporting life in England, both for the nightly news magazines, and for national news in radio and television. The country's economy dominated the news. Inflation, unemployment and strikes were reported and analysed, as were the major accidents and occurrences of day-to-day life. But at a time when criticism is sometimes levelled that the news is all bad, the regions continued to take pleasure in reporting the positive and significant achievements of the regions in industry and elsewhere, of the contracts won and the targets achieved. And they have all searched for the stories of a lighter nature. The regions made regular contributions to *Nationwide*, and a large number of programmes were shown throughout the year in *Network* on BBC-2, which has done much to make programmes originally designed for regional audiences available to viewers throughout the United Kingdom.

## Appeals for charity

As in former years, the BBC broadcast regular appeals on radio and television on behalf of charitable organisations. Radio appeals were placed in *The Week's Good Cause* at 11.10 am each Sunday on Radio 4, and television appeals were transmitted on BBC-1 usually at 6.50 pm on the third Sunday of each month. In January

1976 *The Week's Good Cause* celebrated its fiftieth anniversary, a charitable appeal having been broadcast on BBC radio every week since early in 1926.

The total amount received in response to all regular television appeals in 1975-6, including those broadcast in the national regions, was £185,483. The largest sums raised were as follows: Multiple Sclerosis Society £13,717; Henshaw's Society for the Blind £12,241; Elderly Invalids Fund £15,444; Canterbury Cathedral £18,838; Home Farm Trust £28,500; Oxfam £18,989; Possum Users' Association £16,240.

The total of all *Week's Good Cause* appeals during the year was £236,834 including the Salisbury Diocesan Association for the Deaf and Hard of Hearing £4,446; Ex-Services Mental Welfare Society £6,273; St. Martin's Christmas Fund £29,254; Malcolm Sargent Cancer Fund for Children £5,540; Queen Alexandra Hospital Home £5,617 and nine further appeals each over £3,000.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £64,263. On BBC-1 on Christmas Day the appeal on behalf of the NSPCC raised £8,262. The BBC's own annual appeal for Children in Need of Help (radio and television) raised £16,741.

One emergency appeal was broadcast, for victims of the Guatemalan earthquake. The overall result of this appeal, which was made on BBC and Independent Television and through the national press, was £1,273,652.

## Audience reaction

The continuous Survey of Listening and Viewing, in the course of which some three quarters of a million people were interviewed during the year, revealed that the proportion of the population with colour television in the first quarter of 1976 was 53.8 per cent, compared with 47.2 per cent a year earlier. This increase was, however, only half as great as the increase in the preceding 12 months. Most

other people have monochrome uhf television sets, on which they can receive all three channels in black and white. Those still using vhf sets to receive BBC-1 and ITV only (in monochrome) are now no more than 3.5 per cent of the population.

The average amount of viewing per head of population per week throughout 1975-76 was 17 hours 24 minutes, a little lower than 1974-75: 17 hours 39 minutes per head. There had been some exceptionally large audiences in the summer of 1974 for the World Cup, and in the first few months of 1976 the amount of viewing was slightly below normal.

Radio listening (excluding Independent Local Radio) in 1975-76 amounted to an average of eight hours five minutes per head per week, compared with eight hours 43 minutes per head per week last year, which itself was 20 minutes per head lower than in 1973-74. This is in large part the effect of competition from Independent Local Radio. Though the amount of listening to Independent Local Radio has been in question ever since these stations came on the air, the revisions to the suite of computer programmes needed to incorporate ILR listening in the regular weekly and quarterly analyses have only recently been completed. In the first three months of 1976 ILR listening was found to have amounted to one hour six minutes per head of population per week, giving a total listening level for all services (BBC and commercial) in that quarter of nine hours per head per week. Corresponding figures for the first quarter of 1975 are not available, but it seems clear that some listeners have switched more often to ILR. Total listening may, in fact, have gone up. (Measuring local radio listening in terms of hours/minutes per head of total population of the United Kingdom is a convenience when dealing with the amount of listening as a whole. It does, however, ignore the fact that ILR is available to no more than three-quarters of the population, and BBC Local Radio to considerably less. It also needs to be borne in mind that the BBC local stations are on the air with locally originated material for less than half the time that the other services are being broadcast).

The extent of public satisfaction with current BBC programmes is regularly monitored by means of a question in the continuous survey. Replies in respect of television programmes were a little less favourable in 1975-76 than they were a year earlier, particularly in the summer months of 1975, when the need for economy resulted in a larger than usual number of repeats. Satisfaction with radio programmes also proved less emphatic than in most recent years, but the difference was only slight.

The largest BBC television audiences of the year were recorded on Christmas Day with *Morecambe and Wise* and *Some Mothers Do 'ave 'em* topping 25 million. The annual Miss World and Eurovision Song Contests came close behind with about 24 million. Of the regular series, the biggest attractions proved to be *The Generation Game* and *The Two Ronnies*, both of which were seen each week by about 18 million viewers, with many other light entertainment series drawing between 12 and 15 million. Similar sized audiences were attracted by the American imports *Kojak* and *The Invisible Man* (14 million), by the short season of *Carry On* films (13 million) and by the drama series *When the Boat Comes In* (12.5 million). Other noteworthy drama series were *The Brothers* and *Poldark*, with audiences of 11 million and almost nine million respectively, whilst the new plays broadcast under the title of *Play for Today* were seen by, on average, six million. Documentary series tend to have audiences of varying size, depending on the subject matter, the average for the main BBC-1 series being about five million. Noteworthy amongst them were the three entitled *The Changing Face of Medicine*, which were particularly well received by their viewers. BBC-1's main News at 9.00 pm had audiences averaging a little under eight million, as did *Nationwide* earlier in the evening. *Panorama* was seen each week by about four million.

*It's a Knockout* still headed the audiences for outside events, being seen each week by almost 14 million viewers. *Superstars* came hot on its heels at about 13 million, *Match of the Day* followed with 10.5 million, while *Sportsnight* had an average audience of nine million.

Among children's programmes the ever popular series *Dr Who* had audiences of 10 million, *Basil Brush* eight million, *Crackerjack* 6.5 million and *Blue Peter* some five million. The quiz *Top of the Form* was seen on average by 13.5 million viewers.

BBC-2 gained 10 million viewers for its showing of *The Goodies*, and *The Waltons* remained popular, being watched each week by nearly six million people. Audiences for the classics on BBC-2 were generally in the region of one to two million, a notable exception being *Moll Flanders* which had an audience approaching six million.

*Tom Browne's Top Twenty* was the most popular radio series of the year, gaining an average audience of just under seven million, followed by *Junior Choice* with 5.5 million on Saturdays and just over four million on Sundays. The audience for *Family Favourites* remained stable at about 4.5 million. Among other regular programmes *Jimmy Savile* had an audience of 2.5 million, *Your Hundred Best Tunes* and *Woman's Hour* 800,000, *Gardeners' Question Time* 750,000, *Beat the Record* 500,000, *Jack de Manio Precisely*, *Three in a Row* 450,000, and *Motoring and the Motorist* 400,000.

The 8.00 am news on Radio 4 is listened to by just over three million people, while the section of *Today* which immediately follows this bulletin still commands an audience of two million. Both the 1.00 pm *News Bulletin* on Radio 4 and *Newsbeat* on Radio 1 have audiences of two million (the later edition of *Newsbeat* has 350,000 listeners). *PM* has an audience of 700,000.

There was little difference between the audiences for the 7.00 am-9.00 am and 9.00 am-noon sequences on Radio 1 and Radio 2, Radio 1 averaging nearly three million listeners and Radio 2 more than 2.5 million over both periods, while Radio 4's largest audience was in the earlier 7.00 am-9.00 am period, when an average of over 1.5 million people were listening.

Intensive studies of the coverage of the EEC Referendum campaign on television and radio revealed little dissatisfaction on the score of bias. What little there was earlier on



almost disappeared as Referendum Day approached. The evidence of audience research suggests that few people seemed to know much about the EEC and its institutions at the beginning. In so far as they were better informed at the end, it would seem that broadcasting made some small contribution to their knowledge. There were distinct changes in what people felt to be the key issues as the campaign progressed, but there was no indication that this was the result of exposure, either to specific programmes or to the coverage as a whole. The studies confirmed that simple hypotheses, such as that the broadcast coverage of the referendum campaign directly influenced the outcome, are implausible. Some arousal of interest may have occurred, some information may have been conveyed, but there is no support for the view that broadcasting either 'told people what to think' or even 'what to think about'.

The four-week experiment in broadcasting Parliament was warmly welcomed, about two-thirds of those who listened going further and claiming that they were both more interested and better informed about the matters that they had heard debated. The appeal of the broadcasts was attributed mainly to a heightened sense of involvement, but some rudeness and seemingly uncouth behaviour among MPs seems to have surprised many and disgusted a few. The experiment began with Question Time on 9 June, 1975 (when the EEC Referendum result was announced), the background noise making it difficult for some to follow. However, there was general agreement that the broadcasts should continue, even amongst those whose interest in politics is minimal.

Preliminary reports on two studies of how people spend their time, one made in September 1974 and the other in February 1975, were prepared during the year. Besides showing how many and what kinds of people are available to listen or view at different times of day, they contained a good deal of information likely to be of importance to a wide variety of users outside broadcasting. A good deal more analysis has to be completed before final comprehensive reports can be compiled for publication.

A substantial national survey, in which qualified engineers accompanied Audience Research interviewers, established certain facts about the numbers and kinds of radio sets that people use, including that about 62 per cent have access to vhf sets, that some 15 per cent have stereophonic radio listening facilities, and that about six per cent of all listening is to car radios.

## BBC Programmes Complaints Commission

The BBC Programmes Complaints Commission adjudicated on six cases in the 12 months covered by this report. In each case the complainant had alleged unfair treatment by the BBC in a programme. The Commission found as follows (in summary):

### *Messrs. T. Elliott & Sons*

Messrs T. Elliott & Sons, a firm of footwear retailers, complained about critical references to themselves in two BBC programmes *That's Life* in March 1974 and *Nationwide* in June 1974, and that they had been singled out by the BBC for criticism. The Commission concluded that the manner of presentation in the *Nationwide* broadcast unfairly ridiculed Messrs Elliott but that their remaining complaints of unfairness were not justified.

### *Mr J. E. H. Simon*

Mr J. E. H. Simon made nine complaints about a television documentary programme *Who is buying up Britain?* broadcast in November 1974 in which he was mentioned and in which the BBC made use of his private correspondence. The Commission upheld Mr Simon's complaint on two points: that the BBC were unfair in quoting from the correspondence textually without authority and that the parts quoted gave a misleading impression of the whole correspondence.

The remaining complaints relating to discussions with Mr Simon about a possible



interview, alleged trespass and factual errors were not upheld by the Commission.

#### *Lord Stokes*

Lord Stokes, then Chairman of British Leyland Motor Corporation Ltd (BLMC), complained to the Commission about an item broadcast in the *Today* programme on 15 July which he felt not only contained serious errors of fact but also amounted to an unfair attack on his personal integrity. The BBC agreed on 15 July in discussion with BLMC that part of this broadcast required amendment, and a brief statement of correction was accordingly made in the *Today* programme the next day. Lord Stokes, being dissatisfied with the BBC's action, wrote to the Commission on 16 July. Unfortunately his letter did not reach the Commission; its existence only came to light several weeks later. In the absence of any communication from Lord Stokes either direct to the BBC or via the Commission, the BBC believed that they had dealt with the matter with BLMC's concurrence.

In these circumstances the Commission did not uphold Lord Stokes' complaint of unfair treatment.

#### *Schoolcare Ltd.*

Schoolcare, a firm manufacturing iron-on name tapes, complained of an item in a *Checkpoint* broadcast on 30 August 1974 in which their product was criticized. The Commission upheld complaints of unfairness in respect of the broadcast as a whole, including the editing of an interview with the complainant. They also upheld the complaint that the BBC had unfairly failed to honour a promise to retain material recorded but unused. The Commission did not uphold the complaint that insufficient prior information about the subject matter of the broadcast had been provided.

#### *Mr A. R. Marsh*

Mr A. R. Marsh, the owner of property used in the filming of an episode in *Survivors* broadcast in April 1975, complained that the BBC made use of his farm and woodland against his express wishes and instructions. The Com-

mission did not uphold the complaint. They held that the BBC had obtained from the tenant permission to film at the farmhouse and on the land leased to him and had taken reasonable steps to satisfy themselves that he was entitled to give permission.

The Commission also found that the BBC did not use the complainant's woodland.

#### *The Association of the British Pharmaceutical Industry*

The Association of the British Pharmaceutical Industry complained that a *Nationwide* 'Consumer Unit' programme of 14 January, 1975 about National Health Service pharmaceutical costs was unfair and damaging to the British pharmaceutical industry. The Commission concluded that the complaint was justified and that a remedy would be provided if the BBC made appropriate arrangements for a programme giving a balanced presentation of the facts and of the differing points of view, so that the public might be able to form their own judgment on the issue raised.

At the end of the year under review the BBC and the Association of the British Pharmaceutical Industry were considering means of giving effect to this recommendation.

# External Broadcasting

Programme staff working in the External Services may occasionally bemoan the fact that they do not have the close day-by-day relationship with their audiences which their colleagues in radio and television enjoy. But as the later section on audience studies makes clear, evidence has once again not been lacking of the BBC's wide following in many parts of the world. That evidence suggests that the BBC has a larger regular audience, worldwide, than any other external broadcaster. It indicates, further, that in many areas – in the Arab world, in the Indian sub-continent, in West Africa – the relevant BBC Services have a sufficiently large audience to rank as widely accepted alternatives to the local media and often have a larger following than all their competitors taken together. This is true for instance for the Indian sub-continent, where the latest survey of listening to the Urdu Service among urban adults in Pakistan indicates a regular following of 28 per cent, whereas Moscow, Peking and the Voice of America have a following of only two per cent each and Deutsche Welle one per cent.

Statistics, even when they are encouraging, are however no substitute for direct contact with listeners and for direct evidence of the impact of broadcasting. One source of evidence is listeners' letters, of which there have been more this year than ever before. Many of these letters, of which, sadly but predictably, even after Helsinki, few now come from behind the Iron Curtain, reveal the intensely personal relationship which listeners have with the BBC and the extent to which they feel dependent on the BBC's broadcasts. They are the letters of people who have a deep desire for contact with the outside world and for a dependable account of world developments. These people look to Britain both as a source of accurate and objec-

tive information and as a living proof that democracy is a viable way of life to which they feel able to continue to aspire, however unpromising local political conditions might seem. The state of dependence in which they find themselves becomes more acute where the local media, through the inadequacy of their services or through censorship and political manipulation, fail to provide what listeners are looking for. The annual report of the International Press Institute confirms that, far from improving, the situation is getting worse each year. In barely 30 of the 143 member countries of the United Nations can it now be claimed that freedom of information genuinely exists, and this in spite of the fact that the right of free access to information is enshrined in the UN Declaration of Human Rights.

The corollary of that situation is to be found in the intermittent irritation caused by BBC external broadcasts among foreign governments. That irritation grows with the extent to which such governments seek to control the information which reaches the public. It is a measure of the wide gulf which exists, in terms of the free dissemination of facts and ideas, between western parliamentary democracies and much of the rest of the world, where governments seek as a matter of course to utilise the media for their own purposes or at the very least to conceal what is embarrassing.

For example, in Brazil what gave offence was, first, the attention paid in the Brazilian Service to the visit to London of Archbishop Helder Camera, a saintly and unworldly figure not viewed with favour by the Brazilian authorities, and later the account, also in the Brazilian Service, of the Amnesty International Report on the treatment of political prisoners in South America, including Brazil. Indian official annoyance was caused by the

## World radio and television receivers — 1975 All figures approximate

	Radio set ownership				Television	
	Number of radio sets					
	1975	1965	1970	1975	1965	1975
<b>World Figures</b>	3,851,000,000	529,000,000	784,000,000	1,035,000,000	177,000,000	398,000,000
<b>Europe</b>						
Western Europe	406,000,000	65,308,000	153,400,000	186,600,000	49,400,000	103,400,000
USSR & European communist group	359,000,000	20,260,000	59,700,000	73,500,000	24,000,000	87,000,000
<b>Middle East including North Africa</b>	171,000,000	2,200,000	12,300,000	18,800,000	1,250,000	6,000,000
<b>Africa</b>						
South Africa	23,000,000	875,000	4,500,000	4,800,000	—	500,000
Other African countries	267,000,000	360,000	4,800,000	10,000,000	98,000	600,000
<b>Asia</b>						
Chinese Peoples Republic	800,000,000	1,000,000	6,000,000	12,000,000	70,000	750,000
India	590,000,000	1,000,000	4,800,000	14,000,000	2,000	300,000
Japan	110,000,000	12,000,000	27,000,000	86,000,000	18,000,000	42,000,000
Other countries	558,000,000	1,800,000	13,300,000	27,600,000	700,000	8,950,000
<b>Australia, Pacific &amp; Oceania</b>	23,000,000	2,760,000	7,800,000	10,400,000	3,200,000	5,000,000
<b>Western Hemisphere</b>						
United States of America	215,000,000	111,000,000	230,000,000	304,000,000	68,000,000	110,000,000
Canada	23,000,000	5,500,000	14,000,000	20,000,000	5,000,000	9,500,000
Latin America	296,000,000	12,600,000	29,400,000	47,000,000	7,400,000	22,600,000
West Indies	10,000,000	189,000	860,000	2,700,000	101,000	1,200,000

echoing in programmes to India of British reactions to the Indian emergency, while in Spain it was the reflection amongst others of the views of the democratic opposition, which had not had access to the local media, and in the Somali Republic it was the detailed documentation, in a study published in Britain and reported in the Somali Service, of the growing Soviet influence in the Horn of Africa.

But it is perhaps in relation to the communist world, and more particularly to the Soviet Union, that the conflict between sober and dispassionate reporting and comment on the one hand and official attitudes and susceptibilities in the countries concerned on the other has been at its most acute. The Soviet Union chooses to read into the Final Act of the Helsinki Conference an undertaking on the part of the western democracies that not a word of criticism of its policies shall henceforth be broadcast and it therefore professes to be greatly incensed by the BBC's reflection of the continuing scepticism of British public opinion concerning the value of the Helsinki agreement and the true intentions of the Soviet Union. In communist terms broadcasting is inevitably seen as part of the ideological armoury of government and thus responsive to its policies and to the policies and interests of the political ruling class. Hence the renewed attempts made of late by Moscow Radio to discredit the BBC External Services not only with British public opinion and with listeners in the world at large but also with its own public at home. Solzhenitsyn, on the other hand, when he called on the External Services during his visit to Britain in January, expressed the view that the BBC should be even more uncompromising in its broadcasts to Russia and in its coverage of Soviet affairs.

All this illustrates in one way and another, the continuing truth that the External Services, as the expression of a free and open society and of its values, cannot afford to gloss over what may seem to some to be inconvenient and better left unsaid. Nor can it become a vehicle for the dissemination of certain ideas to the exclusion of others. They can neither be a direct instrument of diplomacy, nor part of the apparatus of government-to-government rela-

tions. Nor can they be a means of propaganda if by propaganda is meant the selection and distortion of facts in order to achieve a political end. It is the fact that the BBC continues to be neither that constitutes its value both to its listeners and to the country.

## News bulletins for the world

The events of the past year have been a continuing challenge to External Services News Department in its task of presenting and explaining the news to a world-wide audience. Unfortunately, many of these events have followed recent trends in making that task more difficult. With the end of the long war in Indo-China, more parts of the world became almost unreportable. There are now few countries left in the whole of Asia that are freely open to Western journalists.

The most important country to impose limitations, and very severe ones, on both the domestic and the foreign media was India after the declaration of the State of Emergency. The censorship then imposed led to the BBC withdrawing its Chief of Bureau in Delhi. It could be argued that in doing so the BBC was depriving its listeners, that some reporting – even under ‘censorship guidelines’ – is better than none. In some cases that may be true. But the BBC's millions of listeners, both in India and elsewhere in the world, were accustomed to certain standards in the reporting of Indian affairs. Once these standards could no longer be applied this had to be made clear.

The same trend of restrictions on the work of journalists, and of expulsions, has also been growing in Africa, but there is no sign of decline in the demand for accurate and uncensored news, not least in those countries which have been affected by restrictions.

At home, major news stories have included the EEC Referendum, political developments, and – a continuing topic – the country's struggle with inflation. The External Services have tried to report these fairly with the same standards of balance and objectivity which are

applied to news from other countries. Inevitably, in times like these there has been some gloomy news to report. There have also been successes to record in, for instance, the progress towards curbing inflation or the development of North Sea oil. There have been critics of the presentation of British affairs on the grounds that the bulletins carry too much 'bad' news. But if those critics were to see how British news is often presented in foreign newspapers and on foreign radio and television they might be more ready to understand the value of the contribution made by BBC news coverage as a corrective.

One of the most encouraging developments of the year was BBC Radio's experiment in broadcasting from Parliament. This was a distinct asset to BBC news broadcasts in the External Services.

As in previous years, one of the satisfactions has been the considerable evidence of appreciative listening abroad to the BBC as a main source of knowledge of what is happening in Britain and the world. To the news staff at Bush House one recent letter stood out because it was from a fellow professional of some distinction. Malcolm W. Browne, Eastern Europe correspondent of the *New York Times*, wrote in the course of a letter:

'I can only say that the BBC serves not only as a beacon to ordinary listeners, but as a standard against which all news correspondents of the free world compare their own work. During much of my own career I have been entirely cut off from other sources of information – in Vietnam, Pakistan, the hinterlands of South America, the Spanish Sahara and so forth – but for the BBC. It has enabled me to maintain a perspective without which my own reporting would have suffered. It seems unfair that the British Government and people alone should have to bear the cost of this matchless enterprise, but there is obviously no alternative. One can only hope that Britain will sustain the will to go on with the BBC more or less as it is. BBC is, for the free mind, what Oxfam is for the hungry.'

## Language services: general and programme developments

### Western and southern Europe

With Britain now firmly in Europe, the broadcasts in German, French and Italian devoted increased attention to developments of common European interest, as well as to British initiatives and events in the countries concerned, such as the Anglo-French Cultural Month in Toulouse in January, the *English Art Today* exhibition in Milan and the British contribution to the Bologna Book Fair.

Current economies have reduced hours of broadcasting in French and German by an hour-and-a-quarter and an hour a day respectively. Even these cuts, however, were put to some use. Despite reduced resources both services have combined with World Service in English to provide on a single medium-wave channel a round-the-clock sequence of broadcasts in the three languages. This is intended as a first step towards – resources permitting – an integrated, multilingual broadcast from London addressed specifically to the heartland of Western Europe. Current affairs programmes have also been strengthened in German and French and it is noteworthy that rebroadcasts by German language stations in Europe of programmes originally transmitted by the BBC German Service (mainly correspondents' despatches and comments) are currently running at an annual rate of over 5,000, with domestic stations in the Federal German Republic taking up more than two-thirds of this total.

The political ferment in the Iberian peninsula, first in Portugal, then in Spain has presented the corresponding BBC services with both opportunities and problems. The success of the Portuguese Service in providing quick, objective and coherent information about Portuguese events and Western reactions to them soon made these broadcasts a significant factor in internal politics there. Attacks on the Service from both left and right followed. Lapses in professional standards by some members of the Service led to publicity in the UK and accusations of left-wing bias, followed later by a well-orchestrated campaign of vil-



fiction against the BBC by Communist media world-wide. It is worth noting that such extremist media in Portugal itself have recently, without explicitly withdrawing their allegations, again been urging their followers to listen to London as a reliable and sufficiently untainted source. In Spain, on the other hand, the growing audience to the service from London, which provides an accurate account of foreign reactions and important statements not carried by Spanish networks, has caused intense – and highly mixed – official reactions. These ranged from formal protests and nominal sanctions to a continuing search for increased cooperation with the Spanish Service by all these networks and the rebroadcasting of a good deal of the less controversial material originated by it.

Despite the issue of Cyprus which has not only bedevilled relations between Turkey and Greece, but thrown a shadow on the view taken of Britain in both countries, support for broadcasts from London has shown no sign of lessening. A statistical survey recently carried out in the major cities of Greece indicates that about half-a-million people there tune into the Greek Service at one time or another, while well over 100,000 listen to it once a week or more. In Turkey, the broadcasts from London again seem to have attracted the usual wide interest, judging from correspondence which is currently running at the rate of 7,000 letters a year.

### **Eastern Europe**

There has been little evidence of the 'spirit of Helsinki' in official Eastern European attitudes towards the BBC language services broadcasting to the area. Reactions varied from country to country, but interviews were more often than not refused by visitors from the communist world, visas for BBC staff were denied in Czechoslovakia (where jamming continues to be applied) and Hungary, and strictures were expressed throughout the area about the free broadcasting of information. Such strictures were, however, often two-edged, as for instance in an officially sponsored book published in the Soviet Union at the time of the Prime Minister's visit there early in

1975: 'The usual tone of BBC programmes to socialist countries differs from the broadcasts of other imperialist stations in showing a certain restraint. . . . The BBC – a subtle tool for influencing the minds of listeners – is utilised in accordance with a jesuitically refined method by the English bourgeoisie.' Such scant statistical information as can be obtained about audiences for foreign broadcasts in the countries in question suggests that the BBC language services directed to that area do indeed more than hold their own against both the domestic media and their foreign competitors. Nevertheless, listeners in Eastern Europe have the same right as listeners elsewhere, to expect that their circumstances are known and understood, and their needs met in broadcasts from London. With these aims in mind, increasing emphasis has been placed by the services concerned on the interviews in depth with journalists and other qualified personalities recently returned from this area and on unscripted discussions between experts to illustrate the relevance to Eastern European listeners of developments in the West.

As usual, broadcasts concerning statements by distinguished dissidents, such as Solzhenitsyn and Academician Sakharov, references to major infringements of human rights and information about the various currents of opinion in the Communist movement have been the subject of protests both in the local media and through government channels. A relatively new Soviet technique in this area has been the use of ostensibly personal letters from private citizens, strikingly similar in their wording.

### **Overseas services – general**

The countries where the languages of the BBC's Overseas Services are spoken are the ones where change has been most striking in the past year. They are the countries where wars, revolutions, the discovery of new wealth and the expansion of industrial development are most in evidence. For many of the listeners it has been a momentous year in which some have caught a whiff of the revolution of rising expectations while others have seen their expectations crushed by tyrannical régimes or



political disasters. At such times the stability and reliability of the familiar voices speaking from London are especially valued and that is why almost all the services have had more evidence than ever before, whether in letters, interviews or surveys, of the importance to listeners of what they hear from the BBC. There has been sympathy and understanding for Britain's own difficulties both from those who think their own problems make Britain's insignificant and from those who are prospering. A time when so many fortunes are at risk is a time when people listen to the services they have learned to trust.

### Africa

Nowhere have the changes been so vigorous as in Africa, which continued to figure frequently in the world news headlines over the past 12 months.

The African Service provided detailed coverage of all the significant events, making increasing use of telephone circuits, often via satellite links, to a growing network of reporters throughout the continent and in Europe. A new programme, *Network Africa*, was introduced in January and quickly established itself with the big early-morning audience in Africa, covering a wide range of items throughout the continent in a lively magazine format. *Focus on Africa* continued to be required listening for diplomats, statesmen and journalists throughout Africa; on his state visit to Britain, President Nyerere of Tanzania asked that a tape be made available for his listening each day. The visit itself was fully reflected in programmes, both English and Swahili. The increasing importance of Africa in international sport was fully reflected in *This Sporting Life* and its producer went to Addis Ababa to cover the African Cup of Nations Football Tournament.

The Somali Service continued to attract a large official as well as unofficial audience in the Horn of Africa. There was a heated reaction from the Somali Government after British press comment on the Russian presence in Somalia was broadcast, and there was especial emphasis on the evolving situation in the French Territory of the Afars and Issas, with interviews in Somali with all the principal par-

ticipants, including Ali Aref, the Chief Minister.

The Hausa Service was an invaluable centre of information for the whole BBC during the Nigerian coup in July 1975 and again in February 1976 when another attempted coup failed. A unique event was a programme visit to Mecca by a Hausa Programme Assistant which resulted in five programmes on the Hajj and offered valuable guidance for intending pilgrims.

The Swahili Service continues to suffer from poor reception in East Africa which can be cured only by a new relay station. However, ways of improving reception, if only marginally, are continually pursued and the addition of a new 15-minute transmission later in the evening (at the expense of 15 minutes lost from the early evening transmission) should attract more listeners.

For Francophone African listeners, the particular British presence and interest in Africa received detailed and continuing treatment with particular emphasis being placed on British exports, both products and processes likely to prove of practical use in the territories in question.

The most impressive increase in Francophone African reaction once again came from Zaire which contributed some 50 per cent of all listeners' letters. Other territories in Central, West and Equatorial Africa contributing correspondence were the Ivory Coast, Dahomey and the Cameroons. In North Africa, more listeners wrote in from Algeria than from Tunisia or Morocco. Listeners in West, Central and Equatorial Africa have continued to enjoy the excellent signals from the BBC relay station on Ascension Island.

### Middle East

For the Arabic Service, too, there was a need to reflect events in Africa, whether in the Western Sahara or in a Libya which became increasingly estranged from its neighbour Egypt. The main focus of attention in current affairs was the agreement on Sinai and the turmoil in Lebanon, where the Arabic Service was particularly concerned because of the effect of the fighting on the outpost of the

Service in Beirut. The office, which was set up there almost 20 years ago to commission programme material and to print and distribute the Arabic Radio Times, *Huna London*, has faced great difficulties and the general output of the Service has been inevitably affected. The 14 members of staff in Beirut worked with complete dedication during this period, but it became impossible to obtain programme material during the latter part of 1975 and the magazine schedule suffered increasingly. It was impossible to print *Huna London* in November 1975 or to distribute it in January because of the fighting and the subsequent occupation of the office by gunmen. The impossibility of obtaining the accustomed supply of programme material and the loss of two issues of the magazine brought the sad but inevitable decision in December, to close down the Beirut office and to seek some alternative. The closure meant that the office staff in Beirut, some of whom have served the BBC for the past 18 years, became redundant and that equipment, damaged during the time that the office was occupied, had to be abandoned. A new office is being set up in Cairo, though with a somewhat reduced establishment.

As part of the economies in April 1976, the daily transmission in Arabic was reduced from 10 to nine hours. Not only does this diminish output of programmes but, with a four-and-a-half hour time difference between one end of the Arab world and the other, the listening times available to individual listeners will inevitably be less convenient. The effect will be felt mainly in the Western Mediterranean.

### South Asia

The Sinhala Service went off the air on 30 March 1976 after 34 years of broadcasting; a victim of the cutback in the Grant-in-Aid. The twice-weekly BBC Sinhala programme has enjoyed a regular rebroadcast by the Sri Lanka Broadcasting Corporation and has reached a wide and appreciative audience in the island. As the date of the close-down grew near, listeners wrote in large numbers asking for a reprieve, and representations were made from Sri Lankan cultural and political organisations to the BBC and to HMG. The wife of a

former government minister in Sri Lanka told the BBC 'In my family certain programmes are compulsory listening each week and the BBC Sinhala programme is one of them. It provides an outlet to the world that we really can't afford to be without.' The president of the branch in Britain of the ruling Sri Lanka Freedom Party told the BBC that the value of the BBC Sinhala programme in maintaining a cordial and useful dialogue between the two countries could not be over-rated.

With this vivid reminder of the place that even a small language service has in the hearts and minds of its listeners, the latest evidence of listening in Pakistan to the Urdu Service on a truly massive scale has come as no surprise. Surveys carried out in 1975 show that the figure of regular listening to the BBC Urdu Service must run into millions in Pakistan and India, while surveys undertaken in recent years in Hindi and Bengali-speaking areas have told a similar tale about listening in those languages.

From India under the emergency has come a steady flow of letters demonstrating that, as so often in difficult times, great attention is being paid to what the BBC has to say.

Among those who have recently made themselves known to the Hindi Service as regular listeners is a present minister in Mrs. Gandhi's cabinet and three of the leading members of the Opposition, now in detention. A Tamil Service listener sums up the view of the vast majority of those who have written in their hundreds about the BBC's role since the emergency: 'I congratulate the BBC for giving a true picture of the state of affairs in India.' It has been a turbulent year in Bangladesh too and it was appropriate that the first western journalist to be welcomed to Dacca after the coup and counter-coup of November 1975 went there on behalf of the Bengali and its sister services for South Asia.

While press censorship and the disturbed political climate have led listeners to seek news and analysis of events in their own sub-continent, there continues to be a sharp appetite for world news and for comment from London on the affairs of the world, which has been met in full. British culture, scientific and technical

achievements are also popular with the sub-continental audience, and this year learning the English language through the Bengali Service lessons has gained an exceptionally high popularity rating with listeners.

### The Far East

In South East Asia the traumatic events in Indo-China in 1975 imposed a severe and continuing strain on the members of staff of the Vietnamese Service, most of whom had relations and friends who were personally involved. The new restrictions on access by western correspondents to South Vietnam and Cambodia, in particular, imposed a new shape on programmes which had hitherto relied on local colour and relevance for much of their considerable impact. Listeners' correspondence ceased and has never resumed. There were, however, numerous indications of widespread listening to the BBC's Vietnamese Service; a BBC correspondent who was allowed to visit Hanoi was impressed by the amount of listening which came to his notice, especially among the younger generation. An English woman adviser to the North Vietnamese foreign language press reported that in every Vietnamese home she visited in April last year people listened to the BBC Vietnamese Service. There was no inhibition about discussing BBC news in the office next day. She confirmed that the BBC is often quoted in North Vietnamese papers.

The flow of letters to the Japanese Service reached an unprecedented total of 140,000 received during 1975, more than double that received by any other language service. Letters revealed a widespread interest in every aspect of life in Britain, an interest which was greatly stimulated by the Queen's visit in May 1975. The Japanese Service responded by presenting an image of a Britain which was at the same time traditional, democratic and technologically advanced. During the year Prince Mikasa, younger brother of the Emperor, broadcast about his historical studies in Britain. A book on the British Monarchy, based on a popular Japanese series, was published by a Japanese company in collaboration with the BBC to coincide with the Queen's visit.

The evidence of a recent audience research survey shows a great and growing urban audience in Java and Sumatra; but the Indonesian Service is clearly listened to throughout the archipelago, as the growing volume of listeners' letters shows. An unusual element in the postbag was over 2,000 entries for a poetry competition conducted by the Service towards the end of 1975, some of a high standard. The prize was a visit to Britain donated jointly by the British Tourist Authority, British Airways and a leading British banking organisation with interest in the area.

For much of the year the Thai Service, only a few months after it had expanded its transmission by quarter-of-an-hour to one hour a day, faced the loss of the whole of its breakfast-time programme. This was one of the savings decided upon to meet the cut in Grant-in-Aid. Alternative savings led to a reprieve and the Service is still on the air morning and evening. There is no doubt that recent events in Indo-China have increased the problems of Thailand and given the audience there a hunger for news and comment. The Thai Service has a reputation for the excellence of its documentary programmes and a series *The Heritage of Britain* was rebroadcast by some 30 regional stations in Thailand. Another series in Thai, based on the TV film *The Ascent of Man* by the late Jacob Bronowski has been requested by the Director-General of Thai Public Relations for broadcast throughout the country. A recent market survey, though confined to urban areas, gave the Thai Service a regular audience of about 100,000.

The Chinese Service obtained interviews with a number of visiting Chinese sports teams in Britain. A regular programme launched in response to China's official interest in EEC affairs included an interview with one of Britain's two EEC Commissioners, Sir Christopher Soames, following his visit to China in the autumn. The special interests of the Service's audience in Hong Kong and South East Asia were catered for in a number of programmes, including a new daily report in Cantonese on British market trends. It is, of course, impossible to do accurate research into the numbers listening in China though there is

no doubt of the growing number of sets produced there which are capable of tuning into the BBC. Conversations with official delegations from the Chinese People's Republic show many of them familiar with the Chinese Service times of transmission and with its output. It was, therefore, regrettable that one of the economies which had to be made was a cut of 15 minutes in the daily output in Standard Chinese.

### Latin America

The year has been unusually full of events which have given its current affairs output a stimulus and a relevance. The two-way traffic of important visitors has kept our interviewers busy. Two developments involving Britain were closely followed and explained: the dispute with Argentina over the Falkland Islands and that with Guatemala over Belize. That with Guatemala was set aside, of course, by the tragic earthquake which devastated part of the country and the Latin American Service covered not only the disaster itself but the international help that was offered. In the Falklands dispute the recently arrived External Services news correspondent provided full coverage of the confrontation of an Argentine destroyer with a British Research ship before returning to his base in Buenos Aires. That city has been for many years the site of the BBC's only office and representative in Latin America. The problems of operating there, which have included violence and some harassment, have led to the closure of that office. But for the climate of financial cuts and retrenchment the BBC would have sought some alternative, but for the present it remains without an office and will have to prevent that loss from jeopardising the successful and expanding provision of radio tapes both in Spanish and in Portuguese. Some 400 broadcasting stations in 17 Spanish-speaking countries and 142 stations in Brazil make use of these tapes.

## World Service

Changes in important World Service news and topical programmes took place in September. The move of *Twenty-Four Hours* from 1109 to 1309 GMT enabled this regular current affairs programme to be heard at peak evening listening time in the Indian sub-continent, a major audience area for World Service. The magazine programme *Outlook* moved from 1345 to 1515 GMT, still reaching the sub-continent but with improved early evening listening in East Africa and parts of the Middle East. *Radio Newsreel* returned to the schedule at 1200 GMT, an important time for the Far East and South East Asia and, from January 1976, the audience in this area was able to hear *News About Britain* at 1109 GMT. January also saw the launching of two important new topical series. Listeners have frequently asked for a programme reflecting world press opinion and *International Press Review* brings to the microphone each week, by means of BBC correspondents abroad, news and views from such well known journals as *Al Ahran*, *Pravda*, *La Prensa* and the *New York Times*. *Talkabout* sets out to demonstrate that the art of conversation is not dead, with the aid of personalities from the theatre, cinema, sport, politics or literature.

World Service gave, of course, considerable coverage of the EEC Referendum, held in June 1975. During the campaign *Outlook* included a Referendum Desk from 29 May onwards and the programmes *Scotland*, *Wales* and *Ulster Today* looked at the issues of importance to the national regions in the two weeks prior to Referendum Day. Speeches from the Oxford Union debate on 3 June, on Britain's membership of the EEC, were broadcast. On Friday, 6 June news bulletins gave a running total of results, *Outlook*, *The World Today*, and *Twenty-Four Hours* analysed them and a special programme, *Britain after the Referendum* broadcast during the weekend of 7/8 June, considered the implications for Britain, and the EEC and the rest of the world.

The increased importance of the national regions in British life was reflected in a change in the pattern of World Service coverage of

events in those areas. From September 1975, in addition to material for inclusion in topical programmes, each national region provided a weekly one-theme programme on some aspect of life in Scotland, Wales and Ulster, in addition to a report covering the events of the past week. Listeners' letters have shown appreciation of the change. In August 1975, under the overall title *The Nations of Britain*, four 30-minute documentary programmes, including one each compiled in Glasgow, Cardiff and Belfast, examined in some depth the case for and against devolution.

The experimental broadcasting of Parliament was fully reflected in World Service. On the first day of the experiment *Outlook* included extracts from Question Time and the programme was extended to include a live transmission of the Prime Minister's statement on the Referendum. During the four weeks of the experiment the programme included substantial live and recorded parliamentary actuality, as did *Radio Newsreel* and other news programmes, *Twenty-Four Hours* and the weekly programme *People and Politics*. The Foreign Secretary's statement on the Dennis Hills case and the exchanges in the House which followed were widely listened to in Uganda.

Each week World Service broadcasts two or more documentary features, almost all specially recorded for the service. The overall title given in September 1975 to one series, *The World Around Us*, aptly indicates its wide range. Material gathered on the spot illustrated such programmes as *The Caribbean Through African Eyes* (three programmes giving an African broadcaster's impressions of the West Indies), *Crisis in Western Europe* (three programmes), *The World of Islam* (four programmes), *Brazilian Sketchbook* and *To Whom It May Concern*, on the work of the Save the Children Fund, which included recordings made in the aftermath of the Guatemalan earthquake. The first commercial flight of Concorde on 21 January 1976 was marked by a feature on the future of supersonic travel (plus a striking cover on the January edition of *London Calling*, the journal publicising World Service programmes). A special pro-

gramme on the National Theatre was broadcast in mid-March 1976, when the Lyttelton Theatre opened its doors.

The range of World Service programmes in the fields of the arts and literature continues to grow. *Music Now* and *Theatre Call* are now well established with the World Service audience and *The Lively Arts* covers the arts field generally. To these will shortly be added *Take One*, a close-up on the world of the cinema: all are weekly programmes. Three regular programmes now cover the world of books. *Book Choice*, with four five-minute editions weekly, has made considerable impact with the audience, despite its short length. Coverage in greater depth is possible in *Books and Writers*, a weekly 20-minute programme which includes, in addition to reviews of recently published books, discussions with authors, critics and publishers. The latest addition which started in January 1976 is *The Paperback Programme*, which looks each week at the best of the paperback books produced in Britain.

One of the major new sports events of the year, the Prudential Cricket World Cup, was given extensive coverage by World Service. Commentary on all matches was broadcast on special frequencies to interested areas and transmission was specially kept up to cover the long exciting final. Another important event, in world sporting terms, was the Pan-American Games, held in Mexico in October 1975: World Service broadcast 15-minute daily reports for the duration of the Games.

*Letterbox* celebrated its 10th anniversary in July 1975. This 15-minute weekly programme, which provides answers, often on policy matters, to listeners' letters about World Service, remains one of the most enduringly popular of World Service series.

## Industry and exports

Whenever government ministers, leading British industrialists or important personalities in the field of commerce set out to visit a major



market abroad, every effort is made by the External Services to interview them and thereby publicise both their activities and British exports. Thus the British contacts officially fostered in Latin America in 1975 were supported by broadcast interviews with, among others, Peter Shore, Ted Rowlands, Anthony Crosland and Sir Richard Marsh. This creation of a climate favourable to British goods is well illustrated in a Spanish listener's letter: 'Anyone conscious of what can be obtained from an allegedly sick Britain will agree that your programme is a working investment that must help stimulate British exports.'

In some areas, arrangements have been made to co-ordinate export publicity with trade announcements: a number of British manufacturers, for instance, now ensure that important statements coincide with the transmission of the Persian Service *Bazaar-Obourse* programme which is frequently used as an authoritative source by the Iranian press.

New programmes of this kind were introduced during the year in languages ranging from Hungarian to Hindi, while many existing regular features attracted a growing response. Dealing with recently marketed products only, *New Ideas*, a magazine initially broadcast in English, received nearly 10,000 direct enquiries during 1975, as compared with 7,000 in the previous year. Moreover, translated and adapted items from *New Ideas* broadcast in a number of other languages drew further enquiries, including 3,000 from Japan about an item on colour film.

Even Eastern Europe, a notoriously closed area as far as direct reactions are concerned, produced favourable reports. Among others, the area sales manager of a major British firm was repeatedly approached by local officials who had heard about his product 'on the BBC', most probably as part of the promotion of British exhibits at major trade fairs, virtually all of which were covered in the languages concerned.

Tourism to Britain was, with the help of the British Tourist Authority, increasingly promoted in programmes, especially in those directed to Western Europe and the Arab World. The twice daily German Service's *Tips*

for Tourists were often rebroadcast by German language stations in the Federal Republic, Switzerland and Austria. More than 6,000 prospective travellers wrote to the French Service's *Flash Touristique* in 1975, while *Shopping à Londres* inspired several ladies in Northern France to organise coach parties to London.

## Rebroadcasting, topical tapes and transcriptions

A wide variety of BBC External Services programmes are rebroadcast by radio stations all over the world, in English and in other languages, both by direct relays and in recorded form. In particular there are 184 daily relays of world news by 64 stations in 45 countries.

In addition, Overseas Regional Services provide special services for rebroadcasters in North America, the West Indies, Australasia and the Pacific, Africa, the Middle East and Asia. A selection of external and domestic services output is transmitted twice daily by cable to National Public Radio in the United States for selective inclusion in their morning and evening current affairs programmes networked nationwide to 180 public service member stations. Special news bulletins and programmes are fed by line for live relay in Canada and Australia (and for rebroadcast in French for Canada) and by transmitter in Maltese for Malta.

Fifteen series of taped programmes, *BBC Topical Tapes*, also aimed at local audiences overseas, and covering current affairs, Third World development, science, sport, the arts, education, finance and British personalities are airmailed weekly to radio stations and distributors in 60 countries and are regularly broadcast by some 270 stations, including nearly 200 in the United States and Canada. Programmes on development themes are designed to exchange information between Britain and Third World countries. During the past year the main programme on intermediate technology, *Hello Tomorrow!* became the first topical tape to be regularly broadcast by over



40 stations world-wide, and attracted two or three enquiries a week for British exports and services.

The cost of tape, packaging and distribution is recovered from user stations. Despite a rise in charges in April 1975, with some consequent fall in orders, the number of tapes despatched once again exceeded 300 weekly by early 1976.

BBC Transcription Services sold in the calendar year 1975 well over 40,000 hours of programme recordings to more than 150 broadcasting or distributing organisations. Quadraphonic recordings are now a regular and significant feature of the output, helping Transcription Services to maintain a reputation for advanced technical standards. These quadraphonic recordings are broadcast by leading FM radio stations particularly in the United States of America. In this continuing period of financial stringency Transcription Services were able to hold the level of production at over 500 hours per year and despite a growing volume of free programming being distributed around the world by other nations they further increased sales revenue by 15 per cent in the year 1975–1976.

## English by radio and television

In a particularly active year the BBC has had to meet increasing world-wide demands for radio and television English language teaching programmes, and for the whole range of publications and audiovisual materials, and has introduced several new projects.

In radio and television production, all six projects under the Ministry of Overseas Development/BBC/British Council English Language-Teaching Materials Scheme have been completed. Viewing prints of the 13 × 25-minute colour films for the training of teachers *Teaching Observed* have aroused widespread interest. As soon as the accompanying handbook and notes for users of this series are published later this year, all the materials will be made available; no fewer than 200 sets of the films are being given to certain developing

countries under the financial provisions of the Scheme. Elsewhere, the series will be sold to users. Newly available as from March and already in demand is *Modern Office Limited – English for Commerce* a series of 40 radio programmes with textbook and supporting audio-cassettes. The earlier *Books in Focus* – a series of 52 radio programmes with accompanying booklets and audio-cassettes – has continued to be widely used throughout the developing world. The other three projects under the scheme were all close to completion as the year under review ended.

In English by Television, with *Teaching Observed* now completed, work has begun on a new documentary project *Challenges*, designed to teach English at an advanced level. The series of six programmes is being made in colour as a co-production with a German educational film institute and a British publisher. Preparations are in hand for a further co-production in colour with Bayerischer Rundfunk for teaching English through the medium of songs.

The widespread demand for English by Radio transcriptions has continued and, at any given moment all over the world, between 200 and 300 radio stations are broadcasting English by Radio series. There has been increased use of BBC English by Radio series presented in English throughout the Caribbean and the Far East.

There have been new users in the Middle East – Syria and Jordan for example. A steady demand continues in Western Europe, and three countries in Eastern Europe – Hungary, Poland and Romania – have been supplied, at their request, with English by Radio series for broadcasting on their air.

English by Television is also, apparently, popular on the screen in Eastern Europe. A senior visitor from Hungary mentioned that one intermediate level English by Television series was so popular that people did not make appointments to go out on the evenings it was shown. Between April and September 1975 the BBC sold approximately 1,000 reels of film both for use on television and institutionally. Canada, Kenya, Japan, Qatar, Dubai, Bahrain, Kuwait, Colombia, Brunei, Syria,

Romania, France, Spain, Sweden, Belgium, Korea (an entirely new customer for BBC English by Television), Egypt, Holland and Singapore are amongst the countries where BBC English by Television series have been purchased recently. Of particular interest is the fact that the latest application for an English by Television series has come from the Voice of Vietnam in Hanoi.

The Department's publishing operations have enjoyed their most successful year ever with spectacular increases in trading in Spain and Japan in particular. In Japan, the highly successful BBC Complete English course, still selling at the rate of approximately 2,000 sets per month, has been supplemented by a BBC Business English course which is already selling at the rate of some 80 sets per week. In Spain, an entirely new venture launched in February promises to be the most significant enterprise ever undertaken in the Department's publishing operations. It is a publishing venture with a large Spanish firm specialising in part-works – Salvat. The concept is an entirely new one – that of an English course published as a part-work, supported by cassettes, over a period of 96 weeks. It was launched on the market in Spain through television, radio, mail order and door-to-door marketing systems, and there were attractive posters advertising this *Curso de inglés de la BBC* on some 400 hoardings in each of Spain's major cities. It is estimated that the first weekly issue of the part-work sold 100,000 copies.

## Capital projects

The programme for the improvement of the studio and transmitting facilities used by External Services has continued, both in the UK and overseas. In the Caribbean work on the construction of the new BBC/Deutsche Welle hf relay station on the island of Antigua is nearing completion and the first BBC broadcasts were scheduled to start in 1976. In the Far East work has started on the transfer of the Far Eastern relay station from Malaysia to a

new site in the Republic of Singapore. The move of the receiving station has been completed and the transfer of the transmitters has been planned so as to enable transmissions to continue during the period of the move. In Arabia work on the extension of the Eastern relay station has also started which will provide hf transmitting facilities for broadcasts to parts of Asia which cannot be reached by the new station in Singapore. The construction of the new high power transmitters which will be used for the modernisation of the medium wave facilities at the Eastern Mediterranean relay station is nearing completion, and these, when installed, will provide a much needed improvement in audibility in the area.

In the UK a start has been made on the transfer of the medium wave facilities from Crowborough to Orfordness in order to provide an improvement in External Services coverage of Europe. At Rampisham the installation has been completed of a further single sideband transmitter which is used for sending programmes to the overseas relay bases.

Work continues at Bush House on the major programme for the modernisation of the technical and office facilities. The work over the next two years will be mainly concerned with the construction of a new newsroom and provision of an electronic news distribution system, which will improve the flow of news and information throughout the building.

## International broadcasting

The table on *page 65* shows the estimated programme hours per week in December 1975 broadcast by a selection of the world's external broadcasters, together with the figures for some earlier years to illustrate the fluctuations in external broadcasting since 1950.

As will be seen, the United States of America has taken the lead from the USSR in the total volume of external broadcasting, the result of a substantial increase in the output of Radio Liberty in languages spoken in the Soviet Union. The USSR also increased its

output, in particular in Portuguese, Spanish, Finnish and Shanghai dialects. The USA and USSR are followed, as before, by the Chinese People's Republic, the German Federal Republic, the UK and Egypt, in that (unchanged) order. Among the latter, the output of the Chinese People's Republic increased by some 100 hours a week, a substantial part of the increase being in Standard Chinese, and broadcasts in two new languages, Sinhala and Nepali. There were decreases in the output volume of the Federal German Republic, the BBC and Egypt. In addition to the increase in the output of the Soviet Union, several of the other East European countries, notably the German Democratic Republic and Hungary, increased their output.

The Voice of America made adjustments to its broadcasts in English which resulted in an overall reduction by six hours a week, though there were no major changes in its vernacular services. Radio Liberty now broadcasts for 686 hours per week in 19 languages. While broadcasts in Belorussian, Armenian, Azerbaijani and Georgian were reduced, there were increases in nine non-Slavic languages and broadcasts were introduced in Estonian and Latvian which, coupled with the service in Lithuanian introduced earlier in the year, totalled over 100 hours a week.

The USSR, besides trebling its output to Portugal, introduced a new transmission in Spanish to Chile; broadcasts in Finnish were increased, while transmission in Cantonese were reduced in exchange for an increase in the Shanghai dialects. The Persian Service was also reduced, and broadcasts in Vietnamese were divided into separate services for North and South Vietnam.

As a result of economy measures, the BBC External Services reduced broadcasts in German, and French for Europe and Africa, in September 1975; further cuts in April 1976 saw the abolition of the Sinhala Service and reductions in the Arabic output, in Standard Chinese, Bulgarian and Romanian. France maintained its much reduced external services, but early in 1976 extended the relay of its domestic service France Inter to include America. In Federal Germany, Deutsche Welle

increased its broadcasts to Portugal in Portuguese, and introduced broadcasts in that language to Africa and increased its output in Spanish; a new service in Bengali was introduced, and the output in Serbo-Croat and in English to North America was reduced.

The table shows only a minority of the countries which support external services. Among these and in several other cases, there were a number of changes, often connected with political developments. Events in Portugal were responsible for increases in broadcasts in Portuguese, particularly by some East European countries. Developments in Southern Africa, too, led to the inauguration of a number of broadcasts aimed at sections of the population in neighbouring countries. One development in Africa was the launching by Uganda of external broadcasting in English, French, Arabic and Swahili in July 1975 to coincide with the conference of the Organization of African Unity. Broadcasts in Shona were added early in 1976. In April 1975 Algeria launched a daily programme aimed at Chile, calling itself 'The Voice of the Chilean Resistance'.

There were again many instances of improvements in technical facilities, particularly, though not exclusively, in the Middle East, where several countries have built powerful new transmitters designed to carry their domestic services far beyond their own boundaries. Notable amongst such developments was the opening of a 200 kW transmitter by Iraq and a 1200 kW transmitter in Jordan. In Europe, too, there were comparable trends: a 2000 kW transmitter in Poland is being brought into use to enable the Polish domestic first programme to be heard 'in many European countries, from England to Turkey'. Two one-megawatt transmitters, which have been installed in Yugoslavia, are claimed when fully operational, to be the most powerful transmitters in existence anywhere in the world.

## External broadcasting

## Estimated total programme hours per week of some external broadcasters

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

i) The figures are for December 1950–1975 or the nearest available month.

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

iii) \* No December 1974 figure for France is given as following a re-organization, the pattern of external broadcasting was unclear. Since that time, the External Service has been restricted to broadcasts in German and Spanish, also French and English for Africa, and relays of the domestic service in French for Europe and North America.

## Audience studies

Each year a number of sample surveys are carried out on behalf of the BBC by market research agencies. Some surveys cover the entire population while others sample only a part – those living in urban areas, for example. It is easier to conduct surveys in some countries than others. Statistics are not always accurate or up-to-date and not all market research agencies are equally reliable. Further, all survey findings are liable to a margin of statistical error. However, the BBC takes every precaution to ensure that these surveys are carried out to the highest possible standards. Audiences for external broadcasts vary in size in different parts of the world and comparisons between countries should not be made. The results must be assessed against the strength and reliability of the BBC signal as well as the signals of other external broadcasters, the availability of local radio and television services, the stage of development and the historical, political and linguistic background of the country concerned, and other factors. Some recent survey results follow.

In March 1975 a survey of radio listening was conducted in towns in Java and Sumatra among adults, excluding those from the poorest quarter of the population (many of whom are homeless and therefore difficult to contact in surveys based on households). The BBC had audiences larger than those for any other foreign broadcaster except Australia: the Indonesian Service was heard regularly – at least once a week – by 12.1 per cent of contacts and the World Service or English by Radio by 8.5 per cent.

A similar survey was carried out in Thailand in August and September among all adults in towns of over 1,000 households (except in a few politically sensitive areas). The BBC was found to be the foreign broadcaster with the largest regular audiences both in Thai and in English – 2.8 per cent and 2.0 per cent respectively.

In Pakistan in May, 28 per cent of urban adults were found to be listening regularly to the BBC in Urdu and four per cent to the BBC in English. Among a small sample of radio

listeners in rural areas, 21 per cent were found to hear the BBC Urdu Service regularly.

An enquiry in May and June in three areas of Saudi Arabia (Riyadh, Jeddah and the Eastern Province) found that 17 per cent of contacts had listened to the BBC (in any language) on the day preceding the interview.

Results have also been made available of two parallel surveys, one among adults in Kuwait in April and May 1974 and the other among adults in the Lebanon in May and June of the same year. Both studies showed that the BBC had the largest audiences of any major international broadcaster (including Radio Cairo) both for Arabic and for English. The regular BBC audiences in Kuwait were 22.3 per cent (Arabic) and 3.4 per cent (English): the comparable figures for the Lebanon were 39.2 per cent and 2.8 per cent respectively. In Kuwait more than half of the contacts with university education listened to the BBC and in the Lebanon this proportion was nearly two in three.

Whereas sample surveys will measure audience size, postal questionnaires are a valuable method of obtaining reactions to various aspects of BBC output: for example, reasons for listening, listeners' programme preferences and preferred listening times. In 1975 over 13,000 questionnaires were returned by listeners from many different walks of life, who hear BBC English and vernacular programmes.

During the year, there was a further increase in the number of listeners' letters addressed to the BBC External Services, the total for 1975 being over 395,000, including a record number of letters from Japan. Although the number of letters cannot give any indication of the size of an audience to a particular service, they do provide very useful evidence of the characteristics and wide geographical distribution of BBC listeners, and can also be a valuable source of feedback on programmes, particularly in those countries where it is not possible to conduct sample surveys or questionnaire operations.



## The Monitoring Service

Last year's report noted an increase in consumer demand for information about political and economic developments in southern and western Europe. This trend has continued; most notably, of course, in the case of Portugal where, during 1975, radio and television stations were heavily involved in the struggle for power and were a prime source of news. A special service by teleprinter was organised to provide official consumers with rapid intelligence of Portuguese broadcasts, and was thought sufficiently useful to warrant its continuation into 1976. Increasingly, since Franco's death, the file has included a good deal of Spanish material as well. Lack of resources has so far prevented its wider dissemination through the Service's daily publication, the *Summary of World Broadcasts* (SWB).

Developments in southern Africa also called for exceptional coverage arrangements, and reinforcements were sent out to the Service's unit in East Africa to step up monitoring of Angola and Mozambique, and to supplement normal coverage (elsewhere) of Rhodesia and Zambia.

The African continent as a whole has continued to occupy a prominent place in the Service's news output, with successful or unsuccessful coups in Chad, Nigeria and Niger, fighting in Ethiopia between the authorities and the Eritrean Liberation Front, the squabble over the Spanish Sahara and, of course, President Amin. During the Hills affair, the Service had the satisfaction of knowing that its monitoring of Uganda Radio often provided the Foreign Secretary with the fastest and fullest reports of developments in the case.

Solid and extensive reporting on political and economic developments in Eastern Europe, the Middle East and Far East continued undiminished, with perhaps the major event – in sheer wordage anyway – the 25th Congress of the Communist Party of the Soviet Union in Moscow. A special feature of the Service's reports on this – as indeed on all other subjects – is their adherence to the actual words of the broadcast material, without the

interjection of comment or interpretation. They are intended essentially as raw material for analysts, commentators, and experts of one kind or another. A rather special and detailed service such as this, is of course, of limited appeal to the general public, and the income derived from sales of the SWB and of selections from the newsfile, though it increased again last year quite substantially, inevitably contributes only modestly towards the Service's running costs. Fairly sharp price rises had to be introduced from the beginning of 1976, and it is expected that some custom will be lost, though some additional income gained to offset rising costs of production. The most significant cost-saver by far remains the exchange agreement with the US Government's monitoring agency, whereby world coverage is split between the two organizations and their products freely and fully shared. Although the BBC is the older, it is now much the smaller, and poorer, partner, but still retains an equal voice in this uniquely integrated international enterprise.



# Engineering

## Television

Good progress was made during the year with Phase 1 of the uhf television transmitting project, through which the BBC seeks to bring 625-line colour television services to all communities of 1,000 or more. At the present rate of progress Phase 1 will be virtually complete by the end of 1979.

During the year 51 transmitting stations were brought into service, including the Wrekin main station, which serves a considerable area in Shropshire and beyond. Planning for the station started nearly 10 years ago, but work was delayed by objections from local environment groups to the chosen site on the Wrekin, which is a steep-sided ridge rising high above the Shropshire Plain. Engineers combed the area in search of an alternative site, but every one that was technically suitable had at least one drawback. Eventually, following a public inquiry and many discussions with interested parties, the planning authority granted consent for a site on the Wrekin. In designing and constructing the station engineers made every effort to achieve an appearance that blended with the local scenery, and the result has won high praise.

A notable addition to the network was achieved by the completion of the 11th transmitting station in the Derbyshire Peak District, an area that is difficult to serve because of the hilly terrain.

Phase 1 is now well advanced, but it cannot be completed until some additional frequencies above 854 MHz are provided; this awaits a government decision. Possible sites are already being identified for Phase 2 of the uhf scheme, which would extend the service to groups of between 500 and 1,000 people, but a start on construction must await govern-

ment approval; and again, Phase 2's completion will depend on the allocation of additional frequencies.

The report on broadcasting coverage, prepared by the Crawford Committee and published in 1974, recommended that the fourth uhf channel in Wales should be used to provide a separate programme in the Welsh language. A working party, consisting of representatives of the Home Office, Welsh Office, BBC, IBA and HTV under the chairmanship of Mr J. W. M. Siberry, has published a report including detailed recommendations regarding transmitter and studio facilities, many based on proposals made by the BBC. The Government has considered the report but in view of the current economic situation has stated that it will review the situation at the end of the financial year 1976-77.

The troubled situation in Northern Ireland has caused some unavoidable delays in the uhf programme, but the BBC has made a determined effort to bring the service up to strength. BBC-1 transmitters were opened in Limavady and Londonderry; also a BBC-2 transmitter at Carnmoney Hill near Belfast and a new relay station at Black Mountain which serves 17,000 people in West Belfast. All these stations now radiate a full three-programme service. Plans are in hand to complete a number of relay stations including those at Kilkeel, Killowen Mountain, Newcastle, Armagh and Strabane.

### Studio and outside broadcast colour equipment

The time is fast approaching when there will be more people in the United Kingdom watching television in colour than in black and white, and during 1976 this landmark will probably be passed. Almost all programmes produced at regional centres are now in colour,

as are new programmes being made for schools and the Open University. During the year two studios – Edinburgh and Aberdeen – were re-equipped for colour working.

The BBC started the first colour television broadcasting in Europe in 1967, so some of its earliest colour equipment is now more than nine years old, and it has become necessary to begin a replacement programme both for some of the equipment at the Television Centre in London and for mobile outside broadcast units. The vehicles and the complex equipment of the latter are, of course, subject to considerable wear and tear, and the BBC plans to replace some of the older existing units with improved designs.

### CEEFAX

The BBC has been transmitting CEEFAX regularly since September 1974. Outstanding among the many improvements made since then has been the introduction of a dedicated computer which allows the editorial team to type information directly into the system from electronic keyboards. This makes for faster updating of information and greatly improved presentation. Certain specialised pages, such as sport and finance, are now prepared on remote terminals located in the newsrooms at Broadcasting House and are entered directly into the CEEFAX computer by means of a cable link to Television Centre. This technique of preparing information at source adds an important new dimension to CEEFAX, and could well be the pattern for future development.

Experience to date with CEEFAX has shown that it can provide an up-to-the-minute on-demand news and information service for viewers in almost every place where a satisfactory 625-line television picture is obtainable. A survey commissioned by the British Radio Equipment Manufacturers' Association shows that a significant proportion of viewers would like to receive the service and would be prepared to buy or rent a suitable receiver. The BBC (CEEFAX), IBA (Oracle) and the Post Office (Viewdata) have agreed a common technical standard with the British receiver industry for teletext systems.

## Radio

In October 1975, there was an event of far reaching importance – the second part of the ITU Geneva conference. Here delegates prepared a new plan for broadcasting in the low and medium frequency bands. This plan, embracing most of the world's broadcasting stations outside the Americas, is due to come into force in November 1978.

Unfortunately, it will do little to improve the present situation in Europe where there are far too many stations competing for the limited number of frequencies available. The fact that there will be no improvement can be attributed, at least in part, to the decision adopted by the first part of the conference, held in October 1974, to continue with the basic frequency spacing of 9 kHz. The conference so decided in spite of technically sound proposals from many delegations, including the UK delegation, to reduce the channel spacing to 8 kHz, thereby making additional channels available.

### Impact of the new frequency plan

Although the UK was able to retain the use of all its existing frequency channels, numerous additional transmitters were authorised in other countries, many of them using high output powers.

On each of the channels used by the BBC there will also be a number of continental transmitters, some with very high power. The effect on daytime listening should be negligible, because low-frequency (lf) and medium-frequency (mf) signals do not propagate over long distances during daylight hours and therefore stations in different countries can share the same channels without too many problems. However, at night the radio waves are reflected from the ionosphere, making each transmitter a potential source of interference to much more distant stations. Most of the BBC's lf and mf transmissions will suffer increased interference accordingly.

It is likely that the frequency most seriously affected will be 647 kHz mf (used at present by Radio 3) where some action will be necessary to prevent a severe curtailment of night-time

coverage in the London area and elsewhere. Other services less seriously affected will be Radio 4 Wales on 881 kHz mf and Radio Ulster on 1340 kHz mf; in both cases it may be necessary to increase transmitter powers to maintain effective coverage. BBC local radio stations are also likely to suffer increased interference, and in certain cases it may be necessary to seek alternative frequencies.

With this in mind, the BBC has recommended to the Home Office and to the Committee on the Future of Broadcasting major changes in the pattern of broadcasting in the low and medium-frequency bands which are intended not only to mitigate where possible the adverse effects already mentioned, but also to take account of the changing requirements of radio broadcasting throughout the UK. The cornerstone of the suggested changes lies in the proposal to transfer Radio 4 from mf to 200 kHz lf (1500 metres long wave). This would release three high power medium frequency channels, giving a total of five such channels to be shared by the other three UK services, Radios 1, 2 and 3. The BBC's proposal is that Radios 1 and 2 should each use two of these channels, and that Radio 3 should be transmitted on one mf channel. All mf and lf services at present duplicated on vhf would continue to be duplicated.

In Scotland, the Geneva frequency plan should lead to an improvement in the low-frequency (long-wave) service. The present 200 kHz (400 kW) transmitter at Droitwich does not adequately serve Scotland but, under the new plan, additional 200 kHz (50 kW) and 227 kHz (50 kW) transmitters, located at Burghead and Westerglen respectively, will make possible low-frequency coverage over most of the Scottish mainland.

However, the night-time interference that will occur on the BBC's domestic mf (medium-wave) services as a result of the new frequency plan cannot be entirely eliminated, and those who listen regularly in the evenings would be well advised to buy a receiver with a vhf band. Vhf reception is not normally affected by interference from overseas, and it has the added advantage of providing better sound quality, irrespective of whether the listener is

equipped for stereo or mono listening. Vhf reception is available to more than 99 per cent of the UK population.

### Vhf frequencies

At the Stockholm conference held in 1961 the UK was assigned frequencies for four high power radio networks, three in the band 88.0-94.6 MHz and one in the band 97.6-100 MHz, while the band 94.6-97.6 MHz was assigned for low power local radio channels.

The band 88.0-94.6 MHz is being used for Radios 1/2, 3 and 4. The band 97.6-100 MHz cannot, as yet, be used for broadcasting in the UK because it is used for other purposes; the Crawford Committee on Broadcasting Coverage in its report noted with regret that this band cannot be made available for broadcasting until 1978, at the earliest.

The use to which the 97.6-100 MHz band should be put is, of course, a matter for government decision, but the BBC believes that the greatest benefit would be obtained by utilising it, to a large extent, for the specialised broadcasting associated with education. This would not only allow more further education and Open University programmes to be broadcast, but would also allow them to be transmitted and repeated at times that would be much more convenient to the student audience which, although small in broadcasting terms, is large in educational terms.

At present most educational programmes are carried on the Radio 3 and Radio 4 vhf networks, which means that listeners who wish to receive the regular service are obliged to switch to the medium-wave during the educational programmes. The Crawford Committee on Broadcasting Coverage considered that this is one of the factors that discourages some listeners from using the vhf services. A fourth network devoted to educational programmes would solve this problem and would almost certainly lead to an increase in the number of people regularly enjoying the benefits of vhf listening.

Although more than 99 per cent of the population have access to a vhf service there are still some gaps in the coverage - mostly in

sparsely populated areas. About 40 small stations would be required to fill the gaps and a BBC assessment indicates that about half the extra frequencies required for these stations could come from the band below 94.6 MHz. To provide frequencies for all the stations would, however, require an extra bandwidth of 1.8 MHz to fill the gaps for three national networks or 2.4 MHz for four. The extra frequencies might be sought in the 100 to 104 MHz part of the spectrum, which is used in some other European countries but is not allocated for broadcasting in the UK at present. In view of this limitation the Crawford Committee suggested that the networks should be extended as far as presently available frequencies would permit and the BBC has plans to do so.

### **Stereophonic services**

The extension of the stereo services on vht to all parts of the country has been made possible by the BBC's development of a new distribution system based on the use of pulse code modulation (pcm). This enables the integrity of the stereo signal to be preserved over long transmission paths, and ensures that a precisely similar high standard of technical quality can be radiated from transmitters throughout the country.

During the year the pcm distribution system was extended to the transmitters at Pontop Pike, serving the North-east of England, and to Sandale, serving the area around the Solway Firth. In East Anglia, pending the completion of the permanent pcm link, the setting up of a rebroadcast link has made it possible to provide Radio 2 and Radio 3 in stereo to more than a million people in Norfolk, Suffolk and the eastern part of Cambridgeshire. The BBC also completed interim arrangements which made it possible to transmit Radio 3 programmes in stereo from the transmitters serving Devon and Cornwall. This was achieved by rebroadcasting the stereo signal picked up from the transmitter at Wenvow in South Wales. In both these cases the permanent pcm microwave links are under construction.

In May 1975, a stereo programme was successfully relayed from Tokyo using a link

through the communications satellite over the Indian Ocean. The broadcast was of the final concert of a tour of Japan undertaken by the BBC Symphony Orchestra, and good technical quality was achieved.

Hi-fi enthusiasts know that the best possible audio quality comes from BBC studio or concert hall live stereo broadcasts. Stereo is already available to some 88 per cent of the UK population, and the figure will be increased still further as the pulse code modulation network expands. To take advantage of the service it is necessary for the listener to be equipped with a suitable stereophonic receiver, together with an adequate aerial. In most cases an outdoor aerial is desirable, although in places not too far from a transmitting station an aerial in the roof space can give satisfactory results.

### **Quadraphony**

A true quadraphonic system has four separate signals feeding four loudspeakers which, as a rule, are arranged so as to form a square with the listener in the middle. The close spacing between vhf broadcasting channels in the UK (essential in order to make the best use of the available frequency bands) precludes transmitting more than the two separate signals required for a stereo transmission, but with the aid of an electric matrix four signals can be combined into two which can then be transmitted in the same way as for stereo. At the receiver a special decoder recovers four separate signals but these cannot correspond precisely with the original quadraphonic signals because the latter lose their absolute identity in the matrixing process.

Any matrix quadraphonic system used in broadcasting must achieve good reproduction not only on quadraphonic equipment but also on stereo and mono receivers which will be receiving the same signal. It is unfortunate that many matrix quadraphonic signals give less satisfactory stereo and mono reproduction than signals produced specially for stereo broadcasting. The BBC remains abreast of all developments and has not only carried out extensive tests on all the commercial systems being offered but has also

devised a matrix system which, in trials, has been judged to give the best overall results for all three forms of listening.

The BBC will probably continue to broadcast compatibility trials from time to time but there are no plans at present to establish a regular quadraphonic broadcasting service.

## Research and development

The BBC, through its research and designs departments, carries out a broad programme of research and development embracing many different aspects of broadcasting. Much of this work now has the objective of replacing existing analogue systems with digital systems, which have notable advantages, particularly in the avoidance of many forms of distortion.

Several notable digital systems developed by the BBC are already in widespread service. Examples of these are the sound-in-synchs system used to distribute the sound component of the television programme as part of the vision waveform; the pcm audio signal distribution system which allows stereo programmes to be distributed over the length of the country without diminution of quality; and the digital standards converters which are used to change 625-line to 405-line standards for transmission to those receivers which still require a 405-line signal. The CEEFAX system is also digital in form and is worthy of particular note because it is the first example of digital signals being transmitted for direct reception in the home.

Another successful digital communications system that has recently come into service is Presfax, designed by BBC engineers to provide an internal communication channel from the Television Centre in London to the regional centres. In London the daily transmission schedule is stored on a computer and is selectively displayed on a video terminal, which can also be used to correct and update the data held on the computer. The BBC uses Presfax to transmit the scheduling data to the regional

centres for display on standard television monitors so that regional presentation staff, like their colleagues in London, always have access to the up-to-date transmission schedule. Presfax is already in operation at Belfast, Birmingham, Glasgow, Manchester and Newcastle and will be in operation throughout the remainder of the country by the end of 1976.

Presfax uses one channel of a digital communication system known as ICE - Insertion Communication Equipment - which, like CEEFAX, uses a 'spare' line in the field-blanking interval of the television signal. Other ICE channels are used to carry data to identify the source of a programme, to synchronise different sources, and to indicate the duration of a programme to facilitate switching.

The powerful combination of data processor and video display terminal will also be used in a new system for the early detection and diagnosis of faults occurring in the BBC's television and radio transmitter network. All the transmitting stations will be divided into four groups, each of which will be supervised by a Monitoring Information Centre (MIC). Each MIC will have a small data processor which will process monitoring information received, via various automatic signalling systems, from all but the smallest transmitters in its group.

A message appearing on the video display will immediately tell the operator at the MIC that there is a fault on a transmitter. Full information on the state of the transmitter can then be displayed by entering the appropriate instruction on the terminal's keyboard. Should the fault require on-site attention, the operator can contact a mobile transmitter maintenance team by radio and give full details. Over 300 stations, comprising the majority of the BBC's transmitters, will eventually come within the system, which will be faster and more informative than existing supervisory arrangements.

The first MIC is already working at Kirk o'Shotts in Scotland on the supervision of 27 transmitter sites. When fully operational this MIC will cover the whole of Scotland and Northern Ireland.



Mention has been made of the digital communications system used to distribute the BBC's stereo programmes. It is natural to assume that further technological developments may lead to the distribution of television programmes by similar means, and in 1975 a significant step was taken in this direction with the successful transmission, in co-operation with the Post Office, of a digitally coded television signal over a Post Office experimental 120 Mbit/s coaxial cable system linking Guildford, Portsmouth and Southampton.

Digital systems are not the only areas where developments are taking place, of course. The BBC has successfully demonstrated its concept of a motoring information service which would enable motorists to receive special bulletins containing road and traffic information specific to the area in which they were travelling. The system can offer substantial advantages over other traffic information systems and discussions are going on both in this country and in European circles to examine the possibility of conducting extensive trials.

## Technical liaison

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

Many British manufacturers of domestic radio and television equipment are members of BREMA, so it is natural that mutually helpful discussions take place between BREMA and the BBC on many aspects of transmission and

reception. One subject under discussion recently concerns the ease with which listeners to radio can locate the programme and station that they require. Compared with television, where the viewer has access to all available programmes through the medium of three simple push-buttons, radio can present a bewildering choice. Stations are spread over three different wavebands, there are two different types of modulation in use (fm and am) and to add to the confusion some tuning scales for the low and medium frequency bands are calibrated in wavelength (metres) while the majority are calibrated in frequency (kilohertz). It is hoped that some rationalisation can be achieved concerning the calibration of tuning scales, and it should be noted that the UK is almost the only country in the world where the old-style calibration of wavelength in metres still has a certain amount of currency.

Simpler forms of tuning, based on pre-set channels with corresponding pushbuttons, have not so far been widely used in radio receivers, mainly because of the cost. There is now every hope that new technology will make this possible, even in relatively inexpensive portable radios.

The RETRA and NTRA are the BBC's main channels of communication and liaison with the radio and television trade; the BBC keeps them fully informed of all engineering developments affecting the trade and public.

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

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

The BBC is represented on several Study Groups of the International Telecommuni-



cation Union (ITU). These include the International Radio Consultative Committee (CCIR), the International Telegraph and Telephone Consultative Committee (CCITT) and the joint CCIR/CCITT Committee known as the Mixed Committee of Transmission and Television (CMTT). Members of BBC staff attend as members of the UK delegations, and they also take an active part in the technical activities of the International Electrotechnical Commission (IEC) and the International Standards Organisation (ISO), as well as the European Broadcasting Union (EBU). The EBU is the body which looks after the interests of broadcasting organisations in Europe and co-ordinates the international exchange of programmes, in particular those using the Eurovision Network. The BBC is an active member of the Commonwealth Broadcasting Association and interest is also taken in the engineering activities of several other broadcasting Unions, including the Asian Broadcasting Union (ABU).

## Recruitment

During the year, 140 staff were recruited for engineering and technical operations work – considerably fewer than the previous year. Of this total, 58 were qualified engineers, mostly recruited directly from universities.

Fourteen students engaged in sandwich courses in electrical engineering and related subjects at universities and polytechnics spent up to six months of their industrial training periods in BBC engineering departments.

During the summer, 28 students on full-time degree courses at British universities joined various engineering departments for six weeks as vacation trainees, to gain practical experience and to help in deciding their future careers. Five students from European countries were similarly engaged as vacation trainees under the auspices of the International Association for the Exchange of Students for Technical Experience.

## Training

The Engineering Training Department, near Evesham in Worcestershire, provides extensive training facilities for BBC engineers, ranging from introductory courses for those joining the Corporation from school or university to specialised courses designed to familiarise practising engineers with the latest techniques. In addition to BBC staff, 47 students from overseas were accepted. The cost of training overseas students is borne by the broadcasting organisations requesting assistance, sometimes with the help of funds provided by the British Government; it does not fall on licence holders in this country.

## External Services

BBC External Services were subjected to severe financial cuts during the year, and in consequence the future of some planned capital projects was placed in some doubt. Nevertheless, good progress was made on the construction of a new short wave relay station on the island of Antigua in the eastern Caribbean. When completed, the station will be shared with External Service's West German counterpart, Deutsche Welle.

Work also continued on the badly-needed modernisation programme at the External Services' London headquarters in Bush House.

# Personnel

The number of full-time staff employed by the BBC on 31 March 1976 was 24,683, compared with 24,779 on 31 March 1975. There were also 1,280 part-time staff (compared with 1,301 a year earlier), making a total of 25,963. Of these 14,602 were programme, technical and executive staff, and 11,361 were manual, secretarial/clerical and catering staff. There were 16,691 men and 9,272 women. These figures indicated a reduction in total staff of 117, made up of an increase of 197 in the Regions and a reduction of 314 in London – proportions which reflect the end of major expansion in the BBC as a whole and the Board's policy of encouraging regional development.

## Personnel policy

### Industrial Relations

A major factor in the BBC's industrial relations during the past year has been its financial position and the resulting need for economies. The first phase of these economies had already taken effect before the year started; by the end of April 1975 plans for a second phase in output directorates had been worked out and discussed with the unions. These were held up for a time while the unions sought a meeting with the Home Secretary to make representations about the BBC's financial situation, but in July the Director-General announced that posts which were earmarked for surrender, and which were vacant, would be given up. Detailed discussions subsequently took place on those areas where resettlement of staff was involved or manning agreements had to be altered.

Meanwhile proposals for reductions in Central Directorates were announced and

were implemented. In December the need for further measures designed to take £5.5 million out of the budget in the period up to March 1977 was announced, and discussions on the implementation of this were started in February. The need for economies amounting to a further £4 million in the same period was confirmed by the Board during that month.

The fact that it has proved possible to make these savings by slowing down recruitment and not filling vacancies, rather than by declaring staff redundancies as such, has greatly assisted the acceptance by the unions and staff of what has been necessary. The last year has nevertheless been a testing time for the BBC's industrial relations, and the relative smoothness with which these changes have been introduced is evidence of their generally healthy condition.

On a constructive note, it should be reported that the new National Joint Council, on which all five staff unions (ABS, NUJ, EETPU, NATTKE and SOGAT) are represented, has continued to prove its value as the formal vehicle for negotiation and consultation at national level. The new Procedure Agreement for dealing with disputes, mentioned in the last report as under negotiation with the ABS, was signed during the year and is now in operation at local, directorate and national levels. This provides for reference to conciliation or arbitration where matters cannot otherwise be settled, and the services provided by the Advisory Conciliation and Arbitration Service have been used on a number of matters. Another new agreement codifies the procedure for accrediting local union representations and provides for improved time-off and other facilities for union representatives.

In common with most organisations, the BBC's industrial relations during the past year have been affected by the general economic

climate. The anomalies resulting from the 1975 pay settlements (*see below*), pressures on the grading structures, and some resistance to technological change through fears for job security, have placed the system under strain. But in the great majority of instances the BBC and the unions have succeeded during the year in working together in an agreed and structured manner.

**Pay**

The timing of the introduction of the Government's new pay policy (set out in the White Paper *The Attack on Inflation* and announced on 1 July) created serious difficulties for the BBC. Negotiations for an increase of 21 per cent (rather less than the movement of the RPI figure over the previous 12 months) for staff paid weekly had been completed prior to the announcement of the new policy. Since their anniversary was 3 August, this increase was allowable under the new policy. For staff paid monthly, however, the date was 1 October, and they were therefore held to an increase of £312 pa (with no increase for those earning £8,500 or more).

These two settlements belong to the same pay round. Because staff in other parts of the industry (IBA and ITCA) have anniversary dates of 1 July (and therefore received increases under the previous policy), pay comparability between staff paid monthly in the BBC and those in Independent Television has been disturbed. Until 1970, when the unions accepted a deferment of three months in order to reduce the financial problems in the External Services, BBC staff paid monthly also settled on 1 July.

The difference in treatment between weekly paid and monthly paid staff in the BBC in 1975 has had a significant and adverse effect on internal pay relativities. The weekly increases (of between £6.13 and £9.79 on basic pay) applied also to shift and overtime payments, whereas the £6 pw given to monthly paid staff did not. Further anomalies arise from the fact that some monthly paid staff, including those on secretarial and clerical grades, received smaller increases than staff on weekly paid grades with similar rates of pay.

Three typical examples of the worsening of earnings relativities produced by these changes are set out below:

	1974	1975
	£	£
Monthly Aerial Maintenance Supervisors	3,756	4,068
Weekly Rigger Mechanics	3,217	3,892
differential	+539	+176
Monthly Electrical Technicians	4,306	4,618
Weekly Studio Maintenance Electricians	4,230	5,025
differential	+76	-407
Monthly Assistant Wardrobe Managers	3,075	3,387
Weekly Senior Dressers	3,337	3,943
differential	-262	-556

The Board of Governors drew the Government's attention to these problems at the time, and indicated their intention to do what they could to correct the various anomalies as and when incomes policy allowed.

The NUJ declared a dispute over the distribution of allowances for working unsocial hours and staged a one-day strike at the end of 1975. The BBC did not accept that the higher of two allowances was appropriate in the circumstances claimed by the NUJ, but was willing to discuss the application of the criteria involved. Any change in the criteria would have breached the Government's incomes policy, which the BBC publicly confirmed it was not prepared to do. Subsequently the unions agreed to refer the matter to arbitration which the BBC had originally proposed.

The BBC's single rate of London Weighting (for both inner and outer London) was increased from £375 to £450 from 1 July 1975, on the basis of the increase in the indices published by the Department of Employment.

### Job evaluation

Job evaluation has a key role in the process of determining the remuneration of members of staff. The present systems are of long standing, and research and development of new methods of job evaluation aim to make the process more comprehensible and acceptable to staff. The BBC's system has attracted the attention of broadcasting organisations overseas and in recent months there have been visits and requests for information from organisations as far apart as Egypt, Australia, Switzerland and Gibraltar. There is also a continuing exchange of information on job evaluation methods with organisations in this country.

Systematic job evaluation is undertaken by defining the responsibilities and difficulties of posts at each level in every occupational group and relating them to each other in a comprehensive grading scheme, so that jobs carrying an equal degree of difficulty and an equivalent weight of responsibility are graded alike. Grades may be changed in response to changes in duties, re-organisation, or the introduction of new activities. These procedures have continued in the current period of pay restraint. If a dispute arises there are arrangements for joint reference to arbitration. There were five such references to arbitration or adjudication during the year; in four cases the BBC's submissions were upheld.

### Discipline, appeals and grievances

The BBC's appeals and grievance machinery has continued to operate smoothly. In cases of dismissal, there is an increasing – but understandable – tendency for an unsuccessful appellant to invoke his statutory right of access to an Industrial Tribunal. This may be due in part to the more difficult employment situation nationally.

### Employment legislation

BBC rules and practices have been checked to ensure full compliance with the Rehabilitation of Offenders and Sex Discrimination Acts, which came into force during the year. Action is being taken to meet the provisions of the

Employment Protection Act as they come into operation.

### Health and safety

During 1975 the sick absence of staff averaged 8.1 days per head overall, which is approximately half the latest available national figures (namely 16 days per head of the insured population in 1972–73). The audiometric screening of staff exposed to high sound levels continues, and a pilot programme has been set up to check for sub-clinical tropical disease in those returning from overseas assignments.

The number of accidents resulting in injury continues to be encouragingly low. The joint management/union approach to the maintenance of a safe and healthy working environment has been reinforced by the establishment of a national level consultative committee.

### Welfare

Besides offering a counselling service to staff who are experiencing domestic or personal problems, contact is maintained by the BBC's Welfare Unit with approximately 6,000 retired staff. All those approaching retirement have the opportunity to attend a Preparation for Retirement conference.

### Pensions

The staff pension scheme has been amended to provide for the preservation of the benefits of members who leave the BBC before retirement, in accordance with the requirements of the Social Security Act 1973. A Joint Pension Liaison Committee was formed in December 1975 to provide a forum for consultation on pension matters between the BBC and the recognised unions.

## Staff training and appointments

### Recruitment and Promotion

During the year under review the recruitment rate has fallen, and a total of 1,186 non-secretarial posts have been filled, compared with 1,804 last year. Recruitment has also

dropped in proportion to the filling of vacancies by internal promotion. The proportion of vacancies filled by external candidates fell from one-third to one-quarter. Training schemes, too, have been affected. Last year, 199 young men and women were selected for traineeships but this year the figure dropped to 117. Of these, 39 were members of staff and 78 came from universities and other external sources.

The financial climate does not, however, seem to have affected female progress towards equality of opportunity. The number of women in senior managerial and production jobs has for the first time reached treble figures. In a recent attachment scheme in radio, designed to re-train members of staff in production matters, women secured more places than men in open competition. And, during the year, 161 people in secretarial and clerical grades, the majority female, were promoted to more senior posts.

### **Training - general**

The fall-off in external recruitment and the need for economies during the past year have led to a re-appraisal of training priorities and there is now a greater emphasis on retraining existing staff. During the period under review over 4,000 students have attended courses in staff training.

### **Television training**

The main television training studio had to be closed down for six months to allow for conversion to colour. In order to maintain the training momentum, there was an increase in regional training and short seminars were mounted on special subjects such as electronic character generators, electronic news gathering, and special effects. A total of 66 courses took place during the year. In order to offset the short fall in revenue due to the loss of one London-based overseas course, staff were sent to work abroad in Australia, Nigeria and Kuwait.

### **Radio training**

Considerable progress has been made in establishing the two-step training process for

domestic production staff, which is intended to ensure that no producer should be let loose on the air without some formal training. One of the three overseas courses scheduled in 1976 is a course for training officers, designed to encourage overseas broadcasting managements to develop their own staff training operations. Radio Training Section ran a total of 51 courses throughout the year.

### **Management training**

A new general management course has been developed and replaces the previous well-established middle management and management of resources courses. It will concentrate on management skills and it is planned to run six of these each year. The emphasis on short practical courses has continued, as has the attendance of BBC staff at various outside courses and seminars. Management Training Section ran 52 courses during the year.

### **Office training**

Less movement among office staff and a consequent slowing down of recruitment was reflected in the smaller numbers attending first-day induction. Even so, over 1,500 students took part in 197 courses ranging in length from one-day seminars to basic training courses lasting three months for post-A-level school-leavers. Secretaries and clerks have suggested training for bosses in the proper use of office staff and courses are now being run in conjunction with Management Training.

## **Legal matters, artists' contracts and copyright**

The possibility of contempt of court in relation to news reports of court proceedings and the risk of defamation in connection with controversial programmes has continued to require legal attention. The number of claims before industrial tribunals has increased considerably and in one instance proceedings have been initiated by the Race Relations Board against the BBC alleging unlawful discrimination in employment.

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

The BBC has reached agreement for radio drama with the Writers' Guild and the Society of Authors after many years of negotiation. Discussions with both the Publishers Association and the Music Publishers Association on rates for the use of published material continue.

of computer systems. In common with other administrative departments, Computer Planning has accepted staff cuts and the pace of further computer development has been substantially reduced. Further economies are being sought by way of a re-organisation involving the integration of Computer Planning and Computer Operations, and the closer association of computer staff with the O & M consultancy sections of Management Services Group.

## Management Services Group

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

The well established O & M techniques have been augmented by the recruitment of staff skilled in operational research, behavioural science and information science. The current need for stringent economy has led to an increase in demand for specialist advice to management in all directorates and a number of savings opportunities have been identified.

### Computer services

The continuing transfer of clerical processes to the computer, and the increasing need for timely and accurate management information, have led to serious overloading of the BBC's central computer and have made it necessary to hire computer time on outside installations. Cost studies have shown that it would be more economical to increase the capacity of the BBC computer centre, and an order has therefore been placed for an additional computer. This will be one of the ICL 'New Range' machines, embodying the latest developments in computer technology.

Computer Planning Department provides the specialists who, under the operational command of project managers in the user areas, carry out the design, programming and testing



# Advisory bodies

The BBC has 53 advisory bodies which can be divided into two main groups: those invited to advise the BBC on policy and programme activities in general, and those invited to give more specialised counsel. The first group is made up of the General Advisory Council, the Northern Ireland Advisory Council, eight English Regional Advisory Councils, and 20 Local Radio Councils. The second group consists of advisory bodies concerned with agricultural broadcasting, charitable appeals, archives, programmes for Asians, educational broadcasting, the application of engineering research to broadcasting, music broadcasting, religious broadcasting, scientific and technological broadcasting, and the social effects of television. The membership of these bodies covers a wide cross-section of national life, and the BBC believes that it effectively represents the voice of informed and responsible public opinion. The Archives Advisory Committee is the newest of the 53, having been set up under the chairmanship of Lord Briggs in January 1976.

## The General Advisory Council

The Council held its customary four quarterly meetings, each of which was also attended by the Chairman and members of the BBC Board of Governors, the Director-General and members of the Board of Management, and other senior BBC staff. The agenda for each meeting had been prepared by the Council's Business Committee (which itself met nine times during the year), and always included a report from that Committee, a summary of public reactions to the BBC, a report by the Director-General on current and future de-

velopments, and members' questions. At each meeting, the Council discussed one or more main subjects which had been chosen by the Business Committee, and, if this had been requested by the Committee, on which the BBC had provided a paper. One subject debated was the BBC's policy for the retention and handling of its archival material, and on the Council's recommendation the BBC subsequently set up the Archives Advisory Committee. The Council also discussed the BBC's finances, broadcasting in the eighties and nineties, the public debate on broadcasting – an assessment of points relevant to the BBC which had been made in evidence given to the Annan Committee – the BBC's policies and practices in relation to advertising, and the task of broadcasting news. The BBC's paper on the last subject, with a foreword by the Council's Chairman, Lord Aldington, was later published as the fifth in a series of pamphlets based on discussion papers prepared by the BBC for the Council. Other topics debated by the Council during the year were the BBC's coverage of the EEC Referendum, the broadcasting of Parliament, and the effects for the United Kingdom of the radio frequency allocations agreed at the International LF/MF Conference held in Geneva in 1975. The BBC's decision to transmit the controversial drama series *Days of Hope* stimulated one of the Council's liveliest discussions. After each meeting a statement prepared by the Chairman in consultation with the Business Committee was released to the press.

During the year Lord Aldington gave oral evidence to the Annan Committee on behalf of the General Advisory Council. The Council was consulted by the BBC throughout the preparation of its own evidence to the Annan Committee.

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

## Regional advisory councils

Under Article 11 of its Charter the BBC is required to appoint a regional advisory council for Northern Ireland and for each of the English regions. In Northern Ireland the National Governor is Chairman of the Advisory Council, whose 24 members are widely representative of public life, interests and culture in the province. They include the chairmen of the three specialist advisory committees on agriculture, appeals and religious broadcasting.

During the year the Council met four times. Normally these quarterly meetings take place in Broadcasting House, Belfast, but under a new policy of holding occasional meetings in other parts of the province, so that members can meet local people and sound local opinion, one of this year's meetings was held in the city of Londonderry. The Council reviews and discusses programmes broadcast in the previous quarter and is given an outline of some of the programmes and series planned for the quarter ahead. Much time was given to discussion and preparation of the Advisory Council's submission to the Annan Committee on the future of broadcasting in Northern Ireland. Among matters which exercised the Council in its discussions were the question of whether or not the religion of victims should be mentioned in reporting sectarian crimes, and various problems of news coverage, such as interviews with controversial figures, in the Northern Ireland situation. The Council took a particularly active interest in watching and discussing developments in the new Radio Ulster service.

The eight English regional advisory councils each met, as usual, on three or more occasions during the year. They fulfilled their primary role of reviewing the programme output of their own regions and also exercised their constitutional right to comment on any part of the BBC's output which could be said to affect the interests of the population of their respective regions. Where a regional television station shares location with a network production centre – in Bristol, Birmingham and Manchester – the appropriate council traditionally takes a particular interest in the programmes produced in those centres. All the councils received in advance a paper prepared for the General Advisory Council on the subject of *The Task of Broadcasting News*. In all, the eight councils spent well over eight hours between them considering this important topic, and were able to conduct their discussions in the presence of senior members of the BBC's television news staff. There is no doubt in the minds of the BBC or of the councils that this was a fruitful and effective part of an inevitably continuing debate on a vital part of the BBC's output.

On a purely regional level, the councils concentrated their attention on the new strand of second regional opt-out programmes which began an initial ten-week run in January 1976. The BBC's financial problems posed a real threat to the continuance of these programmes after their first run had ended, and the councils were firmly of the opinion that they represented such an important step forward towards their goal of greater regional programme-making opportunity that they must be preserved. Their advice to the BBC on this issue was clear and unequivocal. It was a matter of great satisfaction to the councils and to the BBC that the latter were, in the event, able to maintain them. The councils also recorded their firm support for the BBC during its period of financial difficulty.

The councils continued to explore ways in which their existence, role and function might be made more widely known to the regional audience for BBC programmes whose interests they represent in tendering their advice to the BBC. Several councils met away from their

normal home base, and also tried to involve the local community with their activities by setting up discussions between themselves and community leaders.

For example, the South-west Council decided to meet in Truro and to hold an open public meeting at the end of its formal business, to allow for a free exchange of questions about the Council itself and about the BBC.

Two regional chairmen retired during the year—Professor James MacFarlane (East) and Professor Graham Ashworth (North-west). Both had served in their respective councils since 1970, and their contribution to the work of the councils during an interesting and important period of change has been much appreciated. They were succeeded by the Rt Rev the Bishop of Thetford and Dr Alan Bradshaw respectively.

## Local radio councils

The 20 local advisory councils have met at intervals, usually of six or eight weeks, throughout the year, while their chairmen have had regular quarterly meetings in London with senior BBC staff. During this year the chairmen appointed a sub-committee to compile a memorandum from BBC local councils to the Annan Committee on the Future of Broadcasting. The memorandum incorporated the principal points that all councils had agreed should be put forward, together with points made singly or collectively by different councils, to which the sub-committee felt particular attention should be drawn.

At local council meetings, topics were in general the style and quality of output and its relevance to the local community. This year, however, finance and the need for economy have come up for frequent discussion on a number of councils and have also appeared on the agenda of the chairmen's meetings in London. Another topic of common concern, especially after the Geneva Conference, has been the allocation and effectiveness of frequencies and transmitters.

Members of the councils are drawn from all sections of the local community. They are

normally appointed by the Board of Governors to serve for periods of two or three years. While nominations are welcome from local organisations (e.g. municipal authorities, trades unions and the churches) an increasing number of new members join the councils after stations have advertised vacancies over the air.

## Educational bodies

The School Broadcasting Council for the United Kingdom met twice during 1975–76, its steering committee once, and its Programme Committees three times. The Council received information about new recording concessions announced in July, 1975 which allow schools to retain recordings of school radio and television broadcasts for a period of three years and also allow registered LEA resource centres to copy and distribute recordings of school broadcasts for use in the LEA's schools. It was also reported that the emergency measures taken by BBC Publications in cutting back the output of print resources to match the anticipated reduction in schools' spending power had proved successful in economic terms and that there were encouraging signs that the demand for BBC Publications was remaining buoyant in spite of the current financial situation.

During the year the Council gave strong support to the special case for expansion of the output for schools in Northern Ireland only at a time when development elsewhere in the output was at a virtual standstill. The BBC was able to respond positively and the Northern Ireland Programme Committee was warm in its gratitude. There was considerable discussion of membership of the education advisory panels of BBC local radio stations, for which the Council holds a watching brief. The composition of the advisory panels will be re-considered in the near future in relation to current developments in local radio in general.

All three of the council's programme committees have been much concerned with the implications for educational broadcasting of the Bullock Report on English and Reading,

*A Language for Life*, and also with the potential of broadcasts with handicapped and slow-learning children. All three committees have also discussed the desirability of presenting a religious education series on television, given the many other pressures on air time. The growth in the number of middle schools and associated trends in the curriculum have been particular concerns of Committee II.

**The Further Education Advisory Council** and its programme committees each met three times during the year. In addition to considering the balance of output and individual programme proposals for the coming year, they were concerned with a number of major development areas: extension of provision for several disadvantaged groups in the community such as adult non-readers and the physically handicapped; the development of liaison with external agencies to support this extended provision; proposals for new open learning projects, often referred to as Open College developments; and several responses to the Open University Committee on Continuing Education. The Council approached the Department of Education and Science and other national bodies on several of these questions.

## Other specialist bodies

**The Central Religious Advisory Committee's** advice to the BBC on the future of the closed period (the period between 6.15 and 7.25 pm on television on Sunday evenings) has been described elsewhere in the Report. This advice was given over a series of meetings during the year including three joint meetings attended by representatives of both the BBC and Independent Television. In addition, the Committee held the usual two regular meetings in October and March. It received and considered papers and reports on the broadcast coverage of the World Council of Churches' Assembly in Nairobi, on arrangements for the daily service on Radio 4, on theology on radio, and on audience research. Arrangements for the agenda for these meetings were made by an Agenda Committee chaired by the Chairman of the Central Religious Advisory

Committee (The Rt Rev Robert Runcie, Bishop of St. Albans). Each of the regular meetings was preceded by a viewing and listening session at which programmes selected by the Agenda Committee were played back to the members of the full Committee and to BBC staff, including the producers concerned. The Head of Religious Broadcasting, The Rev John Lang, together with the Head of Religious Programmes, Television, Mr Peter Armstrong, and the Head of Religious Programmes, Radio, The Rev Canon Michael Mayne, presented progress reports on the work of the Department at each of the regular meetings.

**The Central Music Advisory Committee** met twice during the year. One meeting was at Broadcasting House and the other at the Television Centre. Among topics discussed in detail during meetings lasting all day were: the BBC's financial position and any effect that this must have on the amount of money which the BBC can spend on music; the place of serious music programmes on BBC Television; the value of simultaneously broadcasting musical occasions on television and Radio 3 in stereo; the 1975 season of Promenade Concerts; the purpose and effectiveness of *Workshop* as a television programme; the future of the Academy of the BBC; the possibility of television including more reflective musical programmes, particularly chamber music; and the preparation of a paper which Lord Harewood as Chairman sent on behalf of the members to the Annan Committee.

**The Central Agricultural Advisory Committee** advises the BBC on the range and content of farming and gardening programmes broadcast on the BBC's radio and television networks. It has a membership of 17, widely representative of agricultural, horticultural, food and consumer interests. The Committee held its customary three meetings during the year, under the chairmanship of Mr Derek Barber, who is himself a leading agriculturist and consultant. The Committee has gradually been increasing its interest in programmes which deal more peripherally with farming interests (particularly those relating to the

environment). Several of its meetings are now regularly attended by – for example – the Editor of the BBC's Natural History Unit based in Bristol. The separate committees for Scotland, Wales and Northern Ireland, whose respective chairmen are ex-officio members of the Central Committee, held their own meetings to consider regional farming and gardening programmes. The Central Committee has also been aware of and interested in the considerable number of programmes dealing with farming and gardening which are produced by the BBC's 20 local radio stations.

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

**The Engineering Advisory Committee** is a small committee of six eminent scientists and engineers which advises the BBC Engineering Division on its broadcasting research programme and on relevant external research into similar subjects. It held four meetings during the year and gave valuable advice on the contents of BBC engineering submissions to the Committee on the Future of Broadcasting.

**The Science Consultative Group** held its regular meetings in the spring and autumn, and had two additional informal meetings at which the discussions were, respectively, about science on radio and science on television. The Group also visited the BBC Engineering Research Department at Kingswood Warren. At each ordinary meeting it reviewed plans for future programmes about science and technology, and members put forward suggestions for programmes and participants. Other subjects discussed included medical programmes on television and the audience's reaction to these, and methods for ensuring accuracy in science phone-in programmes on radio.

**The Asian Programmes Advisory Committee**, established in 1965, held two meetings during the course of the year, as is customary. The first of these was held under the chairmanship of Mr Sidney Jacobson who had, by the time of the second meeting, become Lord Jacobson – an honour which gave the Committee much pleasure. They were also pleased to record their congratulations to a member of the staff of the BBC's Asian Programmes Unit, Mr. Mahendra Kaul, who was awarded the OBE for his services to race relations in the UK.

The Committee advised the BBC on the content and policies for the vernacular programmes produced for network radio and television for the new citizens of the UK who have settled in this country from their original homes in the Indian sub-continent or following the disruption of their lives in East Africa.

The Committee has been particularly concerned in the past year to achieve the reinstatement of the BBC-2 Wednesday repeat of the television programme originated on BBC-1 on Sundays, which had been cut following the BBC's financial difficulties. In fact, this repeat was restored and the Committee were pleased to have been instrumental in advising this and having their advice accepted by the BBC. The Committee have also taken great interest in a new strand of radio programmes produced by the Birmingham-based Asian Programmes Unit for transmission on a syndicated basis by BBC local radio stations having an Asian population within their area of operation. These programmes also give local stations the opportunity to transmit at least part of them in a language appropriate to the majority composition of their Asian audience, which in some way overcomes the problem which the Committee has often considered – that of the right language to use for the greatest understanding of a network audience. Another matter of continuing concern to the Committee has been to urge the BBC to respond to a known area of need – namely, the Asian women and children. Two possibilities have been considered – first, the use of the BBC-2 Wednesday repeat space for a new programme specifically for this purpose, and secondly, a further education programme produced in close association with



the Asian Unit. At the time of this report plans are going ahead to make the latter project a reality, though the former may not be possible because of cost.

**The Advisory Group on the Social Effects of Television**, established in 1971, underwent its first change of chairmanship in the summer of 1975, Sir Geoffrey Jackson replacing Mr Charles Longbottom. At the same time, four more of the original members also retired, one of their last actions being to prepare the Group's memorandum of evidence to the Annan Committee. The process of bringing the Group up to its full strength of eight members is continuing. In the autumn of 1975 the Group began a series of meetings with representatives of children's television, intended to provide an insight into the editorial processes, as well as the logistical and technical constraints, which shape the department's output, in many respects a microcosm of the television service. Its other interests during the year have included further consideration of the significance of news values and the possible role of television in helping the deprived child.

**The Archives Advisory Committee** is the newest of the BBC's advisory bodies. Since 1922 the BBC has built up extremely rich records of its activities. These include millions of scripts, tens of thousands of policy and correspondence files, and unique collections of photographs and programme recordings on disc, sound tape, film and videotape. In addition, there are libraries of material not originated by the BBC. The Gramophone Library and Music Library, for example, are among the largest and most important in Europe. The primary need for these archives and libraries is for the BBC's own programme purposes, but they are also becoming increasingly important as major holdings in the context of the nation's resources.

The Archives Advisory Committee was formed to advise the BBC in respect of these materials, and held its first meeting in January 1976. It expects to meet four times a year. Under the chairmanship of Lord Briggs, author of *The History of Broadcasting in the United Kingdom*, the Committee has 10 members who are each eminent in fields such as

music, the theatre, education, and literature. Its terms of reference are to advise the BBC on the preservation of its visual, audio, and written material, and to recommend changes in the policy for selection and storage which would benefit future viewers and listeners as well as historians and researchers; to consider the methods of storing and retrieving these holdings, in the light of methods used to store and retrieve other similar important archive collections; and to give advice on the best ways of exploiting this material in the interest both of the BBC and the nation.

# Publications and Enterprises

## BBC Publications

During the year ending 31 March 1976, BBC Publications made a profit of £1,586,000 before tax.

*Radio Times*, price 10p, was published weekly, in 25 editions corresponding to the regional patterns of BBC television and the 20 local radio stations. The average weekly net sales of *Radio Times* from 1 July 1975 to 31 December 1975 as certified by the Audit Bureau of Circulations were 3,429,226.

*The Listener*, price 15p, published weekly, contained a wide selection of material drawn substantially from BBC programmes, together with book reviews and articles on art, cinema, music and theatre. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. During the year the Reith Lectures, *America – the World Experience* by Daniel J. Boorstin, were reprinted. Special book numbers also appeared. Average weekly net sales of *The Listener* from 1 July 1975 to 31 December 1975 as certified by the Audit Bureau of Circulations were 36,274, including some sales to schools and students at reduced prices.

As in former years a major publishing activity in 1975–76 was the production, at the request of the School Broadcasting Council, of many publications to support the BBC's radio and television broadcasts to schools. For the school year 1975–76 some 600 different publications were produced and a total of over seven million were sold, including pupils' pamphlets, teachers' notes and a number of audio-visual and other aids. This service is designed to be self-supporting. To support further education television and radio, publications were issued or re-issued with subjects ranging from language courses to social work.

*Ensemble*, a French for beginners television series, and *Dressmaker* were among the popular series. In the campaign to help overcome adult illiteracy, two publications, *On the Move* a students' workbook and *Adult Literacy Handbook* a guide for teachers, were issued.

A wide range of books of general interest stemming from broadcast material was published during the year. Alistair Cooke's *America* and Dr Bronowski's *The Ascent of Man* continued to appear among the best sellers in many bookshops. New titles included *Spirit of the Age*, *Explorers*, *Twelfth Book of Blue Peter*, *The Human Conspiracy*, *Sounds of Music*, *Porridge*, *Monkeys without Tails*, *Pussy Owl* and *Fabulous Animals*.

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

A select list of BBC publications appears on page 301.

## BBC Enterprises

Total gross income from sales in 1975–76 exceeded £7 million for the first time. This represents a 45 per cent increase over the previous year and its significance is best seen against the results of the three preceding years. In 1972–73 the total was £3.4 million. Then came a steep increase in 1973–74 to £5.1 million, a level preserved in 1974–75 in a period of consolidation and of new marketing strategy. And then

there was a second and steeper climb to this new record level. Of particular importance during the year was the expansion of what had been hitherto predominantly United Kingdom trading activities (London-based Educational Film Sales and Hirings, BBC Records and Tapes, BBC Merchandising and BBC Exhibitions) into overseas markets.

#### Television sales – general

The sale of BBC television productions – 9,000 hours of programming to 80 countries in the television, educational and film library markets – realised a gross of some £6 million, 45 per cent more than the year before. Two main factors contributed to this highly encouraging result: first and foremost the re-structured sales and marketing methods introduced in the previous year; secondly the reduced level of national and local programme production overseas and in consequence, an increased demand for the imported product. There was a steep increase in the export of educational films, which more than compensated for the falling-off in educational film sales in the United Kingdom. The best-selling series in overseas television markets during the 12 months were – *David Copperfield* (sold to 24 countries), *Fall of Eagles* (20 countries), *War and Peace* (14 countries), *The Pallisers* (13 countries), *The Ascent of Man* (11 countries) and amongst continuing series *The Goodies* (20 countries) and *Dad's Army* (21 countries).

#### Television sales – technical

More recordings were prepared, checked and sent out by Programme Supply Department than in any previous year: 10,500 new prints, 2,000 videotapes and as many video-cassettes to customers in overseas and home markets while 4,200 prints, 2,000 videotapes and 1,200 video-cassettes were in circulation amongst the lower-paying markets.

#### Television sales – Commonwealth

New Zealand became the largest buyer with 660 hours of programming including *The Pallisers*. Australia took 295 hours in a wide ranging selection which included *War and*

*Peace*, and the Australian Broadcasting Commission's Annual Report showed that Enterprises' sales represented 11·2 per cent of its annual transmission as against 21·4 per cent from the United States and 6·2 per cent from all other United Kingdom distributors. Canadian buyers took several major series, such as *Explorers*, *The Fight Against Slavery*, *The Ascent of Man* and *The Pallisers*. Together the seven Nigerian states acquired 430, Hong Kong 349, Zambia 162 and Singapore 160 hours of programming. On the whole sales to African and West Indian markets were weaker, often because of problems of currency exchange and of communication.

#### Television sales – USA

Sales to the United States commercial networks included two 90-minute compilations of *Monty Python* to ABC and *African Sanctus* to NBC. The BBC entered a new market when Home Box Office, a cable television system in the New York area, carried *The Pallisers*, *David Copperfield*, *Heidi* and *The Master of Ballantrae*. Syndication outlets proved most valuable. They not only brought in more money; they also served as a shop window of the range of BBC television programmes available for USA viewers. *Monty Python* (130 sales), the two Tudor serials (100 each), *America* (90) and *The Onedin Line* (80) were the top sellers. The Public Broadcast System's sixth Masterpiece Theatre season included *Sunset Song* and *Cakes and Ale*. Other PBS transmissions included a 13-part BBC television classic plays season, *War and Peace*, numerous documentaries and a second transmission of *The Ascent of Man*.

#### Television sales – Latin America

This proved to be the most successful year in the Latin American market to date. Sales of major series, single plays and documentaries were completed in 15 countries. These included full Spanish-language versions of *Explorers*, in Chile and Mexico, *The Pallisers* in Colombia, Costa Rica, Ecuador, Nicaragua and Panama, and *Fall of Eagles* in all the countries already mentioned as well as El Salvador and Venezuela.

### Television sales – West Europe

Collectively the West European markets accounted for some 1,200 hours of programming, a great increase over last year. Particularly welcome was the sale of 174 hours to the Netherlands, including such series as *The Pallisers*, *America*, *Fall of Eagles*, *The Brothers* and *Warship*. The other main growth area was Scandinavia where *The Brothers* was undoubtedly the most popular viewing during the year: Sweden bought 105, Finland 100, Norway 73 and Denmark 70 hours of programming. Eire again increased its purchases to a total of 190 hours.

### Television sales – East Europe

Yugoslavia emerged yet again as the largest buyer with 120 hours of programming of every type. Poland bought 50 hours, including *War and Peace* and *The Pallisers*. The Albanian, Bulgarian and East German markets revived after being dormant last year. Other East European markets in general preserved the previous year's level of buying.

### Television sales – Middle and Far East

The re-opening of Middle Eastern markets mentioned last year produced encouraging results though certain technical problems of differing colour systems and line standards remain. Egypt, Iraq, Jordan and Lebanon all bought between 50 and 100 hours, though Syria bought nothing. Turkish television acquired 84 hours of programming and a new market – Bahrain – took 26. Acquisitions by Japanese networks were at a lower level but there was a substantial expansion in sales to the Philippines with such series as *Civilisation*, *America* and *Fall of Eagles* – in all 115 hours. Brunei was an encouraging new market with 207 hours.

### Educational films

More than 1,300 BBC television titles were again available for sale or hire to industry, business, educational institutions and film libraries throughout the world from Enterprises' offices in London and Toronto and through its US distributor Time-Life Multi-

media, New York. These programmes were also available for sale in Australia and New Zealand through Enterprises' Sydney office. Revenue received directly by Enterprises rose by 50 per cent to more than £750,000 while multimedia distribution in the United States created nearly as much again. The London-based sector substantially increased its exports to 62 countries and the forecast decline in United Kingdom sales revenue because of price restraints and customers' reduced budgets was offset by a 65 per cent increase in hiring revenue. In support of these successes the new film catalogue was distributed to over 30,000 organisations throughout the world and large scale direct mailing campaigns on individual series reached thousands of new potential customers.

### Film Library sales

As anticipated these dropped by some three per cent against the background of worldwide recession. However, USA demand and interest were at a higher level and promised well for 1976–77.

### Technical and production facilities

Major sporting events such as the World Cup Gymnastics and the World Rowing Championships held in Great Britain during 1975 attracted considerable business from abroad, which, together with a greatly increased demand for facilities for the Wimbledon Tennis Tournament and the higher proportion of European news items via satellite contributed largely to a 44 per cent increase in gross revenue. As in the previous year the USA provided the largest number of customers and the greatest revenue.

### Exhibitions

The increase in gross revenue received by BBC Exhibitions was, as expected, only small this year and must be seen against the previous year's large profits and a policy of refurbishment and long term investment in future exhibitions. During the year over one million people at home and abroad visited an Enterprises exhibition, giving an overall total of nearly five million visitors over the last few years since this activity started. The subjects of

those mounted during the year varied from the fictional monsters of *Dr. Who* to the much praised and awarded costumes from *The Six Wives of Henry VIII*, *Elizabeth R* and *The Pallisers*. Venues at home included Blackpool, Longleat, Dover Castle and Hatfield House. Abroad, following a highly successful tour of New Zealand, one exhibition of the Henry VIII costumes and a related make-up display toured the major cities of Australia. Their arrival in each state coincided with the first colour transmission of the series there.

### Merchandising

This proved to be another very successful year for BBC Merchandising and gross revenue rose by some 40 per cent. Established favourites included *The Wombles*, *Magic Roundabout*, *Roobarb* and *Camberwick Green* and during the period the new series *Paddington Bear*, *Noah and Nelly in Skylark* and *Ludwig Van B.* swiftly justified the hopes placed in them. In all over 600 merchandising licences were issued, covering a total of 12,000 items. Again merchandising represented many continental and USA producers and overseas rights for a number of British series in addition to those of BBC television origin. As the year closed arrangements were being completed for a major expansion into the Australian, New Zealand and USA markets.

### BBC Records and Tapes

Despite the recession in the UK record industry sales of BBC Records and Tapes grossed 65 per cent more than the previous year. Forty new titles were added to the catalogue and sales totalled nearly 450,000 units with an additional 100,000 units either exported or manufactured locally overseas on licence. The new BEEB pop label launched last year contributed substantially towards total turnover. Volumes 2 and 3 of *BBC TV's Best of Top of The Pops* and the *Old Grey Whistle Test* were amongst the strongest sellers. From the more traditional type of release on the BBC Records label demand for comedy and archive product was notably strong. Sales of *50 Years of Broadcasting*, *The Last Goon Show Of All* and *Monty Python's Flying Circus* qualified for

silver discs with a number of other LPs close to that qualification. Most important of any development during the year was the label's long awaited move into international markets after the re-signing of a pressing and distribution agreement for the UK with Polydor Limited. Agreements for overseas representation have now been negotiated in most major territories including Canada, France, Germany, Japan and the USA. In the USA, among other early distribution successes, *Monty Python's Flying Circus* figured in the American best-selling LP charts for more than three months.



## Finance

*The accounts for the year ended 31 March 1976, as reported upon by the Corporation's Auditors, are shown on the following pages, and corresponding figures for the preceding year are given for comparison.*

## Balance sheet at 31 March 1976

31 March 1975						31 March 1976	
<i>Home Services</i>	<i>External Services</i>			<i>Home Services</i>	<i>External Services</i>		
£000	£000	<i>Statements</i>	<i>Notes</i>	£000	£000		
		<b>Fixed Assets</b>					
68,068				70,840			
	19,266	4	1				
53		5	2	53		14,847	
			3				
68,121	19,266			70,893	14,847		
		<b>Current Assets</b>					
5,362	150		4	6,088	150		
9,493	41		5	11,821	41		
9,706	672			16,187	772		
732	622			651	1,180		
25,293	1,485			34,747	2,143		
		<b>Current Liabilities</b>					
19,155	1,201			21,363	1,820		
21,891			6	17,770			
41,046	1,201			39,133	1,820		
- 15,753				- 4,386			
	284				323		
52,368	19,550			66,507	15,170		
		<b>Represented by:</b>					
68,121	19,266			70,893	14,847		
3,000				2,000			
- 18,753			7	- 6,386			
	284				323		
52,368	19,550			66,507	15,170		

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

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

In our opinion the above Balance Sheet and annexed Income and Expenditure Account and Grant in Aid Account supplemented by the Statement of Accounting Policies, the Notes and Statements numbered 1 to 5 give a true and fair view on the basis stated below of the state of the Corporation's affairs at 31 March 1976 and of the income and expenditure for the year ended on that date.

The surplus for the year on Home Services, of £12,367,000 has been arrived at after charging capital expenditure for the year amounting to £18,123,000 which exceeds by £2,772,000 the depreciation of fixed assets for the year of £15,351,000 charged to Capital Account.

Deloitte & Co., Chartered Accountants, London, 22 July 1976





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

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

#### Fixed assets – External Services

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

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

#### Stores

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

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

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

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

#### Income receivable from the Home Office

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

#### Notes on the accounts

##### 1. Fixed assets – Home Services

Major capital expenditure during the year was on the further extension of the uhf transmitter programme, the latter stages of the new Manchester headquarters development, new office development in Belfast and Cardiff, and the replacement of worn-out and obsolete studio and outside broadcast equipment.

Future capital expenditure approved by the Board of Governors at 31 March 1976 amounted to £4,688,000 (1975 £4,740,000) for which contracts had been placed and £9,217,000 (1975 £9,585,000) for which contracts had not yet been placed.

##### 2. Fixed assets – External Services

As explained in the notes on accounting policies, no depreciation is provided. Had depreciation been provided, on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1976 would have been £4,153,000 (1975 £3,799,000) for Broadcasting and £243,000 (1975 £211,000) for the Monitoring Service.

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



### 3. Investment

The Corporation holds 53,000 £1 shares in Visnews Limited, representing 33% of the issued equity share capital of this unquoted associated company. The Corporation's share of the profit and assets of this company is not material in relation to the income and assets of the Corporation.

### 4. Stores – Home Services

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

	1976	1975
	£000	£000
Broadcasting –		
Engineering stores,		
television design & film unit		
materials and fuel oil, etc	4,743	4,073
Trading –		
Books, other publications,		
records and paper etc.	1,345	1,289
	6,088	5,362

### 5. Programme stocks

In addition to the stocks as shown in the balance sheet there were commitments at 31 March 1976 in respect of payments due in future periods amounting to £7,847,000 (1975 £5,731,000).

### 6. Bank borrowings and short-term loans

At 31 March 1976 the Corporation's borrowing comprised a bank overdraft and short-term loans of £9,770,000 (1975 £21,891,000) and a bank loan for capital expenditure of £8,000,000 (1975 nil).

### 7. Provision for pension liability

The triennial valuation of the Corporation's staff pension fund as at 31 March 1975 was completed during the year and it has been decided to give effect to the actuaries' recommendations by increasing the Corporation's annual contributions to the fund by some £17 million over the three years to

the next review, of which £5.4 million is applicable to 1975–76. Of this latter amount £4.4 million has been met from income in the year, and £1 million from the provision of £3 million made in previous years in respect of the three-year valuation period to 31 March 1978. The provision has therefore been reduced to £2 million at 31 March 1976.

### 8. Income receivable from the Home Office

	1976	1975
	£000	£000
Gross revenue collected by the Post Office in the year	233,676	162,868
Collections in 1974/75 applicable to 1975/76	432	432
	234,108	162,436
Less: deduction under Clause 16 of the Licence and Agreement dated 7 July 1969, being the expenses of collection, administering the licensing system and interference investigations, including prior years' adjustments of £478,000 (1975 £651,000)	21,246	16,064
	212,862	146,372

The licence fees were increased on 1 April 1975, from £12 to £18 for colour and from £7 to £8 for monochrome.

### 9. Open University

The Corporation provides broadcasting services to the Open University and the income for the year of £3,539,000 (1975 £2,875,000) represents reimbursement of operating and capital expenditure incurred on the University's behalf.

### 10. Taxation

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

Home Services' corporation tax for the year ended 31 March 1976, computed on the basis described above and calculated at 52% (1975 52%), is after taking into account an over-provision of £43,000 (1975 £54,000 underprovision) in respect of prior years.

### 11. Emoluments of Governors

The annual fees payable to Governors as at 31 March 1976, as determined by order in Council, were as follows:

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

### 12. Emoluments of Employees

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

£	£	1976	1975
10,001 – 12,500		117	42
12,501 – 15,000		15	12
15,001 – 17,500		8	3
17,501 – 20,000		2	5
20,001 – 22,500		3	–
22,501 – 25,000		–	1
25,001 – 27,500		1	–

### 13. Auditors' Remuneration

The remuneration of the auditors amounted to £15,550 (1975 £10,250)

## Statement 1

### Statement of operating expenditure for the year ended 31 March 1976: television broadcasting

Year ended 31 March 1975			Year ended 31 March 1976	
Amount	Percentage of total		Amount	Percentage of total
£000	%		£000	%
62,627	57.5	Production and other staff costs	77,114	58.5
31,471	28.9	Artists, speakers, facility and copyright fees, film recording and design materials, etc	35,961	27.3
1,921	1.7	Intercommunication circuits	2,076	1.6
2,466	2.3	Power, lighting and heating	3,032	2.3
3,026	2.8	Building and plant maintenance	3,330	2.5
3,538	3.2	Rent, rates and telephones	5,063	3.8
1,709	1.6	Transport	2,107	1.6
2,150	2.0	Other expenses	3,146	2.4
108,908	100.0		131,829	100.0

**Statement 2****Statement of operating expenditure for the year ended  
31 March 1976: radio broadcasting**

Year ended 31 March 1975			Year ended 31 March 1976	
Amount	Percentage of total		Amount	Percentage of total
£000	%		£000	%
22,993	55.4	Production and other staff costs	29,238	55.8
9,625	23.2	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	11,572	22.1
2,429	5.9	House orchestras	3,000	5.7
445	1.1	Intercommunication circuits	606	1.1
907	2.2	Power, lighting and heating	1,149	2.2
1,169	2.8	Building and plant maintenance	1,419	2.7
2,207	5.3	Rent, rates and telephones	3,572	6.8
317	0.8	Transport	398	0.8
1,368	3.3	Other expenses	1,464	2.8
41,460	100.0		52,418	100.0

**Statement 3****Statement of operating expenditure for the year ended  
31 March 1976: External Services**

Year ended 31 March 1975			Year ended 31 March 1976	
Amount	Percentage of total		Amount	Percentage of total
£000	%		£000	%
13,466	68.6	Production and other staff costs	16,724	68.5
1,643	8.4	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	1,973	8.1
138	0.7	Intercommunication circuits	184	0.7
1,482	7.5	Power, lighting and heating	1,934	7.9
525	2.7	Building and plant maintenance	673	2.8
1,463	7.4	Rent, rates, telephones and hired transmitters	1,877	7.7
131	0.7	Transport	167	0.7
777	4.0	Other expenses	885	3.6
19,625	100.0		24,417	100.0
17,990	91.7	<i>Whereof:</i>	22,324	91.4
1,635	8.3	Broadcasting	2,093	8.6
		Monitoring		

## Statement 4

## Statement of fixed assets: Home Services

31 March 1975				31 March 1976			
Radio	Open University	Television	Total	Total	Television	Open University	Radio
£000	£000	£000	£000	£000	£000	£000	£000
<b>Freehold &amp; leasehold land &amp; buildings</b>							
15,005		36,027	51,032	At 31 March 1975 at cost	52,499	37,025	15,474
1,010	6	2,754	3,770	Gross additions during the year	3,817	3,064	741
16,015	6	38,781	54,802		56,316	40,089	16,215
541	6	1,756	2,303	Less: Assets written off during the year	2,129	1,599	518
15,474		37,025	52,499		54,187	38,490	15,697
5,493		9,186	14,679	Deduct: Depreciation accrued to date	15,638	9,989	5,649
9,981		27,839	37,820	At cost, less depreciation	38,549	28,501	10,048
<b>Plant, furniture and fittings, etc.</b>							
14,220	413	51,355	65,988	At 31 March 1975 at cost	70,446	55,254	14,444
2,337	466	8,355	11,158	Gross additions during the year	14,306	11,493	2,524
16,557	879	59,710	77,146		84,752	66,747	16,968
2,113	131	4,456	6,700	Less: Assets written off during the year	8,062	6,217	1,707
14,444	748	55,254	70,446		76,690	60,530	15,261
10,420	157	29,621	40,198	Deduct: Depreciation accrued to date	44,399	33,230	10,947
4,024	591	25,633	30,248	At cost, less depreciation	32,291	27,300	4,314
<b>Total</b>							
29,225	413	87,382	117,020	At 31 March 1975 at cost	122,945	92,279	29,918
3,347	472	11,109	14,928	Gross additions during the year	18,123	14,557	3,265
32,572	885	98,491	131,948		141,068	106,836	33,183
2,654	137	6,212	9,003	Less: Assets written off during the year	10,191	7,816	2,225
29,918	748	92,279	122,945		130,877	99,020	30,958
15,913	157	38,807	54,877	Deduct: Depreciation accrued to date	60,037	43,219	16,596
				At cost, less depreciation			
14,005	591	53,472	68,068	(per balance sheet)	70,840	55,801	14,362
<b>Depreciation for the year: Gross</b>							
831	6	2,196	3,033	Freehold and leasehold buildings	3,088	2,402	674
2,125	177	8,053	10,355	Plant, furniture and fittings etc.	12,263	9,826	2,234
2,956	183	10,249	13,388		15,351	12,228	2,908
2,654	137	6,212	9,003	Less: Assets written off during the year	10,191	7,816	2,225
302	46	4,037	4,385	Net increase in accrued depreciation	5,160	4,412	683

Note: In the year to 31 March 1976 an amount of £8,909,000 (1975 £7,342,000) being indirect costs associated with capital has been included in capital expenditure for the year and has been wholly depreciated by the inclusion of a like amount in the charge for depreciation.

## Statement 5

## Statement of fixed assets: External Services

31 March 1975		31 March 1976
£000		£000
	<b>Freehold &amp; leasehold land &amp; buildings</b>	
6,765	At 31 March 1975 at cost	7,075
310	Gross additions during the year	629
7,075		7,704
	<b>Less: Assets written off during the year</b>	2,302
7,075	At cost	5,402
	<b>Plant, furniture and fittings etc.</b>	
11,559	At 31 March 1975 at cost	12,191
649	Gross additions during the year	1,594
12,208		13,785
17	<b>Less: Assets written off during the year</b>	4,340
12,191	At cost	9,445
	<b>Total</b>	
18,324	At 31 March 1975 at cost	19,266
959	Gross additions during the year	2,223
19,283		21,489
17	<b>Less: Assets written off during the year</b>	6,642
19,266	At cost (per balance sheet)	14,847
	<i>Whereof:</i>	
18,517	Broadcasting	14,207
705	Monitoring	608
44	Civil Defence	32
19,266		14,847

*Note:* In the year to 31 March 1976 an amount of £6,603,000, including £5,323,000 relating to previous years, being indirect costs associated with capital has been included in capital expenditure for the year and has been wholly written off.



**Statement 6****Home Services analysis of income and expenditure for 1975-76**

The Home Services are integrated and much of the expenditure is not attributable to any one programme service. The programme services as a whole are only made possible by the combined use of the income receivable from the Home Office and other net income from all regions. This income is analysed among the regions relative to the number of licences in force.

No national region could support the complete radio and television services out of the income arising from the region. It is considered,

therefore, a reasonable basis for analysis of expenditure for each region to meet the costs of its own programme services and to contribute to network programme and other costs. Direct operating expenditure of the regions has been reduced by those costs attributable to network programmes. Network programme and other costs, with the exception of transmission and distribution costs which have been attributed specifically, have then been allocated among regions in proportion to net income receivable from the Home Office adjusted to take into account the hours of the national network displaced by local programme services.

Capital expenditure has been shared in proportion to income.

	Total	England	Northern Ireland	Scotland	Wales
<b>Income</b>					
<i>Receivable from the Home Office</i>	£212,862	£181,213	£2,967	£18,773	£9,909
<i>Other net income</i>	1,574	1,369	33	120	52
<b>Total income</b>	214,436	182,582	3,000	18,893	9,961
<b>Operating expenditure</b>					
<i>Television</i>					
Gross expenditure in the regions	26,933	15,461	2,047	4,834	4,591
Deduct: Cost of programmes contributed to the network	13,737	10,811	237	1,979	710
	13,196	4,650	1,810	2,855	3,881
Share of network programme and other costs	118,633	100,399	1,869	10,807	5,558
<b>Total television</b>	131,829	105,049	3,679	13,662	9,439
<i>Radio</i>					
Gross expenditure in the regions	15,637	10,001	1,273	2,466	1,897
Deduct: Cost of programmes contributed to the network	5,406	4,103	262	675	366
	10,231	5,898	1,011	1,791	1,531
Share of network programme and other costs	42,187	35,697	707	3,744	2,039
<b>Total radio</b>	52,418	41,595	1,718	5,535	3,570
<b>Total operating expenditure</b>	184,247	146,644	5,397	19,197	13,009
<b>Capital expenditure</b>	17,822	15,178	250	1,568	826
	202,069	161,822	5,647	20,765	13,835
<b>Surplus / deficit (-)</b>	12,367	20,760	- 2,647	- 1,872	- 3,874

## Statement 7

## Summarised balance sheets from 31 March 1972 to 31 March 1976

	Year ended 31 March				
	1972	1973	1974	1975	1976
	£000	£000	£000	£000	£000
<b>Home Services</b>					
Fixed assets					
At cost, less depreciation	60,951	61,814	66,528	68,068	70,840
Investment in Visnews Ltd	53	53	53	53	53
	61,004	61,867	66,581	68,121	70,893
Net current assets / liabilities					
Current assets	18,858	20,600	19,154	25,293	34,747
Less: Current liabilities	21,384	18,517	17,362	41,046	39,133
	- 2,526	2,083	1,792	- 15,753	- 4,386
Net total assets	58,478	63,950	68,373	52,368	66,507
<b>Represented by:</b>					
Capital account	61,004	61,867	66,581	68,121	70,893
Provision for pension liability		1,000	1,000	3,000	2,000
Income and expenditure account	- 2,526	1,083	792	- 18,753	- 6,386
	58,478	63,950	68,373	52,368	66,507
<b>External Services</b>					
Fixed assets					
At cost	16,686	17,321	18,324	19,266	14,847
Net current assets					
Current assets	811	811	938	1,485	2,143
Less: Current liabilities	668	423	666	1,201	1,820
	143	388	272	284	323
Net total assets	16,829	17,709	18,596	19,550	15,170
<b>Represented by:—</b>					
Capital account	16,686	17,321	18,324	19,266	14,847
Grant in aid	143	388	272	284	323
	16,829	17,709	18,596	19,550	15,170

**Statement 7 (Continued)****Summary of income and expenditure and grant in aid  
for the period 1 April 1971 to 31 March 1976**

	Year ended 31 March				
	1972	1973	1974	1975	1976
	£000	£000	£000	£000	£000
<b>Home Services</b>					
<i>Income</i>					
Receivable from the Home Office	113,284	125,942	136,939	146,372	212,862
Other income	3,363	3,695	4,361	4,645	6,820
	116,647	129,637	141,300	151,017	219,682
<i>Expenditure</i>					
Operating	101,636	112,722	124,430	152,771	187,485
Capital	10,591	11,662	16,373	14,928	18,123
Taxation	849	644	788	863	1,707
	113,076	125,028	141,591	168,562	207,315
<i>Surplus or deficit (-) for year</i>	3,571	4,609	- 291	- 17,545	12,367
<i>Provision for pension liability</i>		- 1,000		- 2,000	
<i>Balance brought forward</i>	- 6,097	- 2,526	1,083	792	- 18,753
	- 2,526	1,083	792	- 18,753	- 6,386
<b>External Services (Grant in Aid)</b>					
<i>Income</i>					
Grant in Aid	14,009	15,026	16,713	20,546	26,653
Other income	165	50	33	60	36
	14,174	15,076	16,746	20,606	26,689
<i>Expenditure</i>					
Operating	13,191	14,025	15,808	19,625	24,417
Capital	895	755	1,074	959	2,223
Taxation	8	51	- 20	10	10
	14,094	14,831	16,862	20,594	26,650
<i>Surplus or deficit (-) for year</i>	80	245	- 116	12	39
<i>Balance brought forward</i>	63	143	388	272	284
	143	388	272	284	323

# Annual Report of the National Broadcasting Council for Scotland

1 April 1975 to 31 March 1976

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Broadcasting House,  
Queen Margaret Drive,  
Glasgow

24 May 1976

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period from 1 April 1975 to 31 March 1976. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Janet Avonside (*Chairman*)

Sir Michael Swann, *FRS*,  
Chairman,  
Board of Governors,  
BBC, London W1A 1AA.

## Members of the Council at 31 March 1976

Lady Avonside, *OBE* (*Chairman*)  
Major Allan Cameron  
Mrs Catherine Carmichael  
Mr Colin Carnie  
Dr Jennifer Carter  
Professor T. A. Dunn  
Professor Sir Robert Grieve  
Mrs Astrid Huggins  
Mr A. H. Kitson  
Mr Farquhar Macintosh  
The Rev. James Ross  
Mr James Young

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The past year, one of intense activity for the Broadcasting Council for Scotland, has been overshadowed by certain interconnected circumstances of major importance. A period of national financial crisis has brought about the need for serious cut-backs in resources available to the BBC generally and cast into doubt all future programmes of development and expansion. This has had a particular effect upon BBC Scotland where steps were already afoot to implement development proposals put to, and accepted by, the Crawford Committee. At the same time, the changed economic and political situation of Scotland, culminating in the publication of the Government White Paper, *Our Changing Democracy*, has demanded more development, more finance and more

autonomy for the National Region, not less.

Both of these circumstances played their part in the Council's submission, in June 1975, to the Committee on the Future of Broadcasting chaired by Lord Annan. The preparation of this submission involved the Council in a concentrated and detailed consideration not only of the future of broadcasting in Scotland but of relationships with London and of the Council's own role in a developed system. In these deliberations the Council was sadly handicapped by the illness of the Controller, Scotland, Mr Robert Coulter. Fortunately, the Council had at its disposal the experience and wisdom of the Acting Controller, Mr D. P. Walker, as well as the expertise of the specialist officers of the Corporation, and the attendance,

through many of its meetings, of the Controller-Designate, Mr Alastair Hetherington. Nevertheless, the Council's submission to the Annan Committee, amplified in a meeting with its members, was a closer reflection of the Council's untempered and unalloyed feelings than such memoranda have sometimes been in the past, and it is no exaggeration to say that the conspiracy of circumstances culminating in the submission have breathed a fresh vigour and independence into the activities of the Council.

In the memorandum to the Annan Committee, the Council, while affirming its wish for Scotland to remain within the British broadcasting system, asserted the need for BBC Scotland both to reflect the separate national identity of the country and to play a more distinct role in moulding the ethos of British broadcasting as a whole. It called, on the lines of its previous submission to the Crawford Committee, for complete, balanced general transmitter coverage throughout the whole of Scotland, carrying full services to all communities of more than 500 people at the earliest possible date. This it saw as a first priority. To rise to the challenge of the new spirit abroad in the country accompanying its increased political and economic importance, it demanded more effective influence and participation in central decision-making and more autonomy in management and financial matters. The memorandum also proposed further extensions of opt-outs and of steps to develop Radio Scotland, a Scottish light entertainment presence and a specifically Scottish mix on a fourth vhf channel, as well as staking a claim on the fourth television channel for minority interest and educational broadcasting. Most importantly, it proposed the introduction and development of community radio based on the Radio Scotland vhf channel. The Council's submission has brought about an awakened and sympathetic interest in the affairs of BBC Scotland at the highest levels of BBC management.

During the year the Council has been deeply involved with the problems of Gaeldom and of the outlying areas. BBC Highland, the radio centre at Inverness, is being completed and

staffed and is now on the air, originating and transmitting in both Gaelic and English to the Grampians and the West. As the result of a visit paid by the Council to Skye, a Gaelic Advisory Committee is being established. A similar visit to Kirkwall heralded the inauguration of plans, already far advanced, for the establishment of small community stations serving the special needs of Orkney and Shetland. These stations, unique in Britain, should demonstrate new ways in which broadcasting can sustain and strengthen local and community spirit and illustrate how BBC Scotland can serve to reflect and support the manifold and diverse aspects of the nation in all its historical and geographical complexity.

These developments were fortunate to escape the full weight of recent cuts. Other plans may not be so fortunate. For example, uhf transmitter development may be delayed, and there remain serious problems in serving the South-west. The re-allocation of frequencies, following the Geneva Conference, may pose difficulties for Radio Scotland in that UK Radio 4 may become universally available, thus requiring a notable injection of resources into Scotland if its own programmes are not going to lose in competition. Nevertheless, the Council is aware that Scottish programmes now achieve a wide degree of acceptability as operating to the highest professional standards. That this is so is due to the devoted and strenuous efforts – often in conditions of great difficulty – of the staff here in Scotland. The resurgent spirit in Scotland calls for still greater efforts, and the increasing understanding of Scotland's unique needs on the part of central BBC authorities augurs well for the future, current financial restraints notwithstanding.

Within financial constraints, Scotland has genuine freedom to devise its own output for Scottish use, and, while the general public often does not realise just how severely these constraints limit this output, this is an important devolutionary liberty. But the Council is concerned that Scotland should secure greater access to network time and money if it is to be seen as part of the UK. About one television programme in 140 (or one hour in 60) con-



tributed to the national network is an inadequate representation for a country which holds a tenth of the population of the UK and a great deal of its economic potential, as well as for a broadcasting service that – particularly in current affairs and in drama – will stand comparison with any. Scotland wishes to give as well as to take, and the maintenance of Scotland within the British broadcasting service demands an influence upon, and a participation in, the network commensurate with its importance as a contributor to national strength and national unity as exemplified in the abiding virtues of its traditions and its people.

### Services, transmission and reception

In television, several new facilities were installed during the year, all of which will improve the quality of service to the public. The studios in Edinburgh and Aberdeen were each equipped with a colour camera. Three important behind-the-scenes facilities were put into operation. The electronic character generator will allow letter-captions to be typed directly on to the screen, saving much effort in caption preparation. Time code logging equipment permits editing decisions to be made by a producer on a comparatively inexpensive video-cassette recorder, thus releasing very expensive video tape time and allowing producers to make careful editing decisions without excessive time pressures. Prefax allows the Scottish presentation announcer to have full details on a video display unit of the announcements being made on BBC-1 and permits the technique of placing a Scottish voice over London trails and caption sequences.

Studio A in Glasgow continued to operate for major productions such as *Sutherland's Law* and *John McNab*. A heavy outside broadcast load continued – including the coverage of the Air Canada Silver Broom curling championship at Perth, from which there were regular satellite transmissions to Canada. The Bernstein concert at the Usher Hall during the Edinburgh Festival was a notable musical event covered by the OB unit. This was also transmitted in stereo on Radio 3 in synchro-

nisation with the edited television programme and, as part of the BBC's experiments, was also recorded in quadraphony. These were in addition to the normal diet of golf, the Edinburgh Tattoo, and rugby, boxing and football events.

Film and Design, make-up and wardrobe staff have been heavily committed to the major dramas – *Flight of the Heron*, *Hill of the Red Fox*, *Clay*, *Smeddum and Greenden*, *John McNab* and *Sutherland's Law*. As always, the standard of professional work has been of the highest calibre. In addition, the Television Production Services Department has been re-organised along new lines with a noticeable improvement in staff morale and efficiency.

In radio, work on equipping the new Radio Centre at Inverness went ahead smoothly and quickly, and the Centre was completed on schedule and on the air in March, 1976.

Some 19 uhf transmitters were brought into service during the year, including such centres as Campbeltown, Hawick, Peebles, Pitlochry and Crieff, but it was unfortunate that the transmitter at Eitshal was delayed by aerial damage. Nevertheless, the all-important transmitter programme is proceeding satisfactorily in spite of unavoidable difficulties. As an adjunct to this, engineering staff are currently engaged in advising a number of small communities on how to set up wired systems in remote areas to help them obtain a colour signal in advance of the normal transmission system. The scope of this work is increasing.

Senior engineers have spoken regularly to public, professional and trade bodies throughout Scotland. There is a steady demand for this service and a constant stream of enquiries on reception. A number of BBC Scotland's technical staff are in the Middle East helping different states to set up colour television services, including three senior engineers who have left for one year to assist Dubai. The Manager, Communications & Engineering Services in Scotland, Mr R. Rennie, was attached to London for six months as the technical co-ordinator for the successful experiment in the broadcasting of Parliament.

## Programmes

**Television:** It was a more than usually dramatic year for the Sports and Events Department in Scotland, in that it attempted to break away from its football-only image to cover a wide variety of leisure activities. Twenty-four different sporting activities were covered in some 200 transmissions, including nine sports that had hitherto remained untouched. Motor-racing, bowls, volleyball, badminton, snooker and water polo were among those that received first-time treatment, but by far the most successful was the first televised Indoor Hockey International at Perth.

Events covered included the Edinburgh Festival, the Highland Show, the Edinburgh Military Tattoo and *Miss Scotland 1975*. Of these, *Miss Scotland* drew one of the biggest audiences for any programme from BBC Scotland during the year, and the Tattoo was seen by just under four million people.

In religion, as well as the General Assembly, there were presented several programmes of wide interest – in particular, *8th Day*, a series of eight live programmes which took Scotland as its parish, and events in the community, including the churches, as its concern. As usual, a high proportion of the programmes of *Morning Service* and *Songs of Praise* gained network transmission.

Light entertainment expanded its scope in *There Was A Girl*, a late-night series starring Anne Lorne Gillies and famous international artists, but was most successful in the more familiar *Songs of Scotland*. Musical entertainment was ably supported by the Scottish Radio Orchestra, while the Symphony Orchestra, under its conductor, Christopher Seaman, made notable contributions to the network series, *Diversions*. Surprisingly, and pleasingly, *Se Ur Beatha*, a series of programmes of Gaelic songs and music, achieved a considerable following amongst non-Gaelic audiences. Apart from *Sutherland's Law*, Lewis Grassie Gibbon's *Clay*, *Smeddum and Greenden* and Bill Bryden's *Willie Rough*, drama contributed *Sula* and *The Hill of the Red Fox* to children's entertainment. A quite different view of Scotland appeared in the Scots-written but

London-made *Just Another Saturday*, which won the Prix Italia.

Features, current affairs and news continued – not surprisingly in present circumstances – to make the strongest impact. *Current Account*, a weekly programme which runs hand-in-hand with *Public Account*, supplements in depth the detailed account of Scottish affairs which appears nightly in *Reporting Scotland*, and *Prepare to Meet Thy Boom*, transmitted nationally on BBC-2, was a major feature on Scotland's oil-rush. Devolution and oil, and the far-reaching effects they are having on politics and economics, are increasingly forming the twin foci of national interest, and it is proposed to strengthen the current affairs and news contributions in the near future. In a quieter, but no less relevant vein, a further series of *Breathing Space*, dealing with the Scottish countryside and its people, was transmitted. One programme in the series, *A Taste of the Orkney Isles*, won the Silver Ear Award at the 9th International Agricultural Film Competition, Berlin 1976.

This year, along with a repeat of the ever-popular series, *Who Are The Scots?*, educational broadcasting made its first venture into the in-service education of teachers. The six-programme series, *Guidance and Counselling*, was given one afternoon transmission and a late-evening repeat. Its aim was to help to stimulate discussion and examination of some of the problems affecting the work of the large number of teachers involved in guidance in secondary schools. It also proved of considerable interest to parents of teenage children, and other teachers. Viewing groups met in many schools to use the afternoon transmission as part of their own on-going education in this new and developing field of work.

**Radio:** Radio's manifold reflection of Scottish life and affairs produced programmes much too numerous to detail, and all departments were very fully committed.

Drama commissioned many plays from Scottish writers and made adaptations of other works. Readings of prose and poetry and features on the cultural scene also contributed to present the nation's rich artistic tapestry.

As well as being heard frequently on national UK programmes, the BBC Scottish Symphony Orchestra made many public appearances, including playing in two of the Proms in London. Scottish Opera's productions of *Hermiston* and *The Golden Cockerel* were relayed live from the Theatre Royal, Glasgow. BBC Scotland is one of the major patrons of the arts in Scotland and the Council is most concerned that the current penurious circumstances of the BBC should not affect this support adversely. Any cuts in this direction would have serious repercussions on the whole quality of life in Scotland in a manner quite disproportionate to any savings effected. At a time when Scotland, under the stimulus of an awakened sense of national identity, is making rapid artistic advances, BBC Scotland must be, and must be seen to be, in the forefront of these developments.

In religion, in sport, in programmes on the countryside (such as *The Scottish Garden*), in light entertainment and music and in features and commentary on current affairs, Radio Scotland provides rich and continuous fare. In *Good Morning Scotland*, *Twelve Noon*, *Northbeat* and regular Scottish news broadcasts, the listener is always aware of what is going on in Scotland. Gaelic speakers in the North and West receive programmes in their own language on vhf, and on medium wave there is the weekly Sunday Religious Service and the popular Friday evening *Ceilidh air Carrocher*, much enjoyed all over the country. There was a new break-through in Gaelic Schools broadcasting with the launching in September of two series for Gaelic-speaking children, to encourage them to continue using their own language and to reinforce the development of Gaelic as a language for the classroom.

It is often forgotten that, in considerable areas of Scotland, radio is, so far, the only accessible medium, acting as entertainer, instructor and newspaper; and for the old, the sick or infirm and the lonely is a constantly-available companion and consolation. Far from dying out with the advent of television, it is now finding a new strength, in Scotland, as in nowhere else in the British Isles. The re-

allocation of frequencies, and internal reorganisation of the services, should improve what the Council believes to be a first-class service.

### Controller, Scotland

Mr Robert Coulter, who was appointed Controller, Scotland in 1973, retired at the end of 1975, after three years of distinguished service in his final post. The Council was distressed that his last six months were marred by serious illness, but is happy at his recovery and wishes him a long and happy retirement. In office, Mr Coulter rendered signal service to the Council, guiding it discreetly with a wise and knowledgeable hand towards more autonomous attitudes, ever-ready to assist the Council in the complexities and technicalities involved in preparing the Crawford submission, and infiltrating his own bonhomie and ideas of co-operation into all the Council's discussions, to its great advantage.

Mr D. P. Walker was appointed acting Controller in the absence of Mr Coulter. He carried that exacting role together with his own position as Head of Programmes with great efficiency and without fuss, while at the same time most ably assisting and advising the Council in its preparation of its independent submission to Annan. The Council rests greatly in his debt.

The appointment, from outside the BBC, of Mr Alastair Hetherington, Editor of *The Guardian*, as Controller, Scotland from January 1976 was greatly welcomed by the Council and was widely seen throughout Scotland as an earnest recognition of the new importance placed by the BBC on the affairs of BBC Scotland. Prior to taking up his appointment, Mr Hetherington gave freely of his time to assist the Council in its deliberations, and his wide experience of national affairs and of the news-media is already bearing fruit in a strengthened news and current affairs department.

In the matter of filling the Controldership, the Chairman and Governors were most careful to carry the assent of the Council to any appointment, and there now exists, for future occurrences, an agreed *modus operandi* for

ensuring that the Council's wishes in such an appointment will be given their full weight.

### **Staff**

Among the senior appointments during the year were: Mr William Carrocher as Station Manager, BBC Highland at Inverness; Mr M. D. Buerk as UK Energy Correspondent and Mr C. F. Baur as Political Correspondent, both the latter being based in Edinburgh.

### **Council membership and meetings**

Two members of the Council, Mr R. D. Hunter and Mr Harold A. Whitson, retired at the end of 1975 after five years of most valuable service, and the new members welcomed in January 1976 were Mrs C. M. Carmichael and Mr C. G. Carnie.

The Broadcasting Council for Scotland once again takes this opportunity of recording its thanks to the Scottish Agricultural, Appeals, Music and Religious Advisory Committees for their advice, and to the School Broadcasting Council for Scotland for its guidance and assistance. As a sign of the importance the Council attaches to these bodies, individual members of the Council are now attending their meetings as convenient.

In the year under review, the Council met six times in Glasgow and three times in Edinburgh, as well as holding special meetings for specific important items, such as the Annan submission. Receptions and meetings were also held in Portree and in Kirkwall.

# Annual Report of the National Broadcasting Council for Wales Cyngor Darlledu Cymru

1 April 1975 to 31 March 1976

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Canolfan y BBC,  
Llandaf,  
Caerdydd.

Broadcasting House,  
Llandaff,  
Cardiff.

30 March 1976

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1975 to 31 March 1976. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Glyn Tegai Hughes (*Chairman*)

Sir Michael Swann, FRS,  
Chairman, Board of Governors,  
BBC, London W1A 1AA.

## Members of the Council at 31 March 1976

Dr Glyn Tegai Hughes (*Chairman*)  
Mr D. L. Carey-Evans  
Mr Aled Lloyd Davies  
Mr Paul Flynn  
Mrs Rachel Philipps James  
Mr Dafydd Jones-Williams, OBE, MC, TD  
Sir James Lyons  
Mr Peter Phillips  
Mr Alwyn Roberts  
Dr Joyce Rowley  
Mrs Auriol Watkin  
Mr George Wright

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Following the publication of the Report of the Crawford Committee and the Government's acceptance in principle of their recommendation that a fourth uhf television network should be provided as a matter of priority in Wales for a new service mainly in Welsh, the Home Secretary set up a small working party under the chairmanship of Mr J. W. M. Siberry to examine the proposal in detail and to prepare costed plans for its implementation. After some four months of hard work, including considerable consultation and discussion within the BBC and with the Broadcasting Council, the report was completed and it was published by the Government in November 1975. The main details of the recommendations were that the new network would be operated jointly by BBC Wales and HTV on an alternating day basis (with Sundays shared); there would be no

third overall authority; the level of programmes in Welsh would be set at a total of 25 hours per week initially, with some programmes in English to make up a good spread of evening viewing; the cost would be £2.65 million for transmitters, £6.2 million for programme making facilities and £4.75 million per year as running costs (all at the prices of early 1975). The BBC position on these costs was that it could not meet the capital involved (for transmitters, studios, etc.) but that it would wish to meet the running cost of its share of the operation out of licence income, provided that this factor was taken into account during the next licence fee negotiations with the Government.

When the Report was published in November 1975, the Secretary of State for Wales announced that the proposal was to be con-



sidered within the context of the Government's Public Expenditure Review. In a written reply to Parliament on 19 February 1976, the Home Secretary gave the Government's decision that 'the project cannot in the present economic circumstances command sufficient priority to justify an immediate Government subvention'. However, he reiterated the acceptance in principle of the Crawford Committee's recommendation that the service should be provided, and promised to review the situation afresh at the end of the financial year 1976-7.

In a statement issued after its meeting on 20 February, the Broadcasting Council expressed its regret that the plans for the fourth network had been delayed. While welcoming the assurance that the situation would be reviewed, the Council stated that it would 'continue to urge that priority should be given to a proposal so important for social harmony and for the cultural life of Wales'. The Council also repeated its belief that 'there is no satisfactory alternative to the provision of a fourth channel', but nevertheless it would now 'in the short term examine all possibilities of increasing and improving the service'.

It is of course extremely unfortunate and frustrating that just at the time when there are realistic agreed plans for the development of radio and television services to resolve the long-standing difficulties faced by BBC Wales, the economic situation in the country as a whole should be such as to delay the implementation of these plans.

The visit of the Annan Committee to Cardiff in June provided another opportunity for the Council to give full consideration to the future of BBC Wales, every aspect of its relationship with the BBC as a whole, and its relevance to the needs of the Welsh people. A substantial memorandum was provided to the Committee in May in which the main issues, as Council saw them, were set out. The overall conclusion of the memorandum was that the course of future developments of radio and television services for Wales in both English and Welsh had now been thoroughly considered and discussed both inside and outside the BBC, with the Crawford Committee and with the Government. Although there were of course

various changes which the Council would like to be brought about in its own role and in terms of the financial autonomy of BBC Wales, these were felt to be of less importance than proceeding with the development of the services themselves as quickly as reasonably possible.

In the memorandum, particular attention was given to the question of permanent arrangements for the co-ordination of the use of the fourth network in Wales, an issue which had been referred to the Annan Committee by the Crawford Committee. After considering in detail the different possibilities for overall control, Council came to the conclusion that for the long term the BBC and HTV should still retain their separate identities in Wales, making separate contributions to the fourth network for which they would be entirely responsible, with no new third authority.

The public debate on the fourth television network in Wales has tended inevitably to overshadow the Council's ambition to develop separate radio services in Welsh and English for Wales, Radio Cymru and Radio Wales. It has always been envisaged that this would be carried out within the resources of the BBC and there has therefore been no approach to the Government for extra funds. During the past year the financial situation of the BBC has been such that very little further progress has been possible in the plans for the new services. There has, however, been considerable discussion in Council on the likely effect upon the new services of the proposal being considered by the BBC centrally to transfer the Radio 4 service to long wave. This would have the advantage of releasing the present medium wave network of Radio 4 Wales from the obligation to carry Radio 4 programmes so that it could be developed as an independent Radio Wales service. On the other hand concern was felt at the loss of coverage of Radio 2 when transferred to medium wave; this loss would be greater proportionately in Wales than anywhere else in the UK although Radio 2 would still of course be available on vhf to over 94 per cent of the population. On the whole the Council welcomed the proposed



changes as likely to lead to a wider choice of service for most people in Wales, while recognising that there would also be losses involved.

Despite the financial problems of the year under review, there were welcome signs that the development of BBC Wales was continuing, albeit at a slower pace than had been planned. A new office block is being built at Broadcasting House, Llandaff, to house television production staff and the Design and Film Units which at present are all in rented accommodation at the other end of Cardiff; this new building was 'topped out' by Sir Huw Wheldon on 1 March 1976. There was inevitably some sadness that the old Baynton House, the original building on the site, had to be demolished to make way for the new offices. Planning work also continued on the new major television production studio complex at Llandaff, although the completion date for the project had to be put back (for the sixth time) by six months to autumn 1979 because of the Corporation's financial difficulties. A new colour outside broadcast unit was supplied to replace the old CMCR-1 which was nearing the end of its busy and fruitful life. The equipment from CMCR-1 will now be installed in Studio A at Broadway as an interim provision until the new studio at Llandaff comes into service.

In last year's report, mention was made of the unsatisfactory nature of the premises and equipment at Bangor. The Council was extremely glad to hear that a scheme is now being implemented to consolidate all staff in Bangor at Bryn Meirion by means of a temporary office building there which will also allow a radio studio at present being used as offices for news and current affairs to be restored. New equipment is also being provided for all the studios. This is a welcome interim plan before the BBC builds a completely new headquarters for both radio and television in Bangor in about five years' time.

Other developments during the year included the opening of an unattended radio studio in Carmarthen (replacing the one in Haverfordwest). This has been made possible by the co-operation of Dyfed County Council and it will allow direct access for contributors

in Carmarthen into programmes being produced in Cardiff, Bangor, London or anywhere else for that matter. Council was also pleased to hear of the re-equipping of the Concert Hall at Llandaff which will allow considerably improved stereo broadcasts of the many concerts held there.

### Reception

Ten uhf transmitters were provided in Wales during the period under review, increasing the coverage of BBC Wales by 2.5 per cent to 85.5 per cent (70,800 additional viewers). The transmitters were at Tonypany, Bala, Porth, Treharris, Llanelli, Deri, Pontardawe, Bedlinog, Arfon and Llandrindod Wells. Three of these deserve special mention: Pontardawe because there was unfortunately a long delay in starting the service, owing to problems in getting the signal to the station; Arfon, because it was brought into service (on low power) almost a year ahead of the original date by means of considerable effort on the part of the BBC's Engineering Department; and Llandrindod Wells which, although it also suffered delays, brought colour and a choice of programmes to an area which had hitherto completely lacked uhf coverage - this marks the start of the long-awaited extension of uhf to mid-Wales. Worrying pockets of poor reception remain and the Council was relieved to hear that the uhf development plan in Wales had been safeguarded despite the economy measures.

Reception of the BBC's radio programmes in Wales is still not good on medium wave, particularly at night, and Council welcomed plans for the improvement of the Washford transmitter radiating Radio 4 Wales. It also endorsed the plan for new vhf transmitters to extend vhf radio; the transmitter at Carmel in Dyfed for example would serve 50,000 potential listeners and is essential to the Radio Cymru proposal.

### Radio

During the early part of 1975, Audience Research Department carried out a detailed investigation into the attitudes of members of the Welsh public towards the BBC Wales radio

services. Three towns were chosen – Caernarfon, Llanelli and Merthyr Tydfil – to give a spread of opinion. While there is yet no means of knowing how representative the opinions expressed are of the feeling in Wales as a whole, the results gave a great deal of food for thought. It seems clear that Radio 4 Wales as it is now (a bilingual service based heavily on the general Radio 4 service) appeals only to a comparatively small section of the population. The Council made a formal request for regular audience research work in Wales to enable it to make important decisions with the benefit of the necessary information.

Although there was no general extension either of output or of the 'split' between medium wave and vhf during the year, there was at least one major innovation in the improved and extended coverage on radio of the three major Eisteddfodau of Wales. Long continuous visits were made each morning on vhf, enabling listeners at home to follow the various competitions – an experience which was obviously widely appreciated. Another notable event in the year was a *Welsh Evening* on Radio 3 compiled by Lorraine Davies, including a play, music and plenty of good talk.

It was unfortunate that the cold economic climate prevented the Arts Council of Wales from being able to increase their grant towards the BBC Welsh Symphony Orchestra sufficiently to augment it further as had been their intention; indeed the size of the orchestra decreased by three players at one time although this deficit has now been made good. More cheerfully, the new BBC Welsh Choral Society gave its first concert in January 1976 to a full and enthusiastic audience. An amateur group, the Society has 57 members at present; its chorus-master is Alun John, a radio producer on the music staff of BBC Wales.

### Television

The year was noteworthy for some excellent new programmes which proved very successful with the audiences. *The Max Boyce Show* made full use of the talents of this popular performer and was followed by *Max Boyce Entertains*,

networked on BBC-1. *Blodeugerdd (Anthology)* was warmly received; a series of programmes of music, it was introduced in Welsh but subtitled in English. In contrast, *Melltith ar y Nyth* broke new ground as a rock opera in Welsh, based on a tale from the Mabinogion.

Religious programmes also made a valuable innovation with *India: Deigr yn y Llwch*, a series of six films examining different aspects of village life in India; the material was also used in a programme in *Anno Domini* on BBC-1.

The major effort in drama was again put into 30 episodes of *Pobol y Cwm (People of Cwmderi)*, a weekly story of valley folk. *Bus to Bosworth* shown on BBC-1 was an imaginative treatment of Henry VII's march through Wales to Bosworth Field, retraced by a busload of schoolchildren with Kenneth Griffith as their teacher. In the same week BBC Wales broadcast *Merch Gwern Hywel (The Daughter of Gwern Hywel)* a full-length play by Saunders Lewis based on his own historical novel.

Children's programmes certainly deserve a special mention. The wide range included Welsh language versions of *Trumpton* and *Camberwick Green* which became *Tredwt* and *Nant y Pant* respectively. *Bilidowcar (Cormorant)* provided a variety of topics in magazine style for older children; while other programmes visited Fiji and Australia with an infectious sense of enjoyment.

'Startling' is one way to describe some of the television programmes emanating from the Music Department with their imaginative visual treatment of music, pushing available technology to its limits and beyond. An example on BBC-2 was Bach's Magnificat from Brecon Cathedral with the Cardiff Polyphonic Choir and a flight of doves. *Diversions* on BBC-2 provided many more opportunities, and the Christmas Oratorio by Schütz was further enhanced by simultaneous stereo sound broadcast on Radio 4 Wales.

### Staff

The Rev O. Tregelles Williams resigned at the end of 1975 from the post of Religious Broadcasting Organiser which he had held since 1963. His successor is the Rev. John Stuart

Roberts who was formerly television producer in the department.

Mrs Lorraine Davies retired also at the end of the year. For many years she had been a drama and talks producer for radio and also senior radio producer. Having left BBC Wales, she returned for six months to act as presentation organiser following the resignation of David Bevan who left after 17 years' service to become senior lecturer in media studies at Glamorgan Polytechnic. Teleri Bevan became the new senior radio producer.

David John retired after 15 years' service as agriculture producer. John Glyn-Jones was appointed to replace him; he will be based in Bangor rather than Cardiff.

In Education Department, Illtyd Lewis, a television producer, resigned. Bernard Evans moved over to television production from the radio section of the department.

The Broadcasting Council was delighted to hear of the award of an MBE in the New Year's Honours List to Miss Elsie Evans who retired in August 1975 after 38 years with BBC Wales, the last 14 as secretary to three successive Controllers.

### **Broadcasting Council**

Miss Margaret Wooloff, Professor Graham Rees and Mr Neil Taylor retired at the end of 1975 after five years of most valuable service to the Council.

The new members are: Mrs Rachel Philipps James, a lawyer from Crymych in Dyfed; Dr Joyce Rowley, Senior Medical Officer (Community Medicine) with the West Glamorgan Area Health Authority; Mr Peter J. Phillips, a businessman from Cardiff.

During the year under review the Council met in Cardiff, Aberystwyth, Bangor, Mold, Monmouth and London. It continued its policy of meeting prominent local citizens when visiting the various areas of Wales, members of BBC Wales staff when in Cardiff, and senior BBC management when in London.

Finally the Council would like to express its gratitude again to members of the Welsh Agricultural, Appeals and Religious Advisory Committees for their advice, and also to the Schools Broadcasting Council for Wales.

## Appendices

- I Hours of output 1975 – 76:  
television and radio
- II Programme analysis 1975–76:  
television and radio networks
- III School broadcasting
- IV Hours of broadcasting in the  
External Services
- V Rebroadcasts of BBC  
External Services

Appendix I  
Hours of output 1975-76  
Television

Network programmes			Regional Services		Total	%
BBC-1	BBC-2	Total	Hours	Only		
Hours	Hours	Hours	Hours	Hours	Hours	
3,150	1,652	4,802	4,802		4,802	42.7
316	141	457		196	653	
199	213	412		172	584	
106	83	189		167	356	
2	1	3		170	173	
4		4		175	179	
6	1	7		170	177	
3		3		178	181	
4		4		165	169	
640	439	1,079		1,393	2,472	
16	8	24		291	315	
87	54	141		397	538	
88	24	112		697	809	
831	525	1,356		2,778	4,134	36.7
3,981	2,177	6,158		2,778	8,936	
843	484	1,327			1,327	11.8
4,824	2,661	7,485		2,778	10,263	
33	963	996			996	8.8
4,857	3,624	8,481		2,778	11,259	100.0

Programmes produced in London

Programmes produced in regions:

England - Birmingham  
 - Manchester  
 - Bristol  
 - Norwich  
 - Newcastle  
 - Leeds  
 - Southampton  
 - Plymouth

Northern Ireland  
 Scotland  
 Wales

Total programmes produced in regions

British and foreign feature films and series

Open University

Total hours of broadcasting

**Appendix I**  
**Hours of output 1975-76**  
**Radio**

		Network programmes				Regional Services Only	Local Radio	Total	%
Radio 1	Radio 2	Radio 3	Radio 4	Total	Hours	Hours	Hours	Hours	
Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	
4,356	5,508	4,961	5,670	20,495			20,495	17.6	
<b>Programmes produced in London</b>									
<b>Programmes produced in regions:</b>									
England - South East									
	177	152	457	786	88		88		
	219	379	225	834	106		892		
11	25	127	382	534	106		940		
					105		639		
					546		546		
					106		106		
- Birmingham									
- Manchester									
- Bristol									
- Norwich									
- Newcastle									
- Leeds									
- Southampton									
- Plymouth									
<b>Northern Ireland</b>									
11	421	658	1,064	2,154	1,580		3,734		
	51	110	23	184	1,632		1,816		
	72	197	48	317	2,064		2,381		
	10	173	38	221	2,342		2,563		
<b>Scotland</b>									
<b>Wales</b>									
11	554	1,138	1,173	2,876	7,618		10,494	9.0	
4,367	6,062	6,099	6,843	23,371	7,618		30,989		
						84,539	84,539	72.5	
4,367	6,062	6,099	6,843	23,371	7,618		115,528		
		754	273	1,027			1,027	0.9	
4,367	6,062	6,853	7,116	24,398	7,618		116,555	100.0	
<b>Total programmes produced in regions</b>									
<b>Local radio</b>									
<b>Open University</b>									
<b>Total hours of broadcasting</b>									



# Programme analysis 1975-76

## Television networks

	BBC-1		BBC-2		Total	
	Hours	%	Hours	%	Hours	%
<b>BBC productions</b>						
Current affairs, features and documentaries	841	17.3	781	21.6	1,622	19.1
Sport	641	13.2	408	11.3	1,049	12.4
Children's programmes	594	12.2	123	3.4	717	8.4
Drama	311	6.4	182	5.0	493	5.8
Light entertainment	335	6.9	154	4.2	489	5.8
News	232	4.8	156	4.3	388	4.6
Schools	359	7.4			359	4.2
Further education	210	4.3	109	3.0	319	3.8
Music	28	0.6	116	3.2	144	1.7
Religion	126	2.6	11	0.3	137	1.6
Programmes in Welsh	58	1.2			58	0.7
Continuity	246	5.1	137	3.8	383	4.5
	3,981	82.0	2,177	60.1	6,158	72.6
<b>British and foreign feature films and series</b>	843	17.3	484	13.3	1,327	15.7
	4,824	99.3	2,661	73.4	7,485	88.3
<b>Open University</b>	33	0.7	963	26.6	996	11.7
	4,857	100.0	3,624	100.0	8,481	100.0

**Appendix II**  
**Programme analysis 1975-76**  
**Radio networks**

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Music	3,911	89.6	4,580	75.5	4,673	68.2	264	3.7	13,428	55.0
Current affairs, features and documentaries	137	3.1	5	0.1	331	4.8	3,304	46.4	3,777	15.5
News	94	2.2	428	7.1	181	2.7	907	12.8	1,610	6.6
Drama	12	0.3	125	2.1	201	2.9	942	13.2	1,268	5.2
Sport	7	0.2	496	8.2	139	2.0	2	0.0	649	2.7
Light entertainment	7	0.2	248	4.1	7	0.1	340	4.8	602	2.5
Religion	27	0.6	104	1.7	40	0.6	267	3.8	438	1.8
Schools							469	6.6	469	1.9
Further education					258	3.8	67	0.9	325	1.3
Children's programmes	177	4.0			41	0.6	89	1.3	307	1.3
Continuity	2		76	1.2	228	3.3	192	2.7	498	2.0
	4,367	100.0	6,062	100.0	6,099	89.0	6,843	96.2	23,371	95.8
Open University					754	11.0	273	3.8	1,027	4.2
	4,367	100.0	6,062	100.0	6,853	100.0	7,116	100.0	24,398	100.0

## Appendix III

## School broadcasting

## Number of schools buying BBC television and radio publications

## Television

School year	England	Scotland	Wales	Northern Ireland	Others	Total
1958-59	—	—	—	—	—	1,309
1959-60	—	—	—	—	—	2,445
1960-61	—	—	—	—	—	2,890
1961-62	—	—	—	—	—	3,839
1962-63	—	—	—	—	—	4,941
1963-64	—	—	—	—	—	6,784
1964-65	—	—	—	—	—	9,157
1965-66	11,452	1,609	491	138	42	13,732
1966-67	15,188	1,937	696	348	46	18,215
1967-68	17,060	2,111	854	426	55	20,506
1968-69	17,971	2,207	952	392	56	21,578
1969-70	20,880	2,411	1,292	602	56	25,241
1970-71	22,005	2,423	1,413	654	54	26,549
1971-72	23,763	2,674	1,675	401*	64	28,577*
1972-73	24,948	2,726	1,771	945	66	30,450
1973-74	(No figures available)					
1974-75	23,948	2,914	1,687	645*	—	29,194*

\*Figures are known to be incomplete in respect of Northern Ireland

This also affects the figures in the total column.

## Radio

School year	England	Scotland	Wales	Northern Ireland	Others	Total
1938-39	9,121	1,217	714	118	—	11,170
1945-46	12,242	1,375	1,036	86	55	14,794
1955-56	23,576	2,584	2,017	745	85	29,007
1965-66	23,851	2,831	1,942	547	57	29,228
1966-67	25,641	2,831	2,043	1,303	55	31,873
1967-68	25,108	2,746	1,984	1,105	57	31,000
1968-69	25,610	2,827	2,000	919	63	31,419
1969-70	26,408	2,865	2,047	1,204	65	32,589
1970-71	26,821	2,794	2,104	1,167	65	32,951
1971-72	26,945	2,880	2,084	623*	68	32,600*
1972-73	26,817	2,899	2,031	1,212	70	33,029
1973-74	(No figures available)					
1974-75	27,407	3,045	2,085	919*	—	33,456*

\*Figures are known to be incomplete in respect of Northern Ireland.

This also affects the figures in the total column.

*Notes:* The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from sales of publications may be regarded as a broad indication of

the number of schools using the School Broadcasting Service. The schools in the Channel Islands, previously listed under 'others', are now included in the English figure.

**School radio series (United Kingdom):  
series broadcast to schools in the school year  
1975-76 excluding series for Scotland,  
Wales and Northern Ireland only**

Title of series	Terms	For children aged
<i>For primary schools:</i>		
Playtime	3	4 and 5
Springboard	3	7-9
Let's Join In	3	5-7
Stories and Rhymes	3	7-9
Poetry Corner	3	5-7
Living Language	3	9-11
Web of Language	1	10-12
Inside Pages	1	10-12
Listening and Reading I	1	6-7
Listening and Reading II	1	8
More, More, More	1	10-12
Exploration Earth	3	10-12
History: Not So Long Ago	3	8-11
Man	3	10-12
Learning about Food	1	10-12
Let's Move! (Movement and Music Stage 1)	3	5-6
Time to Move (Movement and Music Stage II)	3	6-7
Movement and Drama 1 (Movement, Mime and Music Stage 1)	3	7-9
Movement and Drama 2 (Movement, Mime and Music Stage 2)	3	9-11
Country Dancing	1	8-11
A Corner for Music	3	6-7
The Music Box	3	6-7
Time and Tune	3	7-8
Music Workshop	3	8-10
Music Makers	3	10-12
The Orchestra	1	10-12
Singing Together	3	9-12
A Service for Schools	3	8-12
Quest	1	9-11
Nature	3	8-10
Discovery	3	9-11
<i>For Secondary schools:</i>		
Inquiry	3	14-16
Learning about Life	3	14-16
Outdoor Education	1	14-18
Art and Experience	1	16-18
Prospect	3	16-18
Art and Humanities	1	13-16
People at Work	1	13-14
The World of Work	2	14-16
Listening and Writing	3	11-14
Adventure	3	13-16

Title of series	Terms	For children aged
Speak	3	14-16
Books, Plays, Poems	3	14-17
Listening and Reading III	1	11-13
Our Changing World	3	13-16
Life Cycle	1	11-13
History in Evidence	3	11-14
History in Focus: The 20th Century	3	14-17
Nous y sommes!	1	11-14
Meet the French	1	12-15
France	1	13-16
Radio Jeunesse (French II)	1	12-14
La Parole aux Jeunes (French III)	1	13-15
La France aujourd'hui (French IV)	2	14-16
Horizons de France (French V)	2	15-17
Voix de France (French VI)	2	16-18
Privyet!	1	Secondary
Halb gewonnen! Stage 2	1	Secondary
In Germany	1	12-15
Da sind wir wieder	2	14-16
Deutsch für die Oberstufe	2	16-18
España es diferente	1	Secondary
Drama Workshop	3F	11-12
Music Club	3	13-16
Material for Assembly	2	11-16
Religious Education	3	11-16
Religion and Life	2	16-18

**Radio and television series for schools in  
Scotland, Wales and Northern Ireland only  
broadcast in the school year 1975-76**

Title of series	Terms	For children aged
<i>For schools in Northern Ireland:</i>		
<i>Radio</i>		
Today and Yesterday in Northern Ireland	3	8-11
Explorations	1	14-15
Irish Geography	1	14-15
Modern Irish History: People and Events	1	14-15
<i>Television</i>		
Ulster in Focus	3F	10-13
<i>For schools in Scotland:</i>		
<i>Radio</i>		
From Seven to Nine	3	7-9
A Religious Service	3	8-12
Culaidh Mhiogais (N. West Scotland only)	2	5-7

Title of series	Terms	For children aged	Title of series	Terms	For children aged
Exploring Scotland	3	9-11	Sain, Cerdd a Chân	3	7-9
Cò lad?			Gwrandò a Darllen I	1	6-8
(N. West Scotland only)	2	8-10	Gwrandò a Darllen II	1	9-11
Scottish History	3	11-13	Byw a Bod	3	9-11
Scottish Magazine	2	11-14	Hel Hanes	2	9-11
Questions of Living	3	14-16	Stories From Welsh History	3	9-11
O-Grade History	1	14-16	Y Byd o'n Cwmpas	3	10-11
Scottish Writing	1	16-18	Dwedwch Chi	3	9-12
<i>Television</i>			News in Wales/Newyddion yr		
Let's See	2	7-9	Wythnos	3	9-12
Around Scotland	2	9-12	Wales and the Welsh	1	15+
Living in Scotland	2	14-16	<i>Television</i>		
<i>For schools in Wales:</i>			Ffenestri	2F	5-7
<i>Radio</i>			Hwnt ac Yma	2F	8 & over
Un, dau, tri!	1	5 & over	Let's Look at Wales	3F	10-12
Gair yn ei Le	3	7-9	Gwlad a Thref	3F	10-13
Symud a Chân	3	5-7	F = fortnightly programmes		

**School television series (United Kingdom): series broadcast to schools in the school year 1975-76 excluding series for Scotland, Wales and Northern Ireland only**

Title of series	Terms	Aim of content	For children aged
<i>For primary schools</i>			
You and Me (mornings and afternoons)	3	For children watching with an adult	4 and 5
Watch	3	Extension of experience	6-7
Merry-go-Round	3	Extension of experience	7-9
Words and Pictures	3F	Help to backward readers	6-7+
Look and Read	2	Help to backward readers	7-9+
Near and Far	3F	Geography & Environmental Studies	9-11
Out of the Past	3F	Periods and themes in history	9-12
Maths Workshop: Stage 1	3F	Modern approach to maths	9-10
Maths Workshop: Stage 2	3F	Modern approach to maths	10-11
Music Time	3	To stimulate active music-making	8-9
Music in Action	2F	Creative music-making	10-13
Science all Around	3F	Modern approach to science	9-11
<i>For secondary schools:</i>			
Scan	3F	An interdisciplinary series	11-13
Television Club	2	For pupils with learning difficulties	12-14
Scene	3	Topical documentaries and plays	14-16
New Horizons	2	General studies	16-18
Going to Work	3	For young school leavers	14-16
A Job Worth Doing?	2	Careers for CSE/O-level pupils	15-17
English	1	Plays of a high standard	14-17
The Electric Company*	1	Help to backward readers	10-16
Geography: Ghana, Europe and USA	3F	Social and human geography	13-16
British Social History	3F	Documentaries on post-1800 Britain	14-16
History 1917-73	3F	Political changes since 1917	14-16
Mathshow	3F	To stimulate mathematical work	11-13
Countdown: mathematical starting points	3F	Mathematics for CSE and ROSLA	14-16
Tout compris	1	Films of French teenage life	12-14

Title of series	Terms	Aim of content	For children aged
Quatre coins de la France	2F	Films on French rural life (in French)	12-14
Four corners of France	1F	Films on French rural life (in English)	11-14
Exploring Science	3F	Science resource material	11-13
Biology	2F	Science for examination courses	13-16
Physical Science	2F	Science for examination courses	13-16

F = fortnightly programmes

\* = a series which overlaps the primary/ secondary age of transfer

## Appendix IV

### Hours of broadcasting in the External Services

	Programme hours per week as at 1 April 1975		Programme hours per week as at 1 April 1975
<b>English</b>		<b>French (to Europe and Africa)</b>	42
BBC World Service (including alternatives for Europe, Africa, Asia and the Falkland Islands) and English by Radio	227½	<b>French/German (joint programme)</b>	¾
<b>Overseas Regional</b>		<b>German</b>	24½
French for Canada	½	<b>Latin American</b>	
Maltese	½	Spanish	28
<b>African</b>		Portuguese	15¾
Hausa	7	<b>Central European</b>	
Somali	5¼	Czech/Slovak	21¼
Swahili	7	Hungarian	18
<b>Arabic</b>	63	Polish	21¼
<b>Eastern</b>		Finnish	8½
Bengali	8	<b>South European</b>	
Burmese	7	Greek	10½
Hindi	15¼	Italian	7
Nepali	¾	Portuguese	8¾
Persian	8¾	Spanish	7
Tamil	1½	Turkish	7
Urdu	8¾	<b>East European</b>	
<b>Far Eastern</b>		Bulgarian	12¼
Chinese -- Cantonese	5¼	Romanian	14
Standard Chinese (Kuoyu)	10¾	Russian	32
Indonesian	8¾	Yugoslav (Serbo-Croat and Slovene)	16¼
Japanese	7		
Malay	1¼		
Thai	7	<b>Total hours broadcast weekly</b>	<b>704½</b>
Vietnamese	8¾		



## Appendix V

## Rebroadcasts of BBC External Services

The following list gives details of the countries rebroadcasting BBC External Services output. There is also extensive monitoring of BBC transmissions by broadcasting stations for use in preparing their news bulletins and other programmes. Daily rebroadcasts of direct transmissions are indicated by an asterisk.

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Abu Dhabi		Topical tapes, transcriptions, English by Radio
Afghanistan		Dari, Pushtu
Algeria		Transcriptions
Angola		Transcriptions, English by Radio
*Anguilla (Leeward Is.)	World Service in English	Topical tapes, transcriptions, English by Radio
*Antigua (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*Argentina	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Australia	World Service	Overseas Regional Service, topical tapes, transcriptions
Austria		German, transcriptions
Azores		English by Radio
Bahamas		Topical tapes, transcriptions, English by Radio
*Barbados	World Service	Topical tapes, transcriptions, English by Radio
Belgium		French, German, transcriptions, English by Radio
*Belize	World Service	Topical tapes, transcriptions, English by Radio
*Bermuda	World Service	Topical tapes, transcriptions
*Bolivia	Latin American in Spanish	Latin American in Spanish, English by Radio
*Botswana	World Service	English for Africa, topical tapes, transcriptions, English by Radio
*Brazil	Latin American in Portuguese	Latin American in Portuguese, transcriptions, English by Radio
*British Solomon Islands	World Service	Topical tapes, transcriptions, English by Radio
*British Virgin Islands	World Service	Transcriptions
*Brunei	World Service	Malay, Standard Chinese, Cantonese, topical tapes, transcriptions
Cameroun		English for Africa, Hausa, English by Radio
*Canada	World Service	French, Overseas Regional Service (English and French), topical tapes, transcriptions
Cape Verde Islands		English by Radio
*Cayman Islands	World Service	Topical tapes, transcriptions, English by Radio
Central African Republic		English by Radio
*Chile	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Christmas Island (Indian Ocean)		Transcriptions
*Colombia	Latin American in Spanish	Latin American in Spanish, English by Radio
Congo		English by Radio

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Cook Islands		Topical tapes, transcriptions
*Costa Rica	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Cuba		Latin American in Spanish
Cyprus		Greek, topical tapes, transcriptions, English by Radio
Czechoslovakia		Transcriptions, English by Radio
Denmark		Transcriptions, English by Radio
Dominica (Windward Is.)		Topical tapes, transcriptions, English by Radio
*Dominican Republic	Latin American in Spanish	Latin American in Spanish
Dubai		Topical tapes, transcriptions, English by Radio
*Ecuador	Latin American in Spanish	Latin American in Spanish, English by Radio
Egypt		English by Radio
Eire		Topical tapes, transcriptions
*El Salvador	Latin American in Spanish	Latin American in Spanish, transcriptions
Ethiopia		English for Africa, topical tapes, transcriptions
*Falkland Islands	World Service	Topical tapes, transcriptions, English by Radio
Faroe Islands		Transcriptions
*Fiji	World Service, Hindi	Hindi, topical tapes, transcriptions
Finland		Finnish, transcriptions, English by Radio
France		French, transcriptions, English by Radio
*Gambia	World Service	English for Africa, topical tapes, transcriptions
Germany (West)		German, transcriptions, English by Radio
Ghana		English for Africa, English by Radio
*Gibraltar	World Service, Spanish	Topical tapes, transcriptions, English by Radio
*Gilbert Islands	World Service	Topical tapes, transcriptions, English by Radio
Greece		Greek, transcriptions, English by Radio
*Grenada (Windward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*Guatemala	Latin American in Spanish	Latin American in Spanish
*Guyana	World Service	Transcriptions
Haiti		Transcriptions, English by Radio
*Honduras Republic	Latin American in Spanish	English by Radio
*Hong Kong	World Service, Cantonese Standard Chinese	Cantonese, Standard Chinese, topical tapes, transcriptions, English by Radio
Hungary		Transcriptions, English by Radio
Iceland		Transcriptions
Indonesia		Indonesian, transcriptions, English by Radio
Iran		English by Radio
Israel		Hebrew, transcriptions, English by Radio
Italy		Italian, transcriptions
*Jamaica	World Service	Topical tapes, transcriptions, English by Radio
Japan		Japanese, transcriptions
Jordan		Transcriptions, English by Radio

	<b>Direct transmissions</b>	<b>Recorded programmes or programmes fed by line or cable</b>
Kenya		Swahili, English for Africa, topical tapes, transcriptions, English by Radio
Khmer Republic		English by Radio
Kuwait		Transcriptions, English by Radio
Laos		Lao
*Lesotho	World Service	English for Africa, transcriptions, English by Radio
*Liberia	World Service, French	English for Africa, English by Radio
Libya		Topical tapes, transcriptions
Malagasy Republic		Topical tapes, transcriptions, English by Radio
Malawi	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Malaysia (Malaya, Sabah, Sarawak)	World Service, Malay	Malay, Standard Chinese, Tamil, English, topical tapes, transcriptions, English by Radio
*Maldiv Islands	World Service	English by Radio
Mali		English by Radio
*Malta	World Service, Overseas Regional Service (Maltese)	Topical tapes, transcriptions, English by Radio
*Mauritius	World Service, Overseas Regional Service (English and French)	Hindi, Urdu, topical tapes, transcriptions, English by Radio
Mexico		Latin American in Spanish, topical tapes, transcriptions, English by Radio
*Montserrat (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
Morocco		Transcriptions, English by Radio
Mozambique		Topical tapes, transcriptions
Nauru Island		Topical tapes, transcriptions
Nepal		Nepali, English
Netherlands		Transcriptions
New Hebrides		Topical tapes, transcriptions
*New Zealand	World Service	Topical tapes, transcriptions
*Nicaragua	Latin American in Spanish	English by Radio
Niger		Hausa
*Nigeria	World Service	English for Africa, topical tapes, transcriptions
Niue Island		Topical tapes, transcriptions
Norfolk Island		Topical tapes, transcriptions
Norway		Transcriptions
Oman		Topical tapes, transcriptions, English by Radio
Pakistan		English by Radio
*Panama	Latin American in Spanish	Latin American in Spanish English by Radio
Papua New Guinea		Topical tapes, transcriptions, English by Radio
*Paraguay	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio

	<b>Direct transmissions</b>	<b>Recorded programmes or programmes fed by line or cable</b>
*Peru	Latin American in Spanish	Latin American in Spanish
Philippines		Topical tapes, transcriptions, English by Radio
Poland		English by Radio
Portugal		Portuguese
*Puerto Rico	Latin American in Spanish	Transcriptions
Qatar		Topical tapes, transcriptions, English by Radio
Ras al Khaima		Transcriptions, English by Radio
Romania		English by Radio
Saudi Arabia		Transcriptions
Senegal		English by Radio
*Seychelles	World Service	Transcriptions, English by Radio
Sharjah		English by Radio
*Sierra Leone	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Singapore	World Service	Malay, topical tapes, transcriptions, English by Radio
Somalia		Transcriptions
South Africa	World Service	Topical tapes, transcriptions
South Korea		English by Radio
South Vietnam		Standard Chinese, Cantonese
Spain		Spanish, topical tapes, transcriptions, English by Radio
*Sri Lanka	World Service	Sinhala, Tamil, topical tapes, transcriptions, English by Radio
St. Helena Island	Sinhala, Hindi	Topical tapes, transcriptions
*St Kitts (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*St. Lucia (Windward Is.)	World Service	Topical tapes, transcriptions, English by Radio
St. Vincent		English by Radio
Sudan		English by Radio
*Swaziland	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Sweden		Transcriptions, English by Radio
*Switzerland	World Service	French, German, Italian, transcriptions, English by Radio
Syria		English by Radio
Tahiti		English by Radio
Tchad		English by Radio
*Thailand	World Service	Thai, Standard Chinese, transcriptions, English by Radio
	Thai	
*Tonga	World Service	Transcriptions, English by Radio
*Trinidad	World Service	Topical tapes, transcriptions, English by Radio
Tristan Da Cunha	World Service	Transcriptions
Turkey		Turkish, transcriptions
Turks and Caicos Islands		Topical tapes, transcriptions

	<b>Direct transmissions</b>	<b>Recorded programmes or programmes fed by line or cable</b>
*United States of America Upper Volta Uruguay	World Service	Overseas Regional Service, topical tapes, transcriptions English by Radio Latin American in Spanish, transcriptions, English by Radio
*Venezuela  Western Samoa Yemen Arab Republic Yugoslavia Zambia	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio Topical tapes, transcriptions English by Radio Transcriptions, English by Radio English for Africa, topical tapes, transcriptions, English by Radio

*British Forces Broadcasting Service*

The stations of the British Forces Broadcasting Service in Cyprus, Germany, Gibraltar and Malta rebroadcast directly from the World Service every day, and these and other stations also use BBC recorded programmes.

**John Gielgud in the BBC/Open University production  
of *The Brothers Karamazov***



Part two  
Programme review 1975-76





*Madame Bovary*: Francesca Annis, Tom Conti and Denis Lill

## Programme Review 1975-1976 BBC-1

*Question of Ulster '76*: a re-examination among all Northern Ireland parties following the breakdown of the Constitutional Convention.

### Programmes in series

BBC-1

*Panorama*: a weekly 50-minute programme on major international and domestic issues, introduced by David Dimbleby. Editions included an interview with Alexander Solzhenitsyn, reportage of South Vietnam, civil war in Angola, Spain after Franco, Australia after Whitlam: interviews with President Ford, Helmut Schmidt, and Andrei Sakharov in Moscow, and films on the adoption of babies from abroad and officer training at Sandhurst.

*Tonight*: a late-evening successor to *Midweek* on Wednesdays, among those appearing were: Earl Mountbatten, Lord Home, Jacqueline du Pré, Lord George-Brown, Ronald Reagan, Muhammad Ali. Topics covered in specials included alcoholism, the National Health Service and the life of Field Marshal Viscount Montgomery of Alamein.

*Nationwide*: an early-evening domestic magazine on weekdays, produced in association with BBC News centres outside London and regional studios. It included a regular Consumer Unit report. Special editions: the resignation of Harold Wilson as Prime Minister, a series on expectant mothers in *Citizen '76* and giving up smoking.

This selection of programmes, broadcast during the year covered by the BBC Annual Report, indicates the range and diversity of the output. It is not intended to be complete and comprehensive.

## Television Current affairs

### Some special events BBC-1 & BBC-2

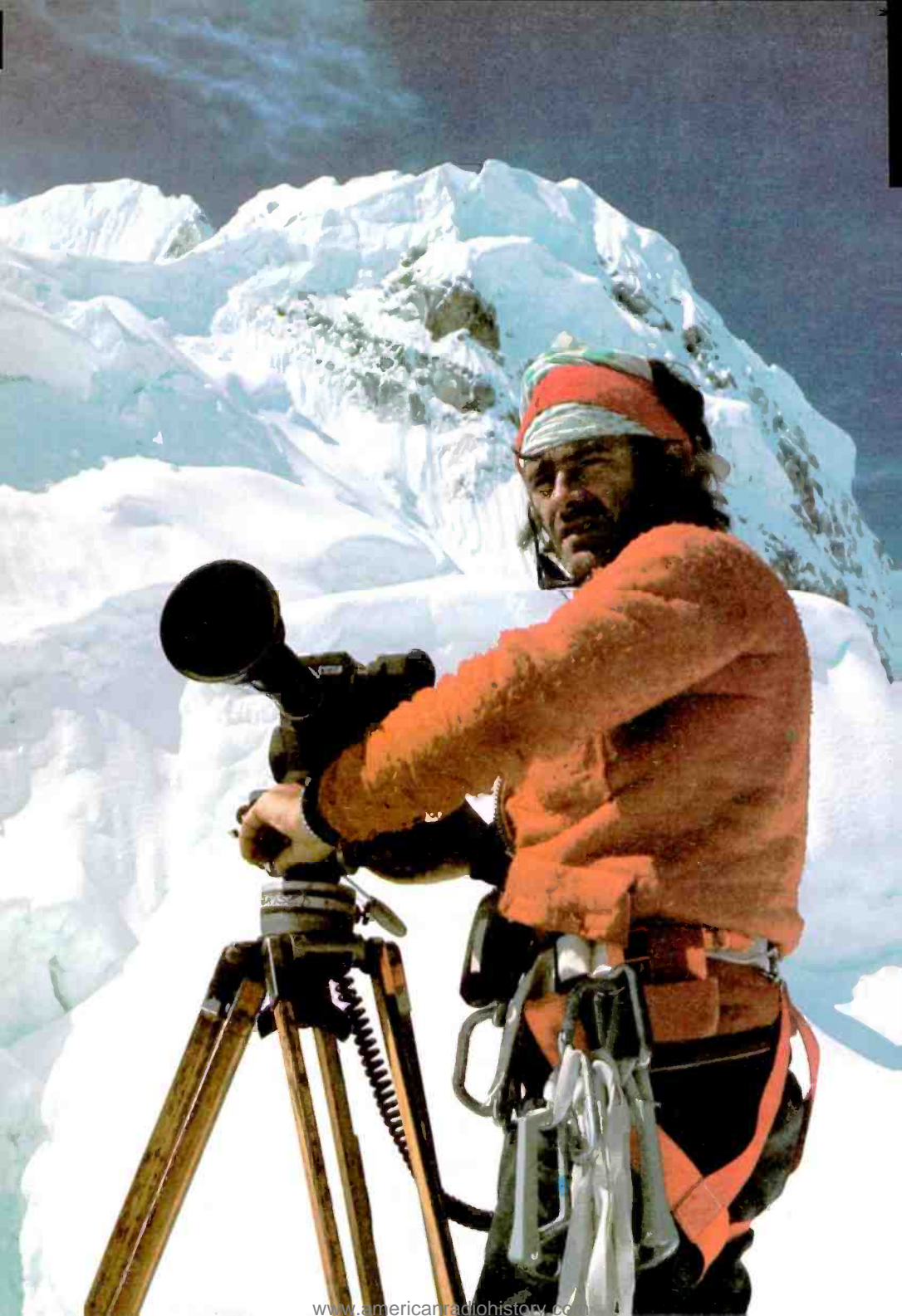
*EEC Referendum*: three weeks' campaign coverage included two *Panorama* debates, reportage in *Midweek*, special editions of *Nationwide*, a live debate from the Oxford Union, two editions of *Controversy*, and special programmes on the result.

*Apollo-Soyuz*: a week of coverage of the link-up in space.



*That's Life*: Kieran Prendiville, Esther Rantzen and Glyn Worsnip







*Past Masters*: Harold Macmillan



James Callaghan's first television appearance as Prime Minister

*That's Life*: a series of weekend entertainments based on viewers' letters and dealing seriously with consumer problems and sharp practices, presented by Esther Rantzen.

## BBC-2

*Newsday*: every weekday evening, it was extended to include longer news bulletins, interviews, profiles and debates. Guests included King Hussein, Presidents Nyerere and Sadat, Prime Ministers Tindemans (Belgium) and Fraser (Australia), Britain's leading politicians, industrialists, trade unionists and other public figures.

*The Money Programme*: a weekly series on economic, industrial and other aspects of money.

*Worldwide*: a monthly series on other people's television; reports by Frank Gillard on television in Canada, Czechoslovakia, France, Brazil, Cuba, Mexico, the United States, and India.

## Some individual programmes

### BBC-1

*The Past Masters*: recollections by Harold Macmillan; *Union Men*: a film featuring all five general secretaries of the TUC since the General Strike.

### BBC-2

*The End of the Ho Chi Minh Trail*: the story of Vietnam; *Mr. Truman, Why Did You Drop the Second Bomb?*: a dramatised 'interview' based on public records; *Hostage*: a Swedish bank robbery and discussion on crimes in which hostages are taken.

BBC cameraman and mountaineer Mick Burke who was killed on Mount Everest

## Documentary programmes

### Some individual programmes

#### BBC-1

*The War That Never Ended*: the last days in Vietnam before the communist take-over; *Lothersdale - An Image of England*: a portrait of a Yorkshire village; *Getting-on*: studies of pensioners seven years after retirement; *Greece - The Seven Black Years*: Greece under the colonels' dictatorship; *KGB - The Soviet Secret Police*: an up-dated version of a film originally transmitted last year, on the origins and present-day workings of the KGB; *Chastity, Poverty and Obedience*: a study of nuns and their place in society in 1975; *And So We Say Farewell*: a light-hearted look at some early travel films; *Everything New Under the Sun*: a report by Patrick O'Donovan on a modern Arab Oil state, Abu Dhabi.

*Crisis and the Dairy Farm*: a film report on the problems facing the dairy industry in Britain; *The Ghost Hunters*: an investigation into the supernatural by Hugh Burnett.

*Everest: The Hard Way*: a 75-minute documentary, made jointly with BBC Bristol, telling the story of the 1975 British Everest Expedition. Five members of the BBC accompanied the expedition on the climb, and one of them, Michael Burke, cameraman and mountaineer, lost his life on Everest's summit.

### Programmes in series

#### BBC-1

*The Chalfont Profiles*: studies of The Shah of Iran and Mr. Rabin, Prime Minister of Israel; *The Likes Of*: a series in which well-known people talk about themselves; Twiggy, Jack Hedley, Lord Hailsham, Jimmy Reid, Uri Geller, Brian Clough.

#### BBC-2

*The Fight Against Slavery*: a six-part series of the struggle for the abolition of the British slave trade in the 18th and 19th centuries; *Portraits*: four programmes on interesting personalities; *Yesterday's Witness*: four films exploring living memory; *The Philpott File*: three film reports on the police by Trevor Philpott.

*Inside Story*: nine films in this series on contemporary themes including: *Zed Charlie Four*: two weeks in the lives of two police officers; *Marek*: the story of an unsuccessful hole-in-the-heart operation; *Liz Thomas*: a portrait of a young English nurse in Saigon in the last days of the Vietnam war; *The Company*: a day-by-day account of a company going into bankruptcy; *Mini*: a film showing an assessment centre treating a juvenile delinquent; *Ambassador*: a portrait of Elliott Richardson, at that time United States Ambassador to Britain, showing how he and his embassy work; *Underneath the Archers*: the making of the 1000th edition of radio's longest running serial; *The Depot*: the story of a 'sending to Coventry' which has lasted for two years; *The Cupboard from Crug-y-Bar*: following an antique cupboard from its purchase in Wales to its eventual sale in America.



*Tomorrow's World*: Raymond Baxter with Concorde



*Panorama*: Alexander Solzhenitsyn

## Science & features

### Programmes in series

#### BBC-1

*Tomorrow's World*: the 11th year of a weekly topical magazine on science, medicine and technology, including special editions on Saudi Arabia, Brazil and Concorde; *Young Scientists of the Year*: the 11th of an annual series in which teams of schoolchildren present their own research projects and compete for the title 'Young Scientists of the Year'; *The Changing Face of Medicine*: a series of three documentary films spanning the last 15 and the next 25 years of developments in medicine, entitled *Victories*, *Mysteries* and *Prophecies*.

#### BBC-2

*Horizon*: a weekly film series in its 12th year ranging across the whole spectrum of science. The series covered such diverse subjects as: meditation, the Catastrophe Theory, anaesthetics, planets, Isambard Kingdom Brunel, dietary roughage, aborigines, symbiosis, coal and medical negligence.

*Controversy*: five discussions from the Royal Institution on controversial issues. Main speakers: William Pickles and Andrew Shonfield (The Common Market); Michael Brudenell, Dr. Jack Davis and Ian Kennedy (Child Sterilisation); Professor John Taylor (Scientists are Stifling Science); Dr. Mia Kellmer Pringle (Mothers of Pre-School Children Should Not Go Out to Work).

*Landscapes of England*: a series in which Professor William Hoskins looked at the ways in which men have altered England's natural landscape.



*Signals From Interior*: six Christmas lectures for children from the Royal Institution given by Professor Heinz Wulff, in which he demonstrated methods and devices to 'see' into the body.

## Some individual programmes

### BBC-1

*The Inventing of America*: a special entertainment with James Burke and Raymond Burr to celebrate 200 years of American ingenuity and invention; *The Infernal Element*: the story of the discovery and subsequent developments in, and implications of, the use of Plutonium; *Pilots at Sea*: the story of naval aviation presented by Michael Hordern; *What Are You Eating?*: an investigation by Christopher Brasher into modern food production methods; *Scenario*; *The Peace Game*: an international simulation game, presented by James Burke; *Grand Junction*: the people of Crewe and their close connection with the railway.

### BBC-2

*The Human Conspiracy*: a two-hour 'special' written by Nigel Calder, which brought together the current scientific work on human social behaviour; *The Art of the Tin Toy*: a look at Victorian and Edwardian tin toys.

## General features

### Programmes in series

#### BBC-1

*The Editors*: 10 programmes, chaired by William Hardcastle (d. November 1975), in which editors and leading journalists discussed the issues behind the news of the week; *Holiday '76*: 10 programmes to help viewers choose their own holidays, at home or abroad; *Robbie*: six

programmes in which Fyfe Robertson took idiosyncratic looks at the way things have changed in his lifetime; *Sky at Night*: the 19th year of a monthly series on astronomy, introduced by Patrick Moore; *Doubts and Certainties*: six programmes in which distinguished people discussed their personal philosophies with Oliver Hunkin; *Globetrotter*: with celebrated travellers and explorers showing and discussing their films; *Home Town*: a series in which Harold Williamson talked to people of various towns in the British Isles, and discovered some of the talented local musicians; *Ask the Family*: a knock-out quiz, chaired by Robert Robinson; *Password*: a series designed to test participants' skill with words, chaired by Esther Rantzen.

#### BBC-2

*Man Alive*: this weekly programme about people and the situations which shaped their lives was replaced at the end of its 10th season by a new, mainly live and studio-based programme called *The Man Alive Report*. *Man Alive* subjects included: *The Last Chance*: a report on the Henderson Hospital where the patients make their own rules and run the hospital themselves; *Terror*: the people behind terrorist acts of violence and those concerned in deciding how to deal with them; *We're Women - But We're Workers*: about a strike by women workers which split their community when they claimed that no-one took them seriously, because they were women; *The Jury - Good Men and True?*: an examination of the workings of the jury system.

*The Man Alive Report* subjects included: *Torture*: concerned with the increasing use of torture, with special reference to the experiences of Sheila Cassidy and others, in Chile; *The Battle of Aire Valley*: a look at the weaknesses of public inquiries; *Do I Have to Join?*: concerned with the effects of the legislation dealing with membership of Trade Unions; *Truth Or Illusion?*: about Margaret Court, the tennis champion, who sees visions which she believes to be of divine origin.

*The World About Us*: contributions to this weekly series included: *The Romance of Indian Railways*: about one of the greatest railway networks in the world; *The Cree Way*: the Cree Indians in Canada who are encouraging their young to re-learn traditional ways; *Kenya Runner*: the background to the emergence from Kenya of a number of exceptionally gifted runners; *A Monk From the Marble Temple*: a novice Buddhist monk in Thailand; *The Yellow Trail from Texas*: the biggest farming job in the world - the North American wheat-harvest; *The Lost Kingdom of the Kalash*: the people who inhabit the Hindu Kush.

*Explorers*: 10 documentary reconstructions using authentic locations wherever possible, and each dealing with an outstanding figure from the history of world exploration; *The Camera and The Song*: a series of 13 musical documentary ballads, by top film cameramen and leading singer-songwriters; *The Master Game*: seven programmes about chess; *Six from the Sixth*: a series about a variety of sixth-formers and their prospects for the future; *That Monday Morning Feeling*: three programmes about people concerned in the housing problem; *At a Time Like This*: four programmes about people who are having to find new roles in a changing society.

1975 TV newscaster of the Year: Angela Rippon with Richard Baker the previous year's winner







News and current affairs: Lebanon, Rhodesia, Angola, and the Cod War  
Lord Montgomery's funeral



## Some individual programmes

### BBC-1

*The Richard Dimbleby Lecture*: the fourth of an annual series, in which Sir Huw Wheldon talked about the British experience in television; *Around the World in Eighty Hours*: in which Fyfe Robertson looked at the new world of travel being opened up by Concorde; *Longitude Zero*: a programme to celebrate the 300th anniversary of the Royal Greenwich Observatory; *Ships of State*: the history of the great ocean-going liners; *So You Think You Know Your Rights?*: in which Cliff Michelmore invited viewers to test their own knowledge of the law; *The Man Who Made His Name*: a documentary biography of Edgar Wallace.

### BBC-2

*Crisis at the Observer*: the long drawn-out negotiations to save Britain's oldest Sunday paper from bankruptcy; *Orders From Above*: Robert Vas about the forced repatriation of Soviet subjects in Central Europe after the Second World War.



*Menuhin*: David Attenborough interviews Yehudi Menuhin on his 60th birthday



*Royal Ballet* in Battersea Park

## Music & arts

### Series

#### BBC-1

*Omnibus*: a weekly programme on the arts including: Nijinsky – *God of the Dance*; David Hockney in Paris; Pinchas Zuckerman – *Here to Make Music*; Ronald Searle – *A Step in the Jungle*; John Donne – *Anatomies*; Thomas Mann – *The Fight Against Death*; *The Friendly Invasion* (a trilogy about the influence of American popular music); Ivy Compton Burnett – *Living Together*; and Busby Berkeley – *Come and Dance*. In January, *Omnibus* moved to Thursdays and to a magazine format introduced by Humphrey Burton. Programmes this year have included *All Clouds are Clocks* (about the Hungarian composer Ligeti); Colin Davis on Sibelius; *Ulster Balladeer* (a 20-minute film about the poet, James Simmons); *The Theatre of Charles Marowitz*; André Previn on the Waltz; *Face to Face* (a thirty-minute film about the making of portraits) and *The Honourable Out-of-Step* (filmed in Tonga).

*Read All About It*: two further series of programmes introduced by Melvyn Bragg, about new paperbacks; *Success Story*: a new series of six programmes about people whose life and work have caught the public imagination in recent years; *Promenade Concerts*: seven relays from the 1975 Prom Season, including the Last Night; *André Previn's Music Night*: five programmes of popular classical music including a special Christmas edition with Dame Janet Baker.

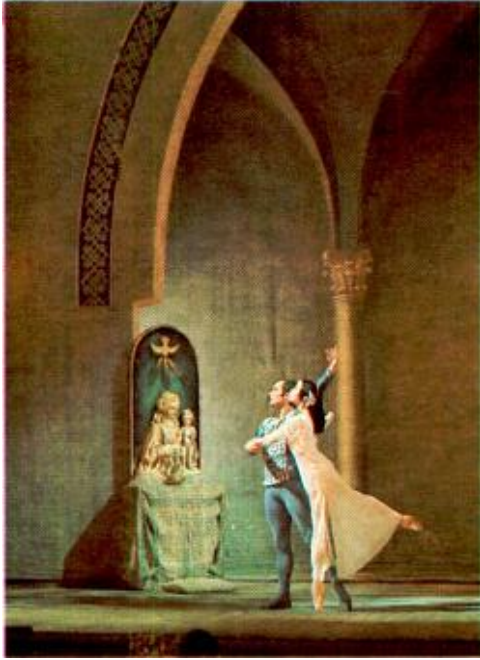
### Individual programmes

#### BBC-1

1956 – *The Year the Illusions Ended*: a documentary about 1956, an eventful year in politics, journalism, the theatre and cinema; *Think in Oceans – 250 Years of the Admiralty*: the history of the Board Room through two and a half centuries; *Gala Performance*: two programmes.

*Bayreuth*: BBC-2 special, Wolfgang Wagner (centre) at the rehearsal of *Die Meistersinger*





*Romeo and Juliet*: The Bolshoi Ballet

## Series

### BBC – 2

*The Tribal Eye*: seven films in which David Attenborough related the masterpieces of tribal art to the peoples and places that produced them; *Spirit of the Age*: eight major films about the history of British architecture – for European Architectural Heritage Year; *Chronicle*: a continuing series of programmes produced by the History and Archaeology Unit, including: *The Gold of the Thracian Horsemen*, *The Plunderers*, *The Decipherment of Linear B*, and the excavation of the Armada galleon *La Trinidad Valencera*; *Second House*: 12 programmes about the arts, introduced by Melvyn Bragg, including *Franssen*, Saul Bellow, *Sound of Laughter* (50 years of radio comedy), Peter Brook's *The Ik*, *The Mammoth in the Ice* (Russian art); *Born 1900*: a series of six programmes featuring personalities in the arts born in 1900, having in common only their year of birth and their exceptional creative energy; *Arena*: a weekly series in the theatre and the visual arts; *The First Picture Show*: 14 programmes presenting some of the best new films made by young British film makers from art colleges, polytechnics and film schools throughout Britain; *Face the Music*: a new series of 14 programmes including a Christmas special; *The Brahms Symphonies*: the four symphonies played by the Berlin Philharmonic Orchestra conducted by Herbert von Karajan; *Leonard Bernstein at Harvard* – *The Unanswered Question*: six lectures on linguistics and the language of music.

## Individual programmes

### BBC – 2

Edward Gibbon's *The Decline and Fall of the Roman Empire*: a programme to celebrate the bi-centenary of its publication in 1776; *Turner – The Rebel Angel*: a documentary for the bicentenary in 1975; *Opera*: a new studio production of Wagner's *The Flying Dutchman*, with Gwyneth Jones, Norman Bailey and the Royal Philharmonic Orchestra conducted by David Lloyd Jones; Repeat performances of *Amahl and the Night Visitors*, *The Yeomen of the Guard* and *The Marriage of Figaro*; *Carmina Burana*: a German Television production, made with the co-operation of the composer, Carl Orff, as a tribute for his 80th birthday; *The Royal Ballet*: Kenneth MacMillan's *Elite Syncopations* from the Big Top, Battersea Park and Frederick Ashton's *Enigma Variations* filmed on the stage of the Royal Opera House, Covent Garden; *Leeds Piano Competition*: four hours of live coverage of the finals; *Happy Birthday Aaron Copland*: a 75th birthday tribute to *The Dean of American Composers*; *Kiri te Kanawa*: a profile of the international soprano in performance and conversation with Bernard Levin; *Paul Tortelier – Profile of a Master*: the performer, teacher, composer and conductor – to whom music is his way of life; *The Dream of Gerontius*: to mark the 75th Anniversary of the first performance of Elgar's oratorio, a repeat of the historic production from Canterbury Cathedral; *Belshazzar's Feast*: William Walton's work performed by the Hallé Choir and Orchestra conducted by Owain Arwel Hughes with baritone soloist Alan Charles; *Promenade Concerts*: Consisting of the First Night – Mahler's Symphony No. 8 conducted by Pierre Boulez and Rudolf Kempe and the BBC Symphony Orchestra in Dvorak's Symphony No. 9 *From the New World* (both simultaneously broadcast in stereo on Radio 3); *Impressions of Al Bowlly*: recalled the life and times of the first 'superstar' in the history of British popular music; *Jazz 2*: two programmes featuring Bix Beiderbecke and Dizzy Gillespie.

*Concerts*: including Fairfield Hall: Rudolf Kempe conducting the BBC Symphony Orchestra in Britten's Four Sea Interludes from *Peter Grimes*; Janacek's Sinfonietta and Prokofiev's Piano Concerto No. 1 with Michel Beroff as soloist, broadcast simultaneously in stereo on Radio 3. Royal Festival Hall: Youth and Music Gala Concert featuring Murray Perahia, Kung-Wah Chung, Yvonne Minton, Sir Georg Solti, Bracha Eden and Alexander Tamir, Jeremy Thorpe, MP, and the London Sinfonietta conducted by David Atherton.

*UN Concert*: Beethoven's Seventh Symphony, with the Vienna Symphony Orchestra conducted by Carlo Maria Giulini, recorded at the General Assembly Hall of the United Nations, New York; *From Vienna*: the New Year's Day Concert.

### Recitals:

Including Gyorgy Pauk, Tamas Vasary, Earl Wild, Jerome Rose, Walter Klein.

## Further Education

### Family & personal interests

*Making Toys*: a new home skill for everyone (with booklet); *Play Sport*: minority sports such as wrestling, archery, roller skating; *Dressmaker*: a fashion series for real beginners (with pattern booklet); *The 60 70 80 Show*: programmes for the over-sixties (information sheets supplied); *Parents and Children*: guidance and information on bringing up a family (books available); *Mr. Smith's Vegetable Garden* and *Mr. Smith's Flower Garden*: two series for beginners (with booklets); *Small City Garden*: how to turn an unpromising plot into a garden; *The Health Show*: a programme designed to help in the fight against bad health.



Mr. Smith's Flower Garden

### Vocational training & re-training: careers

*Carry on Learning*: guidance on learning for those who have become 'rusty' (with booklet); *Trade Union Studies*: a major project designed for active trade unionists (with booklet); *The Selling Line*: how to be a good salesman; *Happy Return*: a series for women returning to work (with booklet); *State of Play*: a series for those concerned with the education of the pre-school child (with booklet).

### History & contemporary affairs

*Never 'Eard of Paradise*: aspects of Victorian life; *Milestones in Working Class History*: some key conflict episodes (with booklet); *Peter Donaldson's Illustrated Economics*: a beginner's course (with booklet); *The Sex Discrimination Act*: a special single programme explaining this new legislation; *Politics Now*: an in-depth look at some current important problems (with booklet).



On The Move: Bob Hoskins and Donald Gee

### Communications & media

*On the Move*: the television element in the major Adult Literacy Project (with booklet); *Looking at Documentary*: aspects of the documentary film; *Inside the News' Special*: a two hour special on television news; *Film as Evidence*: some key events looked at through newsreels.

### Foreign languages

*Ensemble*: a beginner's French course and *Avventura*: a beginner's Italian course, (with booklets, records, cassettes).

### For Colleges of Further Education

*Engineering Craft Studies*: to supplement the work of students taking craft studies (notes and overhead transparencies available); *Focus*: designed as a contribution to general studies (notes available).

### Anthropology & the arts

*The Native Americans*: the history and culture of the Red Indians; *May I have the Pleasure?*: a history of popular dance (with booklet); *Ancestral Voices*: the development of musical instruments; *The Craft of the Potter*: a practical and artistic look at a popular craft.



Clothes specially designed for Dressmaker





*The Onedin Line*: Jessica Benton

## Drama

### A selection of individual plays BBC-1

#### *Play for Today*

A series of plays with contemporary themes:

*Child of Hope*, John Elliot; *The Saturday Party*, Brian Clark; *Wednesday Love*, Arthur Hopcraft; *The Dandelion Clock*, Wilson John Haire; *Brassneck*, Howard Brenton & David Hare; *The Floater*, Peter Prince; *Plaintiffs and Defendants*, Simon Gray; *Two Sundays*, Simon Gray; *Moss*, Bernard Kops; *84, Charing Cross Road*, Helene Hanff/Hugh Whitmore; *Keep an Eye on Albert*, Brian Glover; *Children of the Sun*, Michael O'Neill/Jeremy Seabrook; *After The Solo*, John Challen; *Through The Night*, Trevor Griffiths; *A Passage to England*, Leon Griffiths; *Rumpole of the Bailey*, John Mortimer; *Happy Hunting Ground*, Tom Hadaway; *Jumping Bean Bag*, Robin Chapman; *Tiptoe Through the Tulips*, Beryl Bainbridge; *Love Letters on Blue Paper*, Arnold Wesker; *A Story to Frighten the Children*, John Hopkins; *The Peddler*, E.A. Whitehead; *Early Struggles*, Peter Prince.

#### *Play of the Month*

A series of major theatre plays, with occasional adaptations of classic novels:

*Strife*, John Galsworthy; *Chips with Everything*, Arnold Wesker; *The Little Minister*, J.M. Barrie; *Love's Labour's Lost*, William Shakespeare; *When We Are Married*, J.B. Priestley; *Tribby*, George Du Maurier/Hugh Whitmore; *Loyalties*, John Galsworthy.

#### *Days of Hope*

By Jim Allen – a series of four films about the period from the Great War to the General Strike.

#### *Churchill's People*

A set of 26 plays suggested by Churchill's 'A History of the English-Speaking Peoples', including: *A Rich and Beautiful Empire*, Brian Rawlinson; *America! America!*, Jack Russell; *March on, Boys!*, Beverley Cross; *Agreement of the People*, Don Taylor; *A Bill of Mortality*, Beverley Cross; *The Derry Boys*, Dominic Behan; *The Fine Art of Bubble-Blowing*, Adrian Mitchell; *Oh*

*Canada*, Alvin Rakoff; *The Liberty Tree*, Howard Schuman; *Mother India*, Jack Russell; *Mutiny*, Julian Bond; *True Patriots All*, Ray Lawler; *Death or Liberty*, Ken Taylor.

#### *Eleventh Hour*

A series of experimental plays by: Brian Clark, Clive Exton, Hugh Whitmore, John Bowen, Robert Muller, Fay Weldon, Adrian Mitchell, David Edgar, Snoo Wilson, Brian Aldiss, Robin Chapman, Trevor Griffiths, Tom Stoppard, Caryl Churchill, Mary O'Malley and Cherry Potter.

#### *Children's Play*

*The Tale of Timothy Bagshott*, Fay Weldon.

#### *A Ghost Story for Christmas*

*Our Mutual Friend*: Lesley Dunlop and Nicholas Jones



*Play of the Month: Tribby*: Sinead Cusack





## —BBC—2

*Single plays*

*Diane*. David Agnew; *Daft As A Brush*. Adrian Mitchell; *The Secret Agent*. Joseph Conrad; *Under Western Eyes*. Joseph Conrad/Stuart Burge; *Old Times*. Harold Pinter; *The Philanthropist*. Christopher Hampton; *Forget-Me-Not-Lane*. Peter Nichols; *Savages*. Christopher Hampton; *The Whip Hand*. Leslie Blair; *Moll Flanders (in two parts)*. Daniel Defoe/Hugh Whitmore; *Three Men in a Boat*. Jerome K. Jerome/Tom Stoppard; *The Poisoning of Charles Bravo (in 3 parts)*. Ken Taylor; *Kites*. Don Shaw; *An Accident of Class and Sex*. Maggie Wadey; *A Martyr to the System*. Andrew Davies.

*Centre Play* A series of half-hour plays:

*Post Mortem*. Brian Clark; *The Flight Fund*. Penelope Gilliat; *Hanging On*. Sandra Clark; *Our Terry*. Keith Dewhurst; *The Ghost of Adelphi Terrace*. Roger Tucker; *The Stick Insect*. Barry Unsworth; *The Water Baby*. Jonathan Raban; *Judge The Bloody City*. Don Shaw; *Grace*. Andrew Davies; *Brent Geese*. Terence Wheeler; *Hoodwink*. Peter Everett; *The Imp of the Perverse*. Edgar Allan Poe/Andrew Davies; *You Talk Too Much*. Tim Aspinall; *Mirror Mirror*. Derek Fuke; *Grease Monkey*. Robin Chapman; *England Summer Sunday*. Chris Thomson; *The Weekend*. Diane Souhami; *In The Labyrinth*. Maggie Wadey; *Two Men From Derby*. Barry Hines.

*Private Affairs*

A series of five plays about famous love affairs:

*A Dream of Living*. Robert Muller; *Caesar and Cleopatra*. Jack Russell; *Mr. Garrick and Mrs. Woffington*. Gerald Savory; *The Statue and The Rose*. William Trevor; *Husband to Mrs. Fitz. Herbert*. Ray Lawler.

*The Wild West Show*: six plays by Colin Welland about the members of a Yorkshire Rugby Club.

*The Glittering Prizes*: A series of six plays, by Frederic Raphael, about the careers of people who were together at Cambridge in the middle of the 1950s.

**Serials****BBC-1**

*Dr. Who*: Terry Nation. Gerry Davis. Robert Banks Stewart. Louis Marks. Stephen Harris. Robin Bland.

*Family Serials*

*Ballet Shoes*. Noel Streatfeild/John Wiles; *Robin Hood*. Alistair Bell. Robert Banks Stewart. David Butler. Alexander Barron; *The Prince and the Pauper*. Mark Twain/Richard Harris.

*Children's Serial*

*Circus*: Pip and Jane Baker.

*Thriller Serials*

*Five Red Herrings*. Dorothy L. Sayers/Anthony Steven; *The Doll*. Francis Durbridge; *State of Emergency*. John Gould.

*Three Men in a Boat*: Tim Curry. Stephen Moore and Michael Palin



*The Glittering Prizes*: Tom Conti

*Robin Hood*: Martin Potter and Diane Keen





*Weekly serials*

*Spy Trap*. Ben Bassett, John Kershaw, P.J.Hammond, Ray Jenkins, John Wiles, Bill Craig, Arden Winch, John Gould, Ian Curteis, Tony Williamson; *Z Cars*. James Doran, John Clark, Alan Janes, P.J.Hammond, Jack Ronder, Allan Prior, Ted Lewis, Ian Curteis, Alvin Rakoff, Bill Lyons, Anthony Read, Peter Hill, Pip and Jane Baker; *The Brothers*. N.J.Crisp, Eric Paice, Simon Raven, Douglas Watkinson, P.J.Hammond, Brian Finch; *Angels*. Adele Rose, Deborah Mortimer, Anne Valery, Pat Hooker, Leslie Duxbury, Alan Janes, Len Rush, Jill Hyem, P.J.Hammond; *Poldark*, Winston Graham/ Jack Pulman, Paul Wheeler, Peter Draper, Jack Russell.

**BBC-2**

*Classic serials*

*A Legacy*, Sybille Bedford/Robert Muller; *Girls of Slender Means*, Muriel Spark/ Ken Taylor; *Looking for Clancy*, Frederic Mullally/ Jack Pulman; *Madame Bovary*, Gustave Flaubert/ Giles Cooper; *Prometheus, the Life of Balzac*, Andre Maurois/ David Turner; *How Green Was My Valley*, Richard Llewellyn/ Elaine Morgan; *Our Mutual Friend*, Charles Dickens/ Julia Jones & Donald Churchill; *North and South*, Mrs.Gaskell/ David Turner.



*Poldark*: Robin Ellis and Angharad Rees



*How Green Was My Valley*



*When The Boat Comes In*: John Nightingale, Michele Newell, Susan Jameson and James Bolam



*Angels*: (front) Julie Dawn Cole, Karan David, Fiona Fullerton; (back) Clare Clifford, Angela Bruce, Erin Geraghty

## Series

### BBC-1

*Dixon of Dock Green*, Gerald Kelsey, Tony Williamson, Derek Ingre, Paul Ableman, N.J.Crisp; *Survivors*, Terry Nation, Jack Ronder, Clive Exton; *Sutherland's Law*, Lindsay Galloway, Jack Gerson, Robert Banks Stewart, Tom Wright; *Ben Hall*, Ted Roberts, Frank Nesbitt, Allan Prior, Eleanor Whitcombe, Tony Morphett, Jesse Laskey, Pat Silver, Lindsay Galloway, Ray Johnson; *Oil Strike North*, Ken Hughes, David Pursall, Jack Seddon, David Ambrose, Mervyn Haisman, Wilfred Greatorex, N.J.Crisp, Richard Susskind; *Softly, Softly: Task Force*, Elwyn Jones, Alan Plater, Tony Hoare, Arnold Yarrow, Allan Prior, Robert Barr, Keith Dewhurst; *Quiller*, Michael J. Bird, Adam Hall, Brian Clemens, Roger Parkes, David Weir, Moris Farhi, Anthony Masters, Ivan Graham, Nick McCarty, Anthony Read; *Warship*, Ian Mackintosh, Michael J. Bird, Ben Bassett, Gidley Wheeler, Jeremy Burnham, Arnold Yarrow, Derek Ingre; *When The Boat Comes In*, James Mitchell, Tom Hadaway, Alex Glasgow, Sid Chaplin.

### BBC-2

#### *Ten From The Twenties*

*Mr. Oddy*, Hugh Walpole/William Corlett; *An Adventure In Bed*, Stacy Aumonier/Michael Robson; *Mother Love*, J.D.Beresford/Robert Muller; *The Orsini Emeralds*, G.B.Stern/William Corlett; *Fannie and Annie*, D.H.Lawrence/Jack Pulman; *Two or Three Graces*, Aldous Huxley/Peter Wildeblood; *Aunt Tatty*, Elisabeth Bowen/Fay Weldon; *The Anarchist*, Eden Phillpotts/Leslie Sands; *Her Wedding Morn*, Sheila Kay-Smith/Robert Muller; *The Fifty Pound Note*, A.E.Coppard/Robert Muller.



*Supermind*: finalists with presenter Magnus Magnusson (centre) and winner Nancy Wilkinson (left)



*The Grand National*



*Pro-Celebrity Golf*: Tom Weiskopf, Bing Crosby, Peter Alliss, Val Doonican, Peter Oosterhuis



*The Badminton Horse Trials*: Princess Anne

## Outside broadcasts

### Sport BBC-1

*Winter Olympics*: twelve days' coverage of the Innsbruck Olympics. Three programmes a day, including coverage of John Curry's advance towards the Gold Medal for Ice Skating.

*Grandstand*: a programme which reached its 1,000th transmission and became the longest-serving weekly sports programme in world television. Notable 'live' highlights in the year included L'Escargot's triumph in the Grand National; West Ham beating Fulham in the all-London Cup Final; England beating Scotland in the Home Internationals Soccer series; Wales as masters of Rugby Union; Arthur Ashe, the 1975 Wimbledon Champion and the West Indies becoming the first winners of the new one-day World Cricket Championship.

*Sportsnight*: including an edition watched by 18½ million when Ali fought Frazier for the world heavyweight championship. Many sports, from greyhounds to gymnastics, backed up the regular midweek contents of European and Cup soccer, boxing and Rugby Union.

*Match of the Day*: featuring every First Division soccer club as well as the Cup-tie matches of Manchester United, Derby County, Southampton and Crystal Palace.

*Sportstown*: a new weekly series featuring lesser-known sports.

*Cricket*: as well as the World Cup one-day knock-out contest, there were the Test series against Australia and the regular Benson & Hedges and Gillette Cup competitions.

*Golf*: the Open from Gleneagles plus the major trinity of the Piccadilly, the Penfold and the Double Diamond tournaments.

*Athletics*: the Europa Cup Final and semi-finals, the IAC-Coca Cola tournament, the AAA Championships and the visit of the USSR national squads.

*Racing*: Ascot, Aintree, Glorious Goodwood and the Cheltenham National Hunt Festival.

*Equestrian*: indoor action from the Royal International and Horse of the Year Show (Wembley) and Olympia, plus the four Hickstead events and Cross-country from Badminton and Burghley.

*Gymnastics*: featured the first-ever World Championships from Wembley Empire Pool and a special exhibition visit of the world ranking Russians.

*Boxing*: all the world boxing bouts of Muhammad Ali, plus the world title contests of Britons John H. Stracey and John Conteh.

*Tennis*: the Wimbledon fortnight and the Bournemouth and Nottingham Championships.

*Rowing*: the World Championships from Nottingham.

*Swimming*: including the Europa Cup and National Championships.





Captain Mark Phillips takes a tumble at *The Badminton Horse Trials*

## BBC-2

*Sunday Cricket*: John Player competition.

*Rugby Special*: from Wales' winning the Grand Slam to Highland meeting Selkirk in the Scottish Second Division.

*Rugby League*: Floodlit Trophy series.

*Pro-Celebrity Golf*: a second series of golf matches between top professional golfers and celebrated international stars of stage and screen.

## Entertainments

### BBC-1

*Sporting Superstars*; *The Miss World* and *Miss UK* beauty competitions; Christmas, Easter and children's circuses; *The Other Broadway*: Disco series: Ice Gala; *Holiday on Ice*; *Dolphin Safari*; *Mastermind*; *The Balloon Game*; *Royal Appointment* – when Prince Charles was honoured by the Water Rats; *Dame Vera Lynn Lunch*; *Harlem Globetrotters*

### BBC-2

*Colossus* – a film about underwater treasure recovery; *One Man and His Dog* – a television sheepdog competition; *The Fishing Race*; *Best in the Band*; *A Visit to the Bolshoi*; *Messiah From Scratch*; *Sounds of Christmas with the Salvation Army*; *Sing Country*; *Queens of Harmony*; *Military Musical Pageant*; *Spartakiade*; *Cleo Laine's Spring Collection*; *Cleo and Johnnie in Company*.

## Events programmes

The Queen in Japan; Festival of Remembrance;

The Cenotaph Service; Funeral of Cardinal Heenan; Christmas Morning Service; The Lord Mayor's Show; Fireworks Festival at Windsor; Battle of Britain; 500th Anniversary of St. George's Chapel; North Sea Oil; The Boat Show; Trooping the Colour; Chelsea Flower Show; London Summer.





*John Craven's Newsround*



*Play School*: Chloe Ashcroft and Fred Harris

*Rocky O'Rourke*: Michael Mills

## Children's programmes

### BBC-1

#### *Regular series*

*Jackanory*: a daily (Monday to Friday) story-telling programme for younger children; *Blue Peter*: a twice-weekly information programme for five – 12 year olds; *Vision On*: visual entertainment with ideas for making and painting; *Animal Magic*: a magazine about animals; *John Craven's Newsround*: a news bulletin made in co-operation with Television News and transmitted from Monday to Thursday; *The Record Breakers*: an informative light-entertainment programme about various kinds of record-breaking events; *Crackerjack*: light entertainment series; *Newsround extra*: an investigative current affairs film series; *Roy Castle Beats Time*: a series about music and musicians; *We Are The Champions*: an inter-schools sports competition; *Brainchild*: general knowledge quiz; *Country Search*: a series about people and activities in the countryside; *Why Don't You . . .*: children present their own ideas; *Screen Test*: a film quiz; *Young Film Makers*: competition for makers of drama, documentary and animated films.

#### *Documentaries*

*Blue Peter Special Assignments*: films about famous towns and islands; *If You Were Me*: film series featuring exchange visits of children from Plymouth/Puerto Rico; Swansea/Quebec City; Bath/Salt Lake City; Boston, Lincs/Jalapa, Mexico; *Z-Shed*: the first children's phone-in programme in which children talked about their problems with Noel Edmonds and a group of experts; *Go With Noakes*: an outdoor film series featuring John Noakes of *Blue Peter* going solo for the first time; *Baffin Island*: two films about a school expedition; *Fabulous Animals*:





*Kizzy*: Vanessa Furst

a search by David Attenborough for the truth behind the tales of monsters and strange creatures told by early travellers; *It's Not All Bombs*: a film about the lives of some children in Belfast; *Search Report*: on the London Schools Symphony Orchestra, gypsies, diving for treasure on the sea floor off the Scilly Islands.

#### Drama serials

*Striker*: a three-part serial about a boy's football team, by Kenneth Cope; *Circus*: an adventure serial in six parts by Pip and Jane Baker; *Rocky O'Rourke*: a four-part story set in Liverpool by Sylvia Sherry, dramatised by Alan England; *Hill Of The Red Fox*: an adventure serial made on location in Scotland by Scot Finch, adapted by Cliff Hanley; *Jumbo Spencer*: a comedy series by Helen Cresswell; *Kizzy*: a six-part serial about a gypsy girl by Rumer Godden.

#### Single plays

*The King's Thief*, Alan England; *The Sleeping Princess*, Kay McManus; *Peter and The Princess*, John Challen; *The Magic Gorilla*, Rex Tucker; *The King Of Argos*, John Tully; *The Day I Shot My Dad*, John Branfield; *Friend or Foe*, John Tully; *I Own The Race Course*, Patricia Wrightson, dramatised by John Brason; *My Father Sun-Sun Johnson*, C. Everard Palmer, dramatised by Veronica Cecil; *That's My Name Don't Wear It Out*, John Markham; *Little Pig*, Sylvia Sherry, dramatised by Joy Harrington; *Christmas Cherries*, Veronica Cecil.

#### Purchased Films

*Kim*: a British series about a boy detective; *Three Nuts for Cinderella*: a Czech feature film; *The Shining Princess*: a Japanese puppet film; *Golden Hair*: a Czech musical film; *The Snow Queen*: a Russian cartoon film; *Salty*: American series about a boy and his seal; *Babar The Elephant*: two American films narrated by Peter Ustinov; American cartoons: *Goober and The Ghost Chasers*; *Devlin*; *Star Trek*; *Charlie Brown*; *Felix The Cat*; *These Are The Days*; *Inch High Private High*; *Champion For The King*, French costume adventure film serial; *Keepers of Wild Life*: Canadian Natural history film; *Circus of Los Muchachos*: Spanish documentary; *Paddle to The Sea*: Canadian film documentary; *Nikko, Boy of Greece*: French documentary; *Yao*: French serial about an African boy who travels from Senegal to North Africa.

#### Programmes for young children

*Paddington Bear*: five-minute puppet series based on stories by Michael Bond; *Ivor The Engine*: animation series by Oliver Postgate; *The Mister Men*: five-minute cartoon series by Roger Hargreaves; *Bod*: a studio/film presentation.

#### Regular series

*Magic Roundabout*: puppet series from France; *The Wombles*: puppet series; *Barbapapa*: five -minute cartoon series; *Captain Pugwash*: cut-out animation series; *Ragtime*: a studio presentation with puppets and mime; *Bagpuss*: a puppet series by Oliver Postgate.

#### BBC-2

*Play School*: a daily programme for children under five (Repeats on BBC-1); *Play Away*: a Saturday afternoon entertainment; *Great Big Groovy Horse*: a musical based on the legend of the Trojan Horse.

## Community programmes

There were 30 *Open Door* programmes between 1st April '75 and 31st March '76 – bringing the series total up to 97 transmitted since the service started. These included: two programmes made by the UK Asian Standing Conference; *The Hill of Harmony* made by the Corrymeela Community; *Open Door Forum* giving a voice to unheard sections of the community; the *Open Door* autumn series which included a programme by the Society for Conflict Research; and another by The National Council for Civil Liberties; *Take Five Girls* the first television programme to be written, acted and directed by 16-year-olds from a Comprehensive School. The girls, from Edgebarrow School at Crowthorne in Berkshire, received a considerable response to their lively transmission and were subsequently invited to appear in five BBC Current Affairs discussions about woman's situation in society in 1976. *Women – Which Way Now?*; *Tribunal* was an *Open Door* made by James Moran and his workmates from the floor of workshops at an international harvester factory in Bradford.





*Top of the Pops*: Mud



*The Musical Time Machine*: Vince Hill



Shirley Bassey



*Wodehouse Playhouse*: John Alderton and Pauline Collins

## Light Entertainment

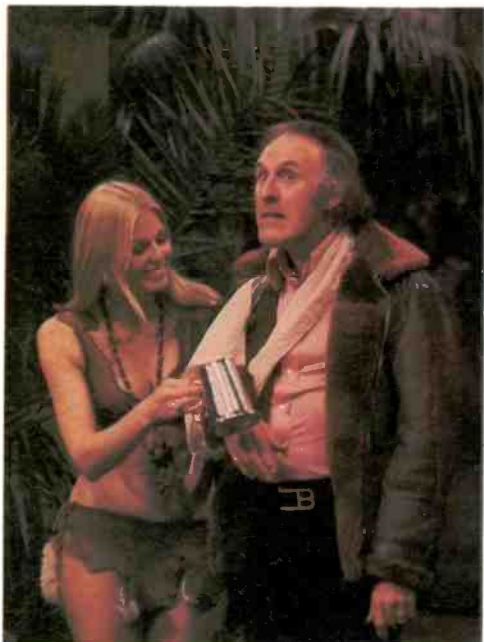


*It's Cliff – and Friends*

*Last of the Summer Wine; Are You Being Served?; The Good Life; Wodehouse Playhouse; The Melting Pot; I didn't Know You Cared; The Growing Pains of P.C. Penrose; Dad's Army; The Liver Birds; Porridge; Sykes; Till Death Us Do Part; The Goodies; Some Mothers Do 'Ave 'Em; Fawlty Towers; The Punch Review; Q6; The Picnic; Out of the Trees; Just a Nimmo; Open All Hours; Oneupmanship; Top of the Pops; Look-Mike Yarwood!; Dick Emery; Disney Time; The Black and White Minstrel Show; Jim'll Fix It; It's Cliff and Friends; Seaside Special; The Dick Emery Show; Parkinson; The Generation Game; Ken Dodd's World of Laughter; Basil Brush; Bassey Christmas Special; Christmas Generation Game; Ronnie Corbett (The Saturday Special) (All this and Ronnie Corbett Too...); The Black and White Minstrel Christmas Show; Crackerjack; Morecambe and Wise; Cilla; A Song for Europe; The Two Ronnies; Dave Allen At Large; Mux Bygraves (I wanna tell you a story); Shirley Bassey Special; In Concert; Dave Allen; Keith Michell Special; Aznavour Special; Glen Campbell; Donovan Special; Three Degrees Special; Barry White Special; Vera Lynn; Twigg; The Musical Time Machine; Perry Como Special; The Barber Comes to Town; Battle of the Sexes; Nana Mouskouri; Oscar Peterson's Piano Party; Kenneth Williams Special; John Denver Show; Mike Reid Special; Freddie Starr Special; Bob Hope Anniversary Show; The Barry Humphries Special.*



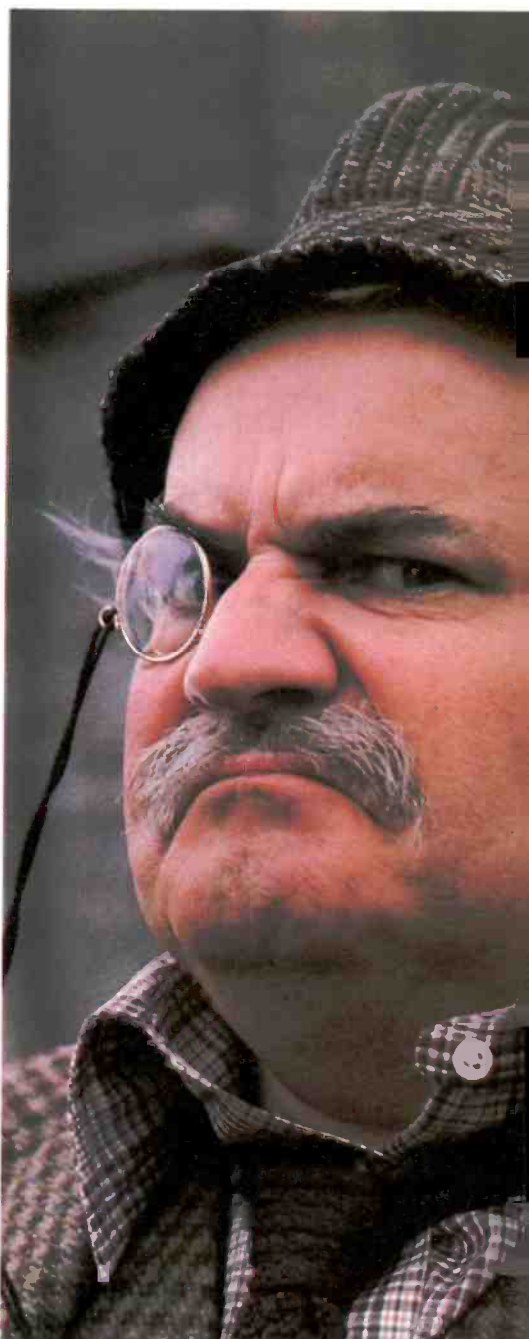
*The Good Life: Richard Briers, Felicity Kendal, Paul Eddington and Penelope Keith*



*Bruce Forsyth and The Generation Game: with Anthea Redfern*



*Nana Mouskouri*



*The Picnic: Ronnie Barker*





*Q6: Spike Milligan*



*Dad's Army*



*Fawlty Towers: Connie Booth and John Cleese*



*The Liver Birds*: Nerys Hughes and Elizabeth Estensen

*Eurovision Song Contest*: the winners – 'Brotherhood of Man'



*I Didn't Know You Cared*



## Presentation programmes

### Programmes in series

#### BBC-1

*Film '75 and '76*: Barry Norman's weekly review of films, seen in London and the South East until March '76 when it was networked; *Going Places*: a new series for London and the South East; Barry Norman with features and information about events, exhibitions and entertainment; *Storyteller*: seven short stories by established authors, told by Donal Donnelly, John Hurt, Ronald Fraser, Sheila Hancock, George Cole, Frank Windsor and Robert Powell.

#### BBC-2

*Rutland Weekend Television*: six comedy programmes from 'Britain's tiniest television station', with words by Eric Idle and music by Neil Innes; *Don't Quote Me*: six programmes in which journalists from the Press faced the people they wrote about, introduced by Bryan Magee; *The Book Programme*: A weekly series about writers and readers, hardbacks and paperbacks, introduced by Robert Robinson; *Cornish Shipwreck*: seven stories of ships wrecked on one of the most notorious coastlines in Britain; *The Old Grey Whistle Test*: contemporary rock music introduced by Bob Harris both in a magazine format and *In Concert*; with local talent from the Regions and a live Christmas Eve Concert from the Hammersmith Odeon featuring Queen; *Film Night*: a weekly look at the film world; *Family Fare*: Delia Smith cooked seasonal dishes and visited places such as Smithfield, Billingsgate and an asparagus farm; *Closedown*: an illustrated nightly poem, read by artists such as Cyril Cusack, Jill Balcon, Robert Hardy, Margaret Tyzack, Sir John Gielgud and Paul Scofield.

### Some individual programmes

#### BBC-1

*Muhammad Ali: Most Boxers Can't Even Talk*: a unique glimpse of Ali showing the World Champion at home; *Telly Savalas: Who Loves Ya, Baby?*: on location with Kojak, in rehearsal with his Las Vegas cabaret act and at leisure; *Alison Uttley and Little Grey Rabbit*: a film about the 91-year old children's author; *Films of the Year*: Barry Norman's personal selection of the best films of 1975.

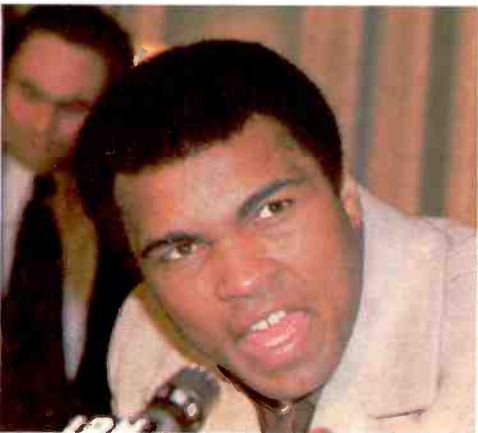
#### BBC-2

*Goodnight and Good Luck*: a 50-minute documentary about the life of the American broadcaster Edward R. Murrow, narrated by Frank Gillard; *Richard Dimbleby - A Broadcasting Life*: a 50-minute documentary for the 10th anniversary of the death of the famous broadcaster; *The York Collection*: a look round the new National Railway Museum.

*Telly Savalas: Who Loves Ya, Baby?*

*Rutland Weekend Television*

*Muhammad Ali: Most Boxers Can't Even Talk*





## Network Radio

### The Reith Lectures 1975

*America and the World Experience* by Dr. Daniel J. Boorstin, Librarian of Congress.

## Documentaries & talks Radio 4

### Regular series

*Analysis*: a weekly 45 minute documentary programme examining the major national and international issues in depth; *Kaleidoscope*: a nightly half-hour review of books, films, plays, broadcasting, music and exhibitions; *Science Now*: a weekly half-hour programme on significant scientific developments.

### Occasional series

*This Europe Now*: examining various environmental problems in Europe; *The Brave*: six programmes portraying individual survival and heroism.

### Individual programmes

*Sunrise and Sunset*: a 60-minute feature marking the 200th anniversary of the birth of J.M.W. Turner; *I Loathe Being Called George*: a documentary based on G.B. Shaw's correspondence with the BBC; *Who Cares About Children*: an investigation of the social and legal issues concerning children; *I Asimov*: a radio portrait of the science fiction writer Isaac Asimov; *Danger, Hazardous Substances*: an investigation into the dangers arising from the transport of corrosive chemicals; *Yanks and Limeys*: eight documentaries by Ian McIntyre to mark the bicentenary of the American revolution; *Wellington*: three feature programmes based on Lady Longford's biography of the Iron Duke; *More Plain Tales from The Raj*: based on recordings of those who lived and served in British India.

Sam Costa celebrates 40 years of broadcasting



Professor Daniel J. Boorstin, 1975 Reith Lecturer

## Radio 3

### Regular series

*Critics' Forum*: four critics meet weekly to discuss a book, a film, a radio or television broadcast, an exhibition and a play; *Scientifically Speaking*: John Maddox presents a fortnightly programme offering an insight into substantial developments in the natural sciences through conversations with research scientists; *Personal View*: a fortnightly talk arising from the events of preceding two weeks, broadcast live by a distinguished speaker; *Poetry Now*: new poetry broadcast by the poets themselves; *Words*: a weekly talk in which writers, poets and academics reflect on the way we use English language.

### Individual programmes

*Dr. Leavis and the Drift of Civilisation*: a documentary assessment by Philip French; *Isaac Singer*: a critical assessment by Paul Bailey; *Socialism and Reality*: Ian McIntyre's documentary on some of the political and cultural preoccupations of Hungarians in 1976; *New Dimensions of English Law*: a series of four discussions with Lord Justice Scarman; *How Cabinet Government Works*: a discussion between Edward Heath, MP and Lord Trend, Secretary of the Cabinet 1963-1973; *The Mediocrity of Women?*: an analysis of women's role and achievements in science; *Jane Austen – Charlotte Brontë*: an imaginary conversation written by Patricia Beer; *Michelangelo – As a Painter*: talk by Lord Clark.



*Down Your Way:* Brian Johnston with postmistress Miss Peggy Butler

*The Evening is Calm* with Dame Sybil Thorndyke and Malcolm Hayes.





## Current affairs & magazine programmes

*Today, The World at One, PM Reports, News Desk, The World Tonight, The Financial World Tonight:* from Monday to Friday, these programmes on Radio 4 give the news and comment of the day from home and abroad. At the weekend, *Today* and *PM Reports* on Saturday, *The World This Weekend* on Sunday, take a world-wide look at the news.

*Newsbeat:* a twice-daily news and current affairs programme, on Radio 1. Aimed primarily at listeners between 15 and 25.

*Start the Week:* Richard Baker presents a mixture of argument, humour and music.

*Stop the Week:* a programme of entertainment and conversation, presented by Robert Robinson.

*You and Yours* and *Checkpoint:* Radio 4's consumer programmes gave information and advice about inflation and unemployment. The weekly *Shopping Basket* price guide was expanded, and *You and Yours* began a weekly feature *The World of Work* to advise about employment and retraining, with news about categories of unfilled jobs in different parts of the country.

*Woman's Hour:* a number of special items and programmes were broadcast about International Women's Year, including a programme from the UN conference in Mexico. A new Saturday edition was launched, called *Weekend*, intended to be of interest to men as well as women, and especially to young couples.

*Tuesday Call* and *It's Your Line:* two telephone programmes which enable listeners to put questions to authoritative speakers. *Tuesday Call* concentrates on information and advice. *It's Your Line* gives people the opportunity to question public figures who hold important executive and political positions. During 1975, several editions of *It's Your Line* were devoted to the EEC with speakers arguing different sides of the Referendum issue.

*From the Grass Roots:* George Scott presents reaction from outside Westminster about current political issues.

*Voice of the People:* listeners telephone George Scott.

William Hardecastle, who died in November 1975, with his editor Andrew Boyle in *The World at One*



*You and Yours:* Molly Price-Owen and John Turtle

*If You Think You've Got Problems:* people with personal difficulties discuss them with a panel of expert counsellors. *Mr and Mrs Parkinson:* a series of informal conversations in which Mary and Michael Parkinson talk to couples who are in the public eye.

*Finger on the Pulse:* a new medical series, begun in March, giving a better understanding of the medical staff's approach to their work.

*In Touch:* for the partially-sighted, expanded its service this year by publishing quarterly bulletins of information referred to in the programme. The bulletins are available in print, braille, and on cassette recordings.

*Parents and Children:* a series about matters of interest and concern to parents.

*From Our Own Correspondent* and *In Britain Now:* BBC correspondents report on the people and politics of the country in which they are based.

*The Week in Westminster:* the Parliamentary week is examined through the eyes of back-bench Members of both Houses under the chairmanship of a political correspondent.

*Talking Politics:* broadcast when Parliament is in recess, the programme provides scope for treatment of longer-term political issues and reflective conversations with leading political personalities.

### EEC Referendum programmes

*Referendum Call:* in the run-up to voting there were 10 live 55-minute telephone programmes in which leading advocates from the two sides of the argument on Britain's membership of the EEC answered listeners' calls on all aspects of the campaign.

*Europe - Year of Decision:* three programmes which examined the political and economic cases for and against EEC membership and the alternatives to remaining inside the Community.

*The Great Debate:* a Radio 3 series on aspects of Britain's future relationship with the EEC in which prominent political thinkers and practitioners debated.

*Referendum results programmes:* seven hours of live coverage of the Referendum Results on Radio 4, followed by interviews with leading world statesmen.

The BBC Singers with conductor John Poole

## Music

### Premières & commissions

Thirty-eight works by British composers were heard for the first time during the year, 12 of them commissioned by the BBC – three by BBC Wales and one by BBC Scotland. In addition, six commissions, not yet performed, were offered by BBC North to mark the 21st anniversary of the BBC Northern Singers. Three BBC commissions were premiered at the 1975 Proms – Arnold Cooke's Cello Concerto, Edward Cowie's *Leviathan* and David Bedford's *Twelve Hours of Sunset*. Sir Lennox Berkeley's *The Hill of Graces*, performed in October, was a commission for the BBC Singers to mark the 50th anniversary of their first unaccompanied recital (19 October 1925). Barry Guy was commissioned for a work to be premiered by the London Sinfonietta in Munich as part of a British Music Week there in November 1975. *Rituel: in memoriam Bruno Maderna* by Pierre Boulez and *Utmost* by the young Swedish composer Sven-David Sandström were BBC commissions for public concerts by

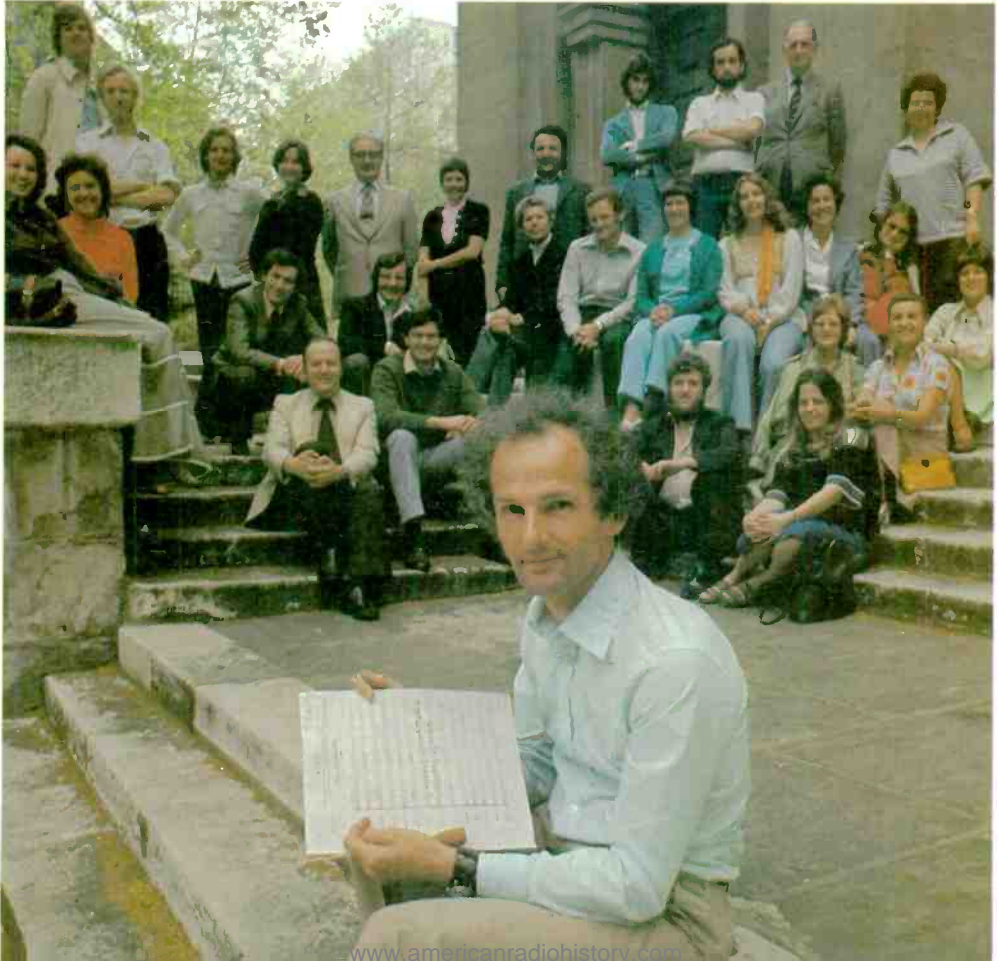
the BBC Symphony Orchestra at the Royal Festival Hall and the Round House respectively. Another Festival Hall concert, in March 1976, included the première of Jonathan Harvey's *Inner Light III*, for orchestra and quadrasonic tape. *Wildfire*, by Paul Patterson, another work for orchestra and tape, was a commission for one of the Saturday morning Robert Mayer concerts at the Royal Festival Hall.

### First broadcasts

A further 148 works, just over half of them British; they included Ligeti's *San Francisco Polyphony*, Elliott Carter's *Third String Quartet*, Messiaen's *Des Canyons aux Étoiles*, Kurt Weill's *Recordare*, Berio's *Points on the curve to find*, Britten's *Paul Bunyan*, two symphonies by Havergal Brian, Justin Connolly's *Viola Concerto*, Anthony Payne's *Concerto for Orchestra*, Tim Souster's *World Music* and Roger Smalley's *Accord*.

### Festivals

Performances from more than 30 British festivals were reflected on Radio 3, including Aldeburgh, Bath, Brighton,



Camden, Cheltenham, Chichester, Edinburgh, the English Bach Festival, Harrogate, King's Lynn, Llandaff, Salisbury and the Three Choirs. There was music from Salzburg, Vienna, the Prague Spring Festival, Helsinki, Schwetzingen, Berlin, Lucerne and other festivals abroad.

### Series and events

The weekly live chamber music concerts in London from St. John's, Smith Square, included programmes by 13 different string quartets during the season, among many others, and in conjunction with *Music from Pebble Mill* in Birmingham the two series presented all the major chamber music of Brahms. Among the solo artists at St. John's were Tamás Vásáry, Ida Haendel, Rudolf Firkušny, Pierre Fournier and Joaquín Achúcarro; Peter Pears and Julian Bream gave a recital to mark the 350th anniversary of John Dowland's death.

Another series of live lunchtime recitals continued to feature younger artists from the Concert Hall in Broadcasting House, London. Regular concerts were given by the BBC house orchestras throughout the British Isles. There were series of programmes devoted to Palestrina, Donald Francis Tovey, Byrd's *Gradualia*, the music of Priaulx Rainier and Alan Bush, the repertory of piano duets, Smetana's *Ma Vlast* in conjunction with the Martinu Symphonies, *Music of Tchaikovsky's Russia*, Alexander von Zemlinsky, Cavalli and Beethoven's *Op. 130 String Quartet*. Special events on Radio 3 included a *Welsh Evening* and a *Hungarian Evening*.

### Opera

Opera broadcasts reflected the work of all the major British opera companies and many smaller ones. There were studio productions of Lully's *Acis et Galatée*, Handel's *Ariodante* and *Acis, Galatea e Polifemo*, Verdi's *Simon Boccanegra* in the original version, Britten's *Paul Bunyan*, double-bills of the *Didone* of Cavalli with Purcell's *Dido and Aeneas* and Mendelssohn's *Son and Stranger* with Hindemith's *The Long Christmas Dinner*. Another studio production in which the BBC collaborated was a double-bill of *Don Procopio* and *Dr. Miracle*, undertaken by Radio France on behalf of the European Broadcasting Union to mark the centenary of Bizet's death.

### Promenade Concerts

There were 57 Promenade Concerts in the 1975 season, during which all the BBC's symphony orchestras appeared, as well as the BBC Concert Orchestra. Concerts were held at the Round House in Chalk Farm, St. Augustine's Kilburn and Westminster Cathedral as well as at the Royal Albert Hall. The Cleveland Orchestra with Lorin Maazel and the New York Philharmonic Orchestra with Pierre Boulez were among the many visitors. Pierre Boulez gave his last concert as Chief Conductor of the BBC Symphony Orchestra, though his association with it continues as Chief Guest Conductor. More than 30 living composers were represented in the programmes, over half of them British. Items from three concerts were broadcast live on BBC Television and items from six others tele-recorded for later transmission. Informal pre-Prom talks were given at the Royal College of Art by conductors and composers on 16 occasions.

### Other public concerts

During their Winter Season the BBC Symphony Orchestra gave 14 concerts at the Royal Festival Hall, including two for the Royal Philharmonic Society, and four of 20th century music at the Round House. In May the Orchestra toured Japan and at the end of October visited Brussels and Grenoble. The BBC Northern Symphony Orchestra appeared at the Free Trade Hall in Manchester in a continuing series of *Master Concerts*, and the BBC Scottish gave regular evening and mid-day concerts at the City Hall in Glasgow. The BBC Singers in London were presented in six early evening recitals at St. John's, Smith Square.

### Robert Mayer concerts

Having taken over the management of the concerts from Sir Robert Mayer in 1974, the BBC presented the 53rd season at the Royal Festival Hall. There were six concerts on Saturday mornings, designed for children between the ages of eight and 12. The repertoire ranged from medieval music to a commissioned work for electronic sounds and orchestra.

## Gramophone record programmes

### Complete operas

*Les enfants et les sortilèges* Ravel; *Hippolyte et Aricie* Rameau; *A Village Romeo and Juliet* Delius; *Euridice* Peri; *Anna Bolena* Donizetti; *Lulu* Berg.

### Historic performances

Liszt, Piano Concerto No. 2 (Emil Sauer, Weingartner); Mozart, Symphony No. 40, in G minor (Koussevitsky); Haydn, Quartet in C Op. 33, No. 3 (Roth Quartet); Beethoven, quartet in B flat Op. 130 (Busch Quartet).

### Other works

Shostakovich, Symphonies (complete); Holst, Choral Symphony; Maurice Emmanuel, Symphony No. 2; Elgar, *The Starlight Express*; Couperin, Complete harpsichord music; Franz Schmidt, Variations on a Hussar's Song; Berkeley, Partita for orchestra Op. 66; Cherubini, Requiem in D minor; Weill, Symphony No. 2; Alwyn, Symphony No. 5.

### Series

*Music Weekly*; *Record Review*; *Man of Action*; *Stereo Release*; *Organ Gallery*; *Desert Island Discs*; *These You Have Loved*; *This Week's Composer*; *Overture and Morning Concert*; *The Young Idea*; *Pied Piper*; *The Long-Playing Era*; *Jazz Today*; *Bach Cantatas*; *Jascha Heifetz*; *Schnabel's Beethoven*.

### Single programmes

In the year of Guy Fawkes; French Operetta; Piano Man; Earl Hines; Artistry in Rhythm; Stan Kenton.



## Drama

### Radio 4

#### The Monday Play

*Caesar and Cleopatra*, George Bernard Shaw; *Valmouth*, Ronald Firbank; *The Deep Blue Sea*, Terence Rattigan; *The Doctor's Wife*, Fay Weldon; *Events at the Salamander Hotel*, Don Haworth; *Ivanov*, Anton Chekhov, translated by A. Nicolaëff; *Viviette*, Thomas Hardy, adapted by Frederick Bradnum; *Spring and Port Wine*, Bill Naughton; *An Enemy of the People*, Henrik Ibsen, translated by Michael Meyer; *The Dark is Light Enough*, Christopher Fry; *Cause Célèbre*, Terence Rattigan; *The Wings of the Dove*, Henry James, adapted by Denis Constanduros; *The Man Who Was Thursday*, G.K. Chesterton; *Badger by Owl Light*, Eddie Boyd; *The American*, Henry James, adapted by Geoffrey Bridson; *In the Cage*, Henry James, adapted by Geoffrey Bridson; *The True Lance*, Ian Rodger; *Under Western Eyes*, Joseph Conrad, adapted by Eric Ewens; *The Misanthrope*, Molière, adapted by Tony Harrison.

#### A century of modern theatre

*Abraham Lincoln*, John Drinkwater; *The Mask and the Face*, Luigi Chiarelli; *The Vortex*, Noel Coward; *The Insect Play*, Kapek; *Outward Bound*, Sutton Vane; *Juno and the Paycock*, Sean O'Casey.

*Private Lives* (Saturday night theatre) with Paul Scofield and Patricia Routledge



### Saturday night theatre

*Sword of Vengeance*, Fritz Hochwalder, translated by Kitty Black; *The Shetland Wildcat*, Antony Kearey; *Blood Sport*, Dick Francis, adapted by Peter Hoar; *Violent Shore*, Ian Cullen; *Strictly in Confidence*, Malcolm Stewart; *No Fear or Favour*, Henry Cecil; *Look on this Picture*, Malcolm Stewart; *A Balance of Power*, Alan Melville; *The Baghdad Baggage*, William Fox; *The Fool on the Hill*, Michael Robson; *Witchwood*, John Buchan, adapted by John Keir Cross; *The Dark Windows of a Room*, William Keenan; *Marnie*, Winston Graham, adapted by John Kirkmorris; *The Road to Gretna Green*, Peter Hunt; *Deadweight*, John Kirkmorris; *The Secret Garden*, Frances Hodgson Burnett, adapted by John Richmond; *Obsession*, Boiteau and Nargeac, translated and adapted by Michael Voysey; *The Heroine*, Antonia Fraser; *The Angel of the Deep*, Ian Cullen; *Bonecrack*, Dick Francis, adapted by John Ashe; *On the Spot*, Edgar Wallace.

### West End winners

*The Chiltern Hundreds*, William Douglas-Home; *Alibi for a Judge*, Henry Cecil; *Abelard and Heloise*, Ronald Millar; *Private Lives*, Noel Coward.

### Serials

*Charterhouse of Parma*, Stendhal, translated and adapted by Barbara Bray; *Jamaica Inn*, Daphne du Maurier, adapted by Brian Gear; *Rape of the Fair Country*, Alexander Cordell; *Great Expectations*, Charles Dickens, adapted by Charles Lefeaux; *Pride and Prejudice*, Jane Austen, adapted by Denis Constanduros; *Evan Harrington*, George Meredith, adapted by Geoffrey Bridson; *Return of the Native*, Thomas Hardy, adapted by Desmond Hawkins.

### Afternoon theatre

*Reflections Before the Plunge*, Stanley Steel; *Ladybird*, *Ladybird*, John D. Vincent; *Long After Summer*, Robert Nathan, adapted by Michael Voysey; *The Testament*, John Cannon; *The Old Avro*, H.C. Courtney-Wells; *Russian Roulette*, Peter F. Ferguson; *Strangers Department*, Robert Garret; *If you want to find the Major*, Michael Hardwick; *Monsieur La Souris*, Simenon, adapted by Fred Partridge; *Ladders*, William Andrew; *Hard to be a Hero*, Michael Davies; *Joking Apart*, Ragan Butler; *Milk in the Coffee*, Sam Selvon; *Letters of Intent*, James Parkinson; *The Litmus Question*, Leonard Barnett; *Just a Few Home Truths*, Tracey Lloyd; *In Mombasa Once*, Michael Robson; *Daisy Miller*, Henry James, adapted by Mary Hope Allen; *The Death Watch*, Lester Powell; *Ruffian on the Stair*, Joe Orton; *Mrs. Penrose's Housekeeper*, Peter Fieldson; *Away from it All*, Ivor Wilson; *A Foot in the Door*, John Sadler; *Old Mali and the Boy*, D.R. Slerman, adapted by John Ashe; *Arms and the Man*, George Bernard Shaw; *Willie Banks and the Technological Revolution*, K. Allen Saddler; *Jacob's Ladder - Part One - The Twenties*, *Jacob's Ladder - Part Two - The Fifties*, *Jacob's Ladder - Part Three - The Seventies*, A.R. Rawlinson; *Everybody's Got a Quid*.

Wally K. Daly; *Carnival in Trinidad*. Terence Kelly; *Sandra*, John Whitewood; *Relatively Speaking*, Alan Ayckbourn; *The Lady from Tunis*, Sarah Maxwell; *The Clay Pigeon*, Eric B. Maddish; *The War Crime*, John B. Keane; *Flight 231*, Peter Berry; *Tu-Whit Tu-Whoo*, Peter Rankin; *The Body in the Park*, Robert Lord; *No Room for Sentiment*, James Fairfax.

### Dramatised features

*The Bellerophon* Charlotte and Denis Plimmer; *The Scandalous Death of Benito Mussolini*, John Tusa; *The Scandalous Death of Adolf Hitler*, John Tusa; *The Private Life of George III*, Nesta Pain. *The Noble Savage* (6 parts): *The African Continent*, Donald Thomas; *Australasia*, James McNeish; *The Disease of the Heart*, Michael Foss; *Fiji and the Islands*, Christopher Venning; *The Moon of Popping Trees*, John Merson; *New Guinea*, James McNeish.

*All the Queen's Men: The Just Steward*, Denis Constanduros, edited by N. Williams; *That Terrestrial Lucifer*, Alison Plowden; *Your Good and True Brother*, Denis Constanduros; *The Dancing Chancellor*, Theo Holme; *My Dear Frog*, John O'Hara; *The Shepherd Knight*, Dorothy Baker; *Her Majesty's Poor Captive*, Michael Foss; *Boy Jack*, Eric Ewens; *The World's Wide Wonder*, Robert Lacey; *The Powerful Pygmy*, Neville Williams; *Pathan Hostage*, Mary-Jean Hasler; *To the Shores of the Polar Sea*, David Wheeler.

## Radio 3

### Classics

*Minna Von Barnhelm*, Gotthold Lessing, translated by Kenneth J. Northcott; *Lulu*, Frank Wedekind, adapted by Peter Barnes; *John Bull's Other Island*, George Bernard Shaw; *John Gabriel Borkman*, Henrik Ibsen, translated by William Archer; *Mourning Becomes Electra*, Eugene O'Neill; *Electra*, Sophocles; *King Lear*, William Shakespeare; *Iphigenia in Aulis*, Euripides; *The London Cuckolds*, Edward Ravenscroft; *The Virgin Bride*, August Strindberg; *St. Joan*, George Bernard Shaw; *Misalliance*, George Bernard Shaw; *Hecuba*, Euripides; *Sons of Oedipus*, Euripides.

### Contemporary British plays

*Jump*, Ken Whitmore; *Taybridge*, Gerry Jones; *Conversations with a Cupboard Man*, Ian McEwan; *Ellen Cassidy*, Bill Morrison; *Zindal and Padstaff*, Brian Thompson; *Angle*, Rhys Adrian; *Stones*, Shirley Gee; *Round the Square*, Philip Hobsbaum; *The Narrow Road to the Deep North*, Edward Bond; *On a Day in Summer in a Garden*, Don Haworth; *Tripe*, Lexie Micallef; *Chapters in Crystal*, Fred Hooper; *Snake*, Gerry Jones; *Priest and Confessor*, Wally K. Daly; *Dance the Putrefact*, Peter Redgrove; *Monologue*, Harold Pinter; *Tie Up*, Lesley Johnson; *Bridges*, Christopher Whelan; *Margie*, Cherry Potter; *Mr. Luby's Fear of Heaven*, John Mortimer.

### Contemporary foreign plays

*Monkeys*, Jan Gudmundsson, translated by Ian Rodger; *Eight Ball*, Richard Wesley; *Night Bathers*, Leo Goldman; *The Conformer*, Frederick Dürrenmatt; *Spared*, Israel Horovitz; *The Old One-Two*, A.R. Gurney Jr.; *The Slaughter House*, Slavomir Mrozek; *My Name is Bird Mackai*, Anne Leaton; *The Wig*, Natalia Ginsburg; *Listening*, Edward Albee.

### The new Australian drama

*The Hard God*, Peter Kenna; *How Does Your Garden Grow*, James McNeil; *Flash Jim Vaux*, Ron Blair; *A Stretch of the Imagination*, Jack Hibberd; *The Chapel Perilous*, Dorothy Hewett; *The Front Room Boys*, Alexander Buzo.

### Features

*The Man Without Ideology*, J.P. Stern; *The Cookham Resurrection*, Peter Everett; *An East German Poet in England*, Gunter Kunert; *The Female Messiah*, James Roose-Evans; *The Fair Parricide*, Rayner Heppenstall; *Why I Did It?*, Peter Borenich.





## Outside broadcasts

Illustrating the range covered month by month

*April 1975:* Racing: The Grand National; *Fifty Years of Royal Broadcasts*; Rugby Union: Ireland v Scotland, England v Wales; *Treble Chance Quiz*.

*May:* Racing: The 2,000 Guineas; Rugby League Cup Final: Warrington v Widnes; Soccer: FA Cup Final: Fulham v West Ham; Memorial Service for Sir Arthur Bliss.

*June:* Cricket: Prudential World Cup; Lawn Tennis: All England Championships, Wimbledon; Trooping the Colour; Racing: The Derby and Royal Ascot.

*July:* Cricket: England v Australia; Apollo/Soyuz Space Mission; Motor Racing: British Grand Prix, Silverstone; Show Jumping: Royal International Horse Show; Racing: King George VI and Queen Elizabeth Stakes, Goodwood; State visit of the King of Sweden.

*August:* Athletics: AAA Championships; Motor Cycling: John Player British Grand Prix; Sailing: Admiral's Cup, Cowes; Rowing: World Championships, Nottingham; Swimming: ASA Championships, Coventry.

*September:* Cricket: Gillette Cup Final; *Forces Chance Quiz*; Racing: St. Leger; Lawn Tennis: Wightman Cup; Golf: Ryder Cup; Boxing: British and Commonwealth Heavyweight Championship: Johnson v Dunn.

*October:* Racing: Prix de L'Arc de Triomphe; Golf: Piccadilly World Matchplay Championship; *The Countryside in Autumn*; Show Jumping: *Horse of the Year Show*; Rugby League: England v New Zealand; Boxing: Frankham v Finnegan.

*November:* *Brain of Sport Quiz*; Lawn Tennis: Dewar Cup; Festival of Remembrance; The Lord Mayor's Banquet; State visit of the President of Tanzania; Motor Sport: Lombard RAC Rally; Funeral of Cardinal Heenan.

*December:* Cricket: Australia v West Indies; Boxing: World Welterweight Championship, Stracey v Napoles; Show Jumping: Olympia International; Festival of Nine Lessons and Carols; King's College, Cambridge; HM The Queen's Christmas Broadcast; Christmas Bells; Pick of the Sporting Year.

*January 1976:* Rugby Union: England v Australia; Soccer: FA Cup Fourth Round; *Treble Chance Quiz*; *The Countryside in Winter*; *Motoring and the Motorist*.

*February:* Winter Olympics, Innsbruck; Rugby Union: Wales v Scotland, France v Ireland; Racing: Welsh Grand National; opening of National Exhibition Centre, Birmingham.

*March:* Racing: Cheltenham Gold Cup; Soccer: FA Cup Sixth Round; Rowing: University Boat Race; Daily Mail Ideal Home Exhibition.

Wimbledon: Chris Evert, Women's Singles Champion

Weekend presenters Judith Chalmers and Norman Fozer

## Further Education

### Home & family

*Family Matters*; *Families in Crisis*; *The One-Parent Family*; *Alternatives*; *Coming up to Five*; *Learning to Read*; *In and Out of School*; *The Roof over Your Head*..

### Work & training

*Why Work?:* an investigation of the way people feel about their jobs and the satisfactions they derive from them; *Who Manages?:* an examination of the function and purpose of management and the nature of the manager's responsibilities and opportunities; *Organising the Organisation:* examining the main factors that need to be considered in establishing appropriate and effective patterns of organisation; *Going Solo:* practical advice and guidance for people who are thinking of setting up in business on their own (*book available*); *Teaching Languages:* information and comment on the application of modern language teaching methods for adult learners; *Teaching Adults to Read:* help and guidance for volunteers starting to teach an adult to read and write. Supported by the BBC Adult Literacy Handbook; *Teaching Politics:* the development of political and civic education in secondary schools and FE colleges (*book available*).

### Languages and communication

*Wegweiser:* a second level course on conversational German based on material recorded in Germany (*books, records or cassette tapes available*); *Ensemble:* a combined radio and television course for beginners in French, based on material recorded in France (*books, records or cassette tapes available*).

### The wider world

*The Police in Britain:* examining the role of the police service in contemporary Britain; *Village Prospects:* tracing the changing pattern of village life in Britain through the voices of people who live in different types of villages; *The Parliamentary Process:* a basic introduction to the British parliamentary system; *Speculations:* investigating selected areas of experience and ideas on the frontiers of knowledge; *East, West, Home's Best:* individuals from different groups within the immigrant community talk about their expectations and experiences of, and their reactions to, life in Britain; *African Music:* an illustrated series examining the origin and development of African music and its influence on Western music and musicians.

### Leisure and recreation

*Special Report:* a weekly feature on news, ideas and developments in the world of adult education and leisure-time opportunity; *Reading for Pleasure:* a fortnightly programme series in which a guest speaker talks about some of his or her favourite books and introduces readings from them; *Listen Here:* alternating with *Reading for Pleasure*, these programmes aim to stimulate the appreciation of different styles of music; *A Stranger Abroad:* two short series of special interest to holidaymakers reflecting the social, cultural and language characteristics of Holland and Israel.

## Light Entertainment

### Radio 4

#### Comedy: New series

*Oh, Get On With It!* Kenneth Williams, with Lance Percival and Miriam Margolyes; *Home To Roost*, Deryck Guyler, Mollie Sugden; *The Men From the Ministry*, Richard Murdoch, Deryck Guyler; *Dad's Army*, further television adaptations; *Frank Muir goes into the Arts*, with Alfred Marks.

#### Quiz contests

*Brain of Britain*, *Top Of The Form*.

#### Comedy quiz & panel games

*Just A Minute*; *I'm Sorry, I Haven't A Clue*; *Many A Slip*; *Does The Team Think?*; *Fair Deal*.

#### New series

*Quote . . . Unquote*, devised and chaired by Nigel Rees with guest panel; *What's It All About?* lateral thinking chaired by John Timpson.

#### Light drama

*Galbraith*, new serial written by Robert Barr, featuring Bernard Hepton; *Lord Peter Wimsey*, further special adaptations for radio with Ian Carmichael.

*Brain of Britain 1975*: Winifred Lawson



### Special presentations

Bank Holiday Spectaculars introduced by David Jacobs; Frank Muir on Boxing Day; *Eric and Ernie's Hall of Fame* (with Morecambe and Wise).

### General

*Week Ending*, devised and introduced by Charles Chilton.

### Radio 3

*The Half-Open University*, written by Andrew Marshall, John Mason and David Renwick.

### Radio 2

#### Topical: New series

*The News Huddlines*, Roy Hudd, Janet Brown and Chris Emmett.

**Half-hour series of scripted comedy**, Frankie Howard, Ken Dodd, Morecambe and Wise, Les Dawson, Mike Yarwood, Tony Brandon; *Hello Cheeky*, with Tim Brooke-Taylor, John Junkin, Barry Cryer.

#### New series

*The Family Brandon*, featuring Tony Brandon; *The Gag-Crackers' Ball*, with Charlie Chester, Ray Fell, Mike Burton, Freddie Davies, Mike Newman, Bill Pertwee; *Punch Line*, comedy/panel with Bernard Cribbins, Bob Monkhouse and Sheila Hancock.

#### Audience participation & panel shows

*Beat The Record*, *Three In A Row*, presented by Don Davis; *Pop Score*, with Pete Murray, Tony Blackburn, Terry Wogan; *The Impressionists*, Barry Took, Peter Goodwright and Roger Kitter; *The 78 Show*, Shaw Taylor with nostalgia 'pop'; *Free Spin*, phone-in game with Alan Freeman.

#### New series

*Games People Play*, Peter West chairing panel of sportsmen and entertainers; *Support Your Local*, Inter-area quiz based on Local Radio stations.

#### Specials

Summer Show – *Mike Yarwood in the Les Dawson Show*, jointly with British Forces Broadcasting Service; *Gag-Crackers Christmas Ball*, jointly with British Forces Broadcasting Service; *How The West Was Sung and The Great American Railroad*, series by Charles Chilton presented by George Hamilton IV; *Borge On . . .*, Victor Borge on composers, taken from his book 'My Favourite Intervals'; *The Julie Andrews Story*.

#### Programmes on films & film music

Including *Star Sound* and singles/series from the Film Unit.



Anne Nightingale's Request Show



Paul Burnett

## Light & popular music

### Radio 1

Noel Edmonds, Tony Blackburn, Johnnie Walker, David Hamilton, *It's DLT OK!* John Peel, *Junior Choice*, Rosko, *My Top 12*, Alan Freeman, Paul Gambaccini, *In Concert*, Paul Burnett, *Savile's Travels*, *The Double Top Ten Show*, *Speakeasy*, *The WIA 4WW Show*, *Insight*, *Top 20*, *Quiz: Kid*, *Sounds on Sunday*, *Sounds of Jazz*, *Radio 1 Road Show*, *All American Heroes*, *Face to Faith*, *Simon and Garfunkel*, *Rosko's Round Table*.

### Radio 2

*The Terry Wogan Show*, *Pete Murray's Open House*, *The Jimmy Young Show*, *The Sam Costa Show*, *Alan Dell's Big Band Sound*, *Humphrey Littleton's Best of*

*Jazz*, *Band Parade*, *Among Your Souvenirs*, *The American Showmen*, *All-Time Hit Parade*, *Command Performance*, *Country Club*, *Folkweave*, *Friday Night is Music Night*, *The Charlie Chester Show*, *Two's Best*, *Radio 2 Top Tunes*, *Saturday Night*, *David Jacobs' Melodies for You*, *Family Favourites*, *Hooray for Hollywood*, *Semprini Serenade*, *Your Hundred Best Tunes*.

## Programmes from BBC sound archives

### Radio 2

*Thanks for the Memory*: a weekly programme of music and archive recordings selected from listeners' requests and introduced by Hubert Gregg; *Be My Guest*: a weekly series, including Daphne du Maurier, Michael Parkinson, Victor Borge, Nana Mouskouri, Rolf Harris, Jimmy Chipperfield, Alvin Schockemore, Morecambe and Wise, Woody Herman, and Barbara Mullen.

### Radio 3

*Music Now*: a weekly series reflecting news and events in the world of music introduced by John Amis; *Dear Friend*: the letters of Peter Tchaikovsky read by David March; *Baroque Music*: a series featuring music and instruments of the baroque period; *Schlussus*: recordings of the celebrated baritone Heinrich Schlusnus introduced by Bruce Boyce.

### Radio 4

*Pick of the Week*: a weekly round-up of the best in radio and television selected by Margaret Howard; *The Year in Question*: a popular quiz based on archive recordings from one year; *Celebration*: five programmes celebrated The Waltz, The Joyful Songs of Greece, King's College Choir, The Trumpet and theme music from the films; *David Niven talks to Benny Green*, a half-hour conversation on Hollywood; *Patriotism Is Not Enough*: the story of Edith Cavell told by her biographer Rowland Ryder and three of the nurses who worked with her; *With Great Pleasure*: Marghanita Laski, James Cameron; *This Is A Star*, *Marlene Dietrich*, a close-up of her solo performance by those who worked with her; *The Wickedest Man In The World*, James Webb unravels the myth and reality of Aleister Crowley; *All Creatures Great and Small*: a day in the life of country vet and author James Herriot; *Richard Dimbleby*: two programmes on his life and work introduced by Jonathan Dimbleby; *The Twilight of Old Warsaw*: Olga Franklin recalled her visit to Warsaw in the summer of 1939; *Music of Vienna*: a selection of polkas, waltzes and marches presented by Vilem Tausky; *Collapse of Stout Party*: which looked at Victorian humour and the people who created it; *The Pearlies*: historic recordings of Pearly Kings and Queens telling who they are and how they began; *Songs Over The Land*: Robert Dougall selected birdsong, music and poetry to celebrate some of the wonders of nature; *Three Steps From The Throne*: the problems of royalty in exile; *The Wit and Wisdom of . . .*: Noel Coward, Sir Malcolm Sargent, Alistair Cooke, Dylan Thomas and Robert Morley.

## Local Radio

*Support Your Local*: a Radio 2 quiz between competing local stations, also broadcast on local radio; *Best of Health*: a community health programme on Radio Birmingham arranged and introduced by Bill Hall of the Regional Health Authority; *In So Many Words*: a look at the work of West Midland Poets on Radio Birmingham; *Seven Days*: the background to the major news events in Lancashire during the past week – broadcast on Radio Blackburn; *Phone Forum*: listeners' chance to comment on the day's news and programmes on Radio Blackburn; *Coastwise*: news, sport and information each break fast-time on Radio Brighton; *Strike*: Radio Brighton programme for local anglers; *Genesis*: local religious activity on Radio Bristol; *Bookbox*: news of local authors and publications on Radio Bristol; *Made in Cumbria*: the work of local industry on Radio Carlisle; *Something to Shout About*: Radio Carlisle's programme which gives local community action groups the

chance to speak out; *The Art of Arguing*: how to argue – on Radio Carlisle; *The Lie-In Show*: Sunday morning on Radio Cleveland; *Cleveland at One*: the local, national and international news scene on Radio Cleveland; *On the Warpath*: Radio Derby's travelling reporter, Mike Warr; *Swap Shop*: Radio Derby's telephone 'market'; *Family Prayers*: on Radio Humberside; *Young at Heart*: senior citizens in Radio Humberside; *The Story of the House*: on Radio Leicester; *Racing Results*: on Radio Leicester (and other stations, too); *Alison Lidell reads James Boswell*: on Radio London; *Honky Tonk*: 20 years of rock and roll on Radio London; *You Don't Have to be Jewish*: on Radio London; *Tomorrow's Politicians*: young party members discuss the future on Radio Manchester; *Counter Measures*: the Greater Manchester Council's Consumer Services Department helps listeners to Radio Manchester to know their rights; *Observatory*: the night skies in Kent on Radio Medway; *Men at the Top*: of major Kent businesses talk about themselves and their companies on Radio Medway;

Malcolm Jay's *Saturday Show* (Radio Birmingham)



*You Don't Have To Be Jewish* (Radio London)





*Talent Spotters*: the best of amateur talent on Radio Merseyside; *2002 – Tomorrow's Music*: previewed on Radio Merseyside; *Political Pop*: a history of political events in the popular music of the time on Radio Newcastle; *Hot Line*: for complaints and congratulations on Radio Newcastle; *Charity Shop*: help for local charities on Radio Nottingham; *Back a' Yard*: a series for the West Indian community on Radio Nottingham; *Life Line*: a late-night counselling phone-in on Radio Oxford; *Lark Rise to Candleford*: a local history read on Radio Oxford; *Yehudi and Hephzibah Menuhin in The Sunday Concert*: on Radio Sheffield; *The South Yorkshire Jazz Festival*: promoted and broadcast by Radio Sheffield; *Open Waters*: the programme for small boat sailors on Radio Solent; *Enterprise*: the local industrial scene on Radio Solent; *Pun My Word*: the radio crossword puzzle on Radio Stoke; *Read On*: the adult literacy series on Radio Stoke.

Graeme Aldous in the *On the Move* (Radio Cleveland) garden plot



Michael Freedland with Dr. Donald Coggan, the Archbishop of Canterbury and Dr. Immanuel Jakobovits, the Chief Rabbi



## Scotland Television

The following were among the events covered on television: *Miss Scotland 1975*: the General Assembly of the Church of Scotland; the Air Canada Silver Broom World Curling Championships, held in Perth; the 29th Edinburgh International Festival; the Royal Highland Show; the Edinburgh Military Tattoo.

### Religion

The General Assembly 1975: five reports were presented, together with three programmes marking the opening and closing of the Assembly, as well as the Church and Nation debate; *8th Day*: a series that took Scotland as its parish; *Stronghold*: a film describing the religious challenge which came to a sculptor; *All Change*: a parable of changing life in the Highlands; *Yahwego*: a programme for young people.

### Light entertainment

Moirá Anderson: with famous guest artists; *Something to Sing About*: a series of musical programmes, starring Anne Lorne Gillies and Peter Morrison, with Chic Murray; *For Auld Lang Syne*: to mark the end of the year; *Take Five*: a series featuring Danny Street, Marie Gordon Price, and school choirs from various districts around Glasgow; *There Was a Girl*: starring Anne Lorne Gillies.

### News & current affairs

*Reporting Scotland*: the daily news report for Scotland, using television facilities at Glasgow, Edinburgh, Aberdeen and Dundee; *Current Account*: a weekly programme on the issues affecting Scotland today, running hand-in-hand with *Public Account* which examines, in more detail the Scottish political system and the parties; *Conference Reports*: film and interviews from the Annual Conference of the STUC, Conservative, Labour, SNP, and Liberal Parties in Scotland.

*Willie Rough (Play for Today)*: James Grant, Joe Brady and Fulton Mackay





*This Old House*: Jack House with Molly Weir



*The Sounds of Scotland*: Rod Stewart

### Drama

*The Hill of the Red Fox*: a children's serial; *Sutherland's Law*: a drama series dealing with the life of a Procurator Fiscal; *Sula* by Lavinia Derwent: for children.

### Documentaries

*Breathing Space*: a further series dealing with the Scottish countryside and its people; *Prepare to Meet Thy Boom*: A BBC Scotland *Special* transmitted nationally on BBC-2, which examined the oil boom in Scotland; *The Cost of the Daily News*: the controversial Glasgow daily newspaper.

### Gaelic

*Se Ur Beatha*: nine programmes of songs and music presented in the Gaelic language; *Bonn Comhraidh*: a monthly programme of current affairs.

*Seven Star Scotch*: Andy Stewart and Jimmy Logan

## Radio

### Drama

New plays specially commissioned for radio from Scottish authors among them: *Ladders* by Bill Andrew, *The Linen Dress* and *The Pigeon Race* by Menzies McKillip, *Summer's Lease* by Robert Nicholson, *The Interchangeable Man* by Jack Gerson, *They've Taken the Swings Away* by Eric MacDonald, *The Galleons of Spain* by James Scotland, a radio version of his own stage play, *The Only Street* by Tom Gallacher, and (under the International Commission Scheme) *Badger* by Owl-Light, a thriller by Edward Boyd; a series of short plays for broadcast on Radio Scotland comprising: *The Sleeper* by Menzies McKillip, *You Are My Heart's Delight* by C.P. Taylor, *Walkies Time* by Ena Lamont Stewart, *Earth Gold. Sea Silver*, two dialogues by George Mackay Brown, *The Transaction* by Stephen Mulrine, and *By the Sea* by Iain Crichton Smith; adaptations for radio, contributed to Network, including: *The Power House* by John Buchan, *The House of Gair* by Eric Linklater, *Outward Bound* by Sutton Vane, *Meeting at Night* by James Bridie, *The Other Dear Charmer* by Robert Kemp; serial readings, including *Farmer's Boy* by John R. Allan, a new production of *Aberfindey* by William McArthur, a repeat of *Clydesiders* by Ian S. Munro, and *Short Stories* by Robert Louis Stevenson; selections of *New Poetry* (Radio Scotland) and *Poetry Now* (Radio 3), and (also on Radio 3) illustrated features on *The Poetry of David Jones* and *C.H. Sisson* by Robert Nye, and *The Poetry of Andrew Young* by Alasdair Maclean; plus individual Network Drama contributions such as *The Twenty-Second Day* by the American Olwen Wymark, *The Body in the Park* by New Zealander Robert Lord, and as a contribution to the New Australian Drama series, *The Chapel Perilous* by Dorothy Hewett.

### Light entertainment

*From Langholm to Lairg*: a Scottish *Down Your Way* introduced by John Leese; *Spinning Wheel*: music, interviews, phone-in questions; *Glasgow Belongs to Me*: a celebration of the 800th anniversary of the granting of the burgh charter to Glasgow; *SRO Road Show*: a series of entertainment from around Scotland with the Scottish Radio Orchestra; *Alastair*: Alastair McDonald, with guitar, looked at Scotland's history and tradition; *Welcome to My World*: featuring Bill McCue; *Encore*: records worth hearing again, introduced by Mary Marquis; *Summer Serenade*: 30 minutes of music and song; *Summer Season*: Scottish music selected by Alasdair Gillies; *On the Air - For the Fair*: Glasgow Fair Saturday and the crew of the *Vital Spark*; *District Challenge*: 16 teams from the new districts of Scotland competed in a quiz programme for the BBC Radio Scotland trophy; *The Years That Got Away*: recalled by Tom Fleming with the help of gramophone records and extracts from BBC Sound Archives; *Howard Lockhart*: greetings with music to patients in hospital, invalids at home and listeners of all ages; *The Sounds of Scotland*: Alastair McDonald recalls his favourite records in 1975; *Welcome, 76*: from the Royal Scot Hotel, Edinburgh; '76 - *a Guid Year*: a miscellany of

words, poetry and music for the first day of the New Year; *Calling Scotland, 76*: exiles abroad wish the compliments of the season to friends and relatives at home; *Radio 2 Ballroom*: Scottish contributions; *Sing, Sing a Song*: 13 programmes with Bill McCue as host; *Spotlight On . . .*: a 13-week series spotlighting Scottish artists; *The Musical World Of . . .*: a weekly series on Radio 2 featuring alternately Moira Anderson and Peter Morrison.

### News & current affairs

*Good Morning Scotland*: news and views for Scottish listeners; *The Morning Report*: Radio Highland with review of events for the North-west area; *Twelve Noon*: news, current affairs, music and items of interest to farmers; *North Beat*: a daily programme reflecting the North-East of Scotland; *Now in Scotland*: a stocktaking on some of the traditional industries; *Whose Trade and Industry?*: a discussion on the economic factors of devolution; *Scotland and the Future*: An examination of some of the probabilities, possibilities and options in the years ahead; *The Great Debate*: a studio discussion on the Government's White Paper on Devolution; *Towards 2000*: The prospects for Scotland under the new regional and district authorities; *Matter of Opinion*: audiences put their views on topical subjects to a panel of experts; *Highlands and Islands*: an examination of the Highlands and Islands Development Board on its 10th anniversary; *Forties: The Birth of An Oil Field*: the events leading to this multi-million pound achievement; *Life is a Long Time Passing*: an examination of the Training for Freedom scheme for prisoners; *The Crowded Silence*: the problems associated with changing attitudes to noise control; *Communes*: explanations of community living; *Easy Chairs*: an informal studio conversation between Jimmy Reid and Magnus Magnusson; *Woman's Hour*: contributions to the network feature; *Offshore Perspective*: a studio discussion with leading oil authorities on 'Offshore Europe'; *Is This the End of the News?* a programme on the day the Scottish Daily News ceased publication.

### Features

*Published in Scotland*: a look at the state of the Scottish book-publishing industry; *The Celebrated Pedestrian*: recollection of the exploits of Captain Barclay, descendant of kings, stage-coach proprietor and strong man of Kincardineshire; *Almost Forgotten*: recollections of past ways, events and living conditions both at home and abroad; *Raising the Wind*: a cost-conscious look at holidays; *The Heather Sell*: comment from overseas travel trade buyers in the Highlands, for Tourism Tradex International 75; *Diving into Yesterday*: the work of the recently-formed Institute of Marine Archaeology at St. Andrews; *Second Site*: the effects of the increase in ownership of second homes and holiday cottages on rural community life in Scotland; *The Scottish Banker*: Scottish banking from the 17th century; *Orcadian Kaleidoscope*: the problems of oil developments and local government reorganisation on the islanders of Orkney revealed by Ernest Marwick; *The Magic of Wipers*: an up-to-date look

at the battle fronts of the First World War; *James R.*: a portrait in words and music of James VI, King of Scots; *John Buchan*: a reappraisal on the centenary of his birth; *The Arts in Scotland*: music, drama, literature and art in Scotland; *The Heron Leaves the Tree*: the story of some of Byron's Scottish ancestors, the Gordons of Gight (Radio 3); *A Fair Living*: the tradition and life of the modern showmen; *A Scart for St. Andrew*: a 'pot-pourri' of words and music for St. Andrew's Day; *The Scottish Eccentric*: a recollection of some unusual characters of the past; *Starting at the Bottom*: a report on the Underwater Training Centre at Fort William; *A New Low in the High Street*: an examination of the pressures facing Scottish shopkeepers; *On the Road with Poke Pudding*: the occupying Redcoat army during Scotland's troubled times in the 1700s; *Recollections of a Tour*: Dorothy Wordsworth's visits to Scotland; *Aamal Tae The Yokin*: the compilation of the Scottish National Dictionary; *The Wolf and the Colossus*: extracts from Robert Southey's diary of his tour of Scotland; *From the White Lady to Innsbruck*: a look at the development of skiing in Scotland.

### Countryside programmes

*The Scottish Garden*: a weekly series for gardeners; *Afield*: a monthly series about the Scottish countryside and its wildlife; *The Living World*: contributions to this Radio 4 series; *Living for Leisure*: examination of the proposals by the Countryside Commission for Scotland for a parks system.

### Religion

*Thought for the Day*: 'live' daily contributions to *Good Morning Scotland*; *Church News and Views*: weekly magazine programme of events and people, in and around the Church in Scotland; *Ere I Sleep*: the word of God and prayers for the close of the day; *Sunday Session*: a series for young people; *Aisle-Altar-Hymn*: an investigation into marriage today; *Family Prayers*: Saturday evening prayers; *Word for Living*: Sunday morning service; *Morning Service*: outside broadcasts from various churches in Scotland; *Assembly Preview*: some of the issues occupying the General Assembly of the Church of Scotland; *General Assembly of The Church of Scotland*: nightly reports – final report – retrospective programme – and three programmes looking to the future; *Profile of a Moderator*: The Rt Rev James Matheson; *Sunday Half-Hour*: contributions to the Radio 1 and Radio 2 programmes of hymn-singing; *People's Service*: three programmes based on the theme of *Joseph and the 'Amazing Technicolour Dreamcoat'*, led by the Rev. Ian Pitt-Watson; *A Charm to Soothe*: the influence of music on man; *God's in his Heaven*: poems read by Lennox Milne; *Prospect for Scotland*: the views of people who influence Scotland from outside Parliament; *Christmas Morning Service*: from Quarrier's Homes, Bridge of Weir; *Women's World Day of Prayer*: meditation on the theme 'Education for all of life'; *Free and United?* documentary on the relationship between Church and State in East Africa; *Mass*: for Roman Catholic listeners; *Choral Evensong*: contribution from Paisley Abbey to Radio 3 series; *Journeys into Silence*: an illustrated discussion on aspects of quietness in life.

### Music

The BBC Scottish Symphony Orchestra presented a series of eight evening concerts and 10 Midday Proms in the City Hall, Glasgow; took part in two Henry Wood Promenade Concerts at the Albert Hall, London, and in the Scottish National Orchestra's Prom Concerts at the Usher Hall, Edinburgh, and Kelvin Hall, Glasgow; gave a series of public concerts in eight different towns and cities in Scotland and in Newcastle in England; took part in *Elijah* from the Usher Hall, Edinburgh; and played for Scottish Opera in their productions of *The Golden Cockerel* and *Madame Butterfly* at the newly restored Theatre Royal in Glasgow. The Scottish National Orchestra was heard on a number of occasions including the Opening Concert of the 1975 Edinburgh International Festival, from their own Kelvin Hall Proms, and in the first broadcast performance of Iain Hamilton's *Aurora* commissioned by the SNO for their recent successful American tour. Scottish Opera's productions of *Hermiston* and *The Golden Cockerel* were relayed live from the Theatre Royal, Glasgow.

The Antoine Brass Ensemble were recorded in a concert from Paisley Abbey; there was a broadcast of *Fanny Robin*, an opera in one act by Edward Harper, performed by Edinburgh University; the BBC Scottish Symphony Orchestra's Soloists Ensemble presented Stravinsky's *The Soldier's Tale* in a radio production by Martin Dalby; items from the McEwen Triennial Festival of Scottish Chamber Music were recorded in the Bute Hall, University of Glasgow; and there was a tribute to Isobel Dunlop, the distinguished Scottish composer who died on 12 May. Radio Scotland ran a knock-out Brass Band Competition in a series called *Fanfare*; there was a broadcast by the National Youth Band of Scotland; Scottish fiddle music was represented in a number of programmes; and there was a weekly programme for piping enthusiasts. Scottish choirs throughout Scotland contributed to *Scotland Sings* and to *Sing We at Pleasure*, while *The Musician in Scotland* continued in popularity.

### Gaelic

A daily 30-minute programme on vhf of news, talks, discussions, features and music; on medium-wave there was the weekly Sunday Religious Service and the popular Friday evening *Ceilidh air Carrocher*; the National Mod of An Comunn Gaidhealach in October was featured in 14 programmes (vhf and medium wave).

There was a new breakthrough in Gaelic Schools broadcasting with the launching in September of two series for Gaelic-speaking children (vhf North-west only). These programmes were in addition to the Gaelic *Singing Together* series broadcast on vhf.

### Sport

The main sporting events included Football: Home Internationals; European Championship; European Nations Cup; Rugby: Internationals – Calcutta Cup, etc.; Golf: 1975 Open Championship from Carnoustie; Athletics: International match between Great Britain and Sweden at Meadowbank, Edinburgh. *Sportstime*: sportsnews, views and interviews from around the country; *Sportsound*: commentaries, reports and results.



## Wales Television

### Light entertainment

*The Max Boyce Show*: a series on BBC Wales; *Max Boyce Entertains* (BBC-1); *Myndâr Gan*: outside broadcasts of 'pop' shows from various centres; *Fo a Fe*: a situation comedy series; *In Cabaret*: well known entertainers in one-man shows; *Melliith ar y Nyth*: a folk opera based on a story from the Mabinogion; *Blodeugerdd*: light music with instrumentalists, choirs and soloists (sub-titled in English); *The Folk Club*: featuring new and established folk-singers; *Ar Ben ei Hun*: one-man shows by well-known broadcasters; *Poems and Pints* (BBC-2): readings in convivial surroundings; *Penigamp*: a series of word-games before live audiences.

### Features & documentaries

*The Celts*: a contribution to *Chronicle* (BBC-2); *Towards a Re-Cycling Society*: a lecture given under the auspices of the Prince of Wales Committee on the Environment introduced by the Prince of Wales; *A Day Eleven Years Long*: a filmed portrait of the artist Josef Herman; *Birthplace*: a personal view of Tenby by the actor Kenneth Griffith; *Y Llygad Craff*: the development of photography in Wales; *The Estuary*: the Towy Estuary and some of the people who live there; *Ar Drywydd Awen*: the poets, film-makers and harpists of Wales; *Crwydro Clawdd Offa*: weekly programmes of discovery along Offa's Dyke; *Y Meistr*: a profile of the rugby player Gareth Edwards; *The Welsh Not*: the decline of the Welsh language from Tudor times to the beginning of this century; *How Green Was My Father*: a satirical account of some aspects of South Wales Valley life, starring Ryan Davies (BBC-2).

### Sport

*Rugby Union*: coverage of club and international matches on BBC Wales, BBC-1 and BBC-2; *Sports Line Up*: a Sunday sports magazine; *Soccer*: coverage of the Welsh Cup Final and International matches; *Cricknet*: coverage of Championship and Tournament games.

### Other sport:

Hockey, bowls, baseball, athletics, amateur boxing, fishing and pursuit rallying.  
*Campau*: a sports magazine for Welsh-speaking children;  
*Campus*: a Welsh inter-team sports quiz.

### News & current affairs

*Wales Today*; *Heddiw*: daily news reviews; *Kane on Friday*: a weekly current affairs review.

### Drama

*Bus to Bosworth* (BBC-2): a school trip from Dyfed to Bosworth Field based on Henry VII's march; *Merch Gwern Hywel*: a play by Saunders Lewis; *Pobol y Cwm*: the second 30-episode serial about life in the imaginary town of Cwmerdi.



*Blodeugerdd*: Owain Arwel Hughes

### Children's programmes

*Tredwt and Nant y Pant*: dubbed versions of *Trumpton* and *Camberwick Green*; *Pili Pala*: stories, songs and things-to-do for the pre-school child; *Bilidowcar*: a magazine series for older children; *Llon a Llwyd*: a puppet series; *Bam-bw*: a wild-life quiz game; *Pen Draw'r Byd*: films of Hywel Gwynfryn's visit to Fiji and Australia; *Teliffant*: a light entertainments series.

### Music

*Diversions*: six programmes by the BBC Welsh Symphony Orchestra, for BBC-2; Schütz's *Christmas Story*; Bach's *Magnificat*, for Brecon Cathedral (BBC-2); *St. Teilo*: a dramatic cantata by William Mathias.

### Religious broadcasts

*India*: *Deigr yn y Lluch*: films of village life in India (also in English in *Anno Domini* on BBC-1); *Sw'n y Jiwibili*: Sankey and Moody hymns in the open air; *Wrth Fyfed Heibio*: sermons filmed on location; *Songs of Praise* (BBC-1); *Dechrau Canu*, *Dechrau Canmol*, *Yr Arweinwyr*: a series of Old Testament stories.

### Educational broadcasting

*Gwlad a Thref*: studies of environment at home and overseas; *Y Celtaid*: films on the origins of the Celts; *Dewch i Siarad/Let's Speak Welsh*: second broadcast of the two-year television and radio language-teaching course.

### Events

*Comprehensive coverage was given to the Royal National Eisteddfod at Crickieth, the Urdd Gobaith Cymru National Eisteddfod at Llanelli, the Royal Welsh Agricultural Show at Llanelwedd and the Llangollen International Eisteddfod.*





*Pen Draw'r Byd: Hywel Gwynfryn in Fiji*



*Y Meistr: Gareth Edwards*



*The Max Boyce Show*

## Radio

### Talks, features & documentaries

*Llwyfan*: a series of general features; *O Flaen eu Hoes*: portraits of five distinguished Welsh women; *Y Sêr*, *Y Sain* a'r *Sospaen*: a portrait of Llanelli; *Hela Gair*: the origins of words; *Radio Odes*: a specially commissioned series; *Nine Five On . . .*: broadcast each weekday with speakers, records and topical talks; *Wyth a Hanner*: a morning magazine; *Welsh Evening*: on Radio 3 with talks, music and drama; *Women and Society*: the Annual Radio Lecture by Elaine Morgan; *Yr Eiddoch yn Gywir*: answers to letters; *Y Talven Caled*: portrait of a Gwendraeth Valley miner; *Hawl i Holi*: panels of speakers questioned in outside broadcasts; *Talwrn*: controversial topics discussed by speakers of opposing views; *Morning Story*: the continuing series; *Woman's Hour from Wales*: on Radio 4; *Dirgelwch Cwmdu*: a feature on a murder on a West Wales farm.

### News & current affairs

*Referendum*: in English and Welsh with discussions, reports and results; *About Politics*: a weekly report on political affairs; *Good Morning Wales!* / *Bore Da*: morning topical magazines; *Dateline / Cymru Heno*: evening news reviews; *Sunday Best*: a topical talks magazine.

### Music

*The BBC Welsh Symphony Orchestra took part in many programmes for Radio 3 from the studio and from festivals at Wrekin and Telford, Llandaff, Fishguard, Rhymney Valley, North Wales and the Royal Albert Hall Proms; there*

*Nine Five on Thursday: Vince Savile with Slade*



*were many public concerts from numerous centres in Wales in collaboration with the Welsh Arts Council.*

*Manon Lescaut*: a relay of the Welsh National Opera Company's performance; *Awr Gerdd*: miscellaneous concerts presented in Welsh; *St. David's Music Week*: a varied series of public concerts and recitals to mark St. David's Day; *Christmas Story*: by Schütz on Radio 3 (simultaneously with television); *Requiem* (Verdi): a public performance from Swansea; *Celebrity Concert*: five public concerts from cathedrals in Wales; *International Celebrity Concert*: two programmes featuring Henryk Szeryng and Alfred Brendel; *Organ Recital*: Occasional programmes.

### Drama

*Rape of the Fair Country*: a four-part serialization of Alexander Cordell's novel (Radio 4); *Alpha Beta*: a Welsh translation of E.A. Whitehead's play; *Full Moon*: by John George (from the Welsh novel 'Un Nos Ola Leuad') in the *Welsh Evening* on Radio 3.

### Sport

*Byd y Bel / Chwaraeon / Sports Medley*: Saturday previews and reviews; *International Rugby*: commentaries in English (mw) and Welsh (vhf).

### Light entertainment

*Calvin's Caravan*: a variety programme starring Wyn Calvin; *Helo, Sut Dach Chi*: the continuing Saturday morning pop programme; *Tros Ginio*: lunchtime chat with records; *Folk on Friday*: a weekly series of folk music.

### Countryside programmes

*Farming today in Wales / Byd Amaeth*: Saturday morning news, talks and market prices; *Garddio*: a fortnightly programme for gardeners; *Byd Natur*: naturalists answering listeners' questions.

### Religion

*Y Ddolen Sunday*: alternating Sunday magazines; *Come Alive*: a weekly series of gospel hymns (Radio 2); *Oedfa'r Bore / Morning Service*: regular broadcasts from places of worship; *Caniadaeth y Cysegr*: Sunday afternoon community hymn-singing; *Songs of Joy*: a New Year's Eve programme of massed community hymn-singing; *Service*: on the occasion of the Queen's visit to North Wales and the 1,450th anniversary of the founding of St. Deiniol's Church, Bangor.

### Language teaching

*Dewch i Siarad / Let's Speak Welsh*: 26 radio programmes in the two-year integrated radio and television course.

### Events

Comprehensive coverage of the Royal National Eisteddfod, Llangollen International Eisteddfod, the Urdd Gobaith Cymru National Eisteddfod and the Royal Welsh Agricultural Show.

# Northern Ireland Television

## News & current affairs

*Scene Around Six*: daily news magazine; *Spotlight*: weekly current affairs.

## Election broadcasting

*Convention Platform*: spokesmen for the principal parties contesting the Convention Election, discuss the issues; *The Convention Forum*: series in each of which a spokesman for a principal party talked about his party's policies and attitudes; *Election Phone-In*: a phone-in programme for spokesmen for the principal parties; *The Count*: a series covering the two days of the election count, bringing results, analysis and comment.

## Documentaries

*The Salmon People*: film about salmon and salmon-fishermen in Ulster; *The Countryman*: (BBC-1 network and local repeat) Danny Boyle's homecoming, wedding and return to England; *The Man from Magheragall*: Ernest Blythe reflects on 20th century political life in Ireland; *Will it ever be the Same Again?*: Film looking at Sandy Row, Belfast; *Two Million Pounds the Field*: impression of Galway races 1975; *Did You Get Any Winners?*: look at the horse-racing industry in Ireland; *A New Jerusalem*: examined the achievement of the New University of Ulster; *Call it a Day*: Seymour Leslie looks back over his life; *I Feel Miracles – Hallelujah*: a look at Leslie Hale the family man, the miracle man, the preacher.

## Religion

*Songs of Praise*: five programmes; *Episcopal Consecration*: of Rev. Dr. Robert H.A. Eames in St. Patrick's Cathedral, Armagh; *Morning Service*: two programmes for BBC-1 network; *Canonisation of Oliver Plunkett*: live from Rome; *Midnight Mass of the Nativity*: from St. Eugene's Cathedral in the Diocese of Derry (BBC-1 network); *Anno Domini* (BBC-1 network): live edition from Northern Ireland of Network programme.

## Light entertainment

*Colour Me Music*: featuring popular music sounds in Ireland; *You're On*: series giving amateur talent throughout Ireland a competitive opportunity on television; *Folk Weave*: programmes featuring prominent folk musicians; *Castle Concert*: series of intimate after-dinner concerts at Castle Upton, Templepatrick; *Music from Castle Coole*: classical music played in National Trust House, Castle Coole, Co.Fermanagh.; *Look Who's Talking*: a series looking at events, personalities and talking points, in Ulster, during the week; *Country Mixture*: music, story, people and places in the various counties, series of six.

## The arts & music

*Gallery*: monthly review of the arts in Ireland, including *Art or Artifice*, a special edition in quiz form; *Sounding Voices*: brass and other bands, with soloists and choirs; *Summer Song*: folk songs sung in Portaferry and Castleward; *A Celebration of Summer*: in pictures, words and music, Castle Coole; *James Galway*: plays with Northern Ireland Orchestra; *Viennese Promenade*: opening concert of Queen's Festival, from Whitla Hall (BBC Northern Ireland Orchestra); *Captain Noah and his Floating Zoo*: cantata in popular style; *Light and Bright*: light music played by the BBC Northern Ireland Orchestra.

## Sport

*Scoreboard*: results programme, every Saturday; *Circuit '75* and *On the Island*: covering the Circuit of Ireland rally; *Gaelic Football*: Ulster Senior Final, and All-Ireland Final; Soccer: live coverage of internationals for BBC-1 network; Rugby: live coverage of internationals and inter-provincial games; bowls: singles final of Irish National Championships; athletics: highlights from Gamble Simms International meeting; horse-racing: from the Maze, County Down, and from Downpatrick; Golf: highlights of the final day's play in the first Irish Open Golf Championship since 1953; Hurling: All-Ireland Hurling Final; Motor Racing: from Kirkistown, and The Forward Trust Rally and Aghadowey; *Replay '75*: a look back at the sporting year; Boxing: Scotland v Ireland, from Scotland.

## Farming

*Land 'n' Larder*: a monthly programme.

## General

Appeals: *Twelfth Scene*: live coverage of the 12th July celebrations of the Orange Order; *Chefs Special*: series of six cookery programmes; *Talking Heads*: series of six discussion programmes.

## Drama

*Private Grounds*: by Stewart Parker

*Talking Heads*: Brian Walker talks to Polly Devlin



## Radio

### News & current affairs

*Good Morning Ulster*: daily Monday to Friday, 0645 – 0900 including news bulletins at 0650, 0750 and 0855; *Eleven Tonight*: Monday – Friday, review of the day's news; *PM Ulster*: daily, Monday – Friday, news and current affairs, 1730 – 1800.

### General programmes

*Platform*: a weekly 'access' programme in which members of the public say what they think on topics they choose; *Lunchbox*: a weekly family magazine; *Phone-In*: the public's chance to ask questions on various topics; *Up Country*: weekly magazine from rural Ulster; *Violence and The Future*: Gerald Priestland discussed his book; *Summer Call*, later called *A Taste of Hunni*: a talk, music and information programme.

### Election broadcasting

*Party Line*: series of phone-ins to a spokesman for each party contesting the Convention with at least six candidates; *Commentary*: journalists discussing the developing political scene; *The Count*: a series of programmes over two days to bring the results in the Northern Ireland Convention Election; *From the Grassroots*: EEC Referendum discussion from Northern Ireland; *The EEC Referendum in Northern Ireland*.

### Documentaries

*Teddy Bear*: Teddie Palmer talked about his career; *Walkabout*: series of programmes in which the architecture of typical Ulster towns was examined; *Islandman*: Seamus Heaney pays a visit to Loch Erne; *Frank Ormsby*: looking back on his childhood in Co. Tyrone; *Central & Convenient*: Gloria Hunniford talked to staff and people who use the Linenhall Library; *The Honest Ulsterman*: programme on 'The Honest Ulsterman', a literary journal, on the publication of its 50th number; *Down Sails*: life on the Co. Down sailing ships.

### Music

Regular contributions from the BBC Northern Ireland Orchestra to Radios 2, 3 and 4.

*Homespun*: a DJ programme reflecting Irish artists who have made commercial recordings. One edition from the Belfast Ideal Home Exhibition; *Presenter Choice*: a nostalgic selection of music; *Let the Peoples Sing*: international competition for amateur choirs, arranged by the BBC; *A Sequence of Records*: records for late evening listening; *Ulster Band*: regular programmes featuring prizewinners in Northern Ireland Bands Association Contest for military, brass, flute, accordion and also the winning bands in the Scottish Pipe Band Association, Northern Ireland Branch; *Variations*: a monthly series of record programmes of music through the ages; *Your Music*: record requests for lunchtime listening; *Pop Around*: hits of today and of the past; *Something Else*: George Hamilton in search of 'something else' among

records you may have forgotten; *Midday Melody*: music played by the BBC Northern Ireland Orchestra, chosen and introduced by members of the orchestra; *Holiday Choice*: holiday-makers choose records; *Music to Enjoy*: Havelock Nelson presents a series of favourite songs and pieces; *In Chorus*: series featuring Ulster choirs; *Four Centuries of Music in Northern Ireland*; *Leonardo Wind Quintet*; *Young Music Makers*: series featuring young Ulster musicians; *Organ Music*: from St. Anne's Cathedral and other organ recitals; *C. V. Stanford*: programme commemorating the 50th anniversary of his death; *Upwards, Downwards*: series of programmes in which Paul Clark visits hospital wards and plays requests; *Music in May*: organ music from Ballywalter Parish Church and Hillsborough Parish Church; *Other Folk*: programme of folk and country music from Ireland and overseas; *The Malcolm Gooding Band*; *Sing We at Pleasure*: programme with choirs contributed to Radio 3; *Irish Rhythms*: played by the BBC Northern Ireland Orchestra; *Music Miscellany*: monthly magazine about music in the province; *Festival Concert*: from St. Anne's Cathedral, Belfast. Concert with BBC Northern Ireland Orchestra to celebrate the opening of the Festival in Belfast Cathedral; *Decades of Jazz*: jazz in five different decades; *Salute to the Chieftains*: tribute on their return from first world tour; *Overseas Choice*: 2nd Battalion Royal Irish Rangers visited to record requests for Radio 3; *The Saturday Show*: for younger listeners; *Music Room*: regular series of chamber music; *Rosmonda d'Inghilterra*: opera on Radio 3 recorded at the 1975 Queen's University Festival; *Bach Cantatas*: new Irish Chamber Orchestra recorded in St. Anne's Church, Dublin (Radio 3).

### The arts

*Saturday Review*: weekly review of the arts in Ireland; *Speaking Personally*: personal portraits of people living in Northern Ireland, with music of their choice; *Book Ends*: a monthly book review programme; *The Rhyming Weavers*: a look at the Rhyming Weavers and their traditions; *Morning Story*: contributions to Radio 4 Network; *An Answer from Limbo*: a profile of the novelist Brian Moore; *Londonderry '75*: report on the Civic Week in Londonderry; *Conkers*: the poet Michael Longley looking back at his childhood; *North*: poems from Seamus Heaney's new collection 'North'; *Ireland, my Ireland*: selection from the writings of Louis McNeice on the country of his birth; *Group Theatre*: the story of the Ulster Group Theatre; *Money and Art*: Mike Catto examines the relationships between art dealers and the buying public; *Studio Three*: a monthly review of the arts introduced by Michael Barnes; *The Joyous Wheel*: a celebration of the bicycle written by Stewart Parker; *Romantics and Eccentrics*: Denis Johnston talking to Barry Cowan about his writings, the theatre and the philosophy of time; *New Poems from Ulster* – Radio 3: recent works by Ulster poets; *Montgomery and the Black Man*: the struggle within the Irish Presbyterian Church in the early years of the 19th century; *Herod the Great*: famous medieval Miracle Play adapted by Stewart Parker; *Paul Henry*: to mark the centenary of the birth of the famous Irish painter; *The Faces of Ireland*: poetry, prose and song on aspects of Irish life; *Hard Road to Klondyke*: story of Donegal man who took the trail of '98





*Friday Night is Music Night: The BBC Northern Ireland Orchestra*



*The Squad (Play for Today)*

## Religion

*Hymns Old and New*: hymn request programme (Radio Ulster); *Morning service*: reflecting different traditions and styles (Radio Ulster); *Sunday Half-Hour*: community hymn singing on Radio 2; *Facets*: a fortnightly discussion; *The Synod of the Church of Ireland*: programme reflecting the work of the Synod held in Dublin; *Thought for the Day*: weekly series throughout the year also *Thought for the Day* and *Prayer for the Day* for Radio 4 Network; *Presbyterians in Assembly*: an impression of the work of the General Assembly which met in Belfast; *Episcopal Consecration*: Rev. Dr. Robert H. A. Eames, Bishop – Elect of Derry and Raphoe, is consecrated by Most Rev. George Otto Simms; *Methodist Conference*: impression of the work of the Irish Methodist Conference which met in Belfast; *People's Service*: two series on Radio 2; *Choral Evensong*: from St. Anne's Cathedral – two programmes. Radio 3.

## Drama

*All for Hecuba*: last three readings from the autobiographical works of Micheal MacLiammoir; *The Emperor of Ice Cream*: by Brian Moore; *The Squad*: Martin Dillon (Radio 3); *The Iceberg*: Stewart Parker (Radio 3); *The Flag Waggers*: abridged in 10 parts by Carmel Ross, about Harry Franklin's life in Northern Rhodesia in the 30s and 40s; *The Do*: Sean Walsh; *Recuperation*: short story by Bernard MacLaverty read by Denys Hawthorne; *The War Crime*: John B. Keane; *Juno and the Paycock*: Sean O'Casey; *The Running Sore*: Frances McEnaney.

## For External Services

*Ulster This Week*: five-minute newsletter; *Ulster Today*/*Ulster '75/76*: weekly featurettes on aspects of Ulster Life; *Music from Ireland*: series of popular Irish records; *Religious Services*: five services; *Sunday Half Hours*; *The Nations of Britain* (August): contribution to a series of four documentaries on devolution.

## General

*Quiz Ulster*: recorded in towns in the provinces; *Twelfth*: report on the celebrations; *Youth at Heart*: in which Helen Madden visits day centres and clubs for the elderly; *Enterprise '75/76*: reports, ideas and opinions of importance to businessmen and their customers – in Northern Ireland; *Woman's Hour*: contributions to network; *Today at the Exhibition*: from the Ideal Home Exhibition at Balmoral; *Don't Spoil the Fun*: Seamus McKee's personal look at those who take part in sport; *Remembrance of Things Present*: fortnightly series where someone talks about his attitudes to life; *Yet Again, Mr. Mooney?*: selection of the best of Mr. Mooney's adventures.

## Service programmes

Weekly programmes for farmers and gardeners; sports previews and results programmes, and commentaries on important events. Radio Ulster announcements and Police Call.



## English regional broadcasting

### *The English Television Regions*

#### News & current affairs

*Look North*, Newcastle; *Look North*, Leeds; *Look North*, Manchester; *Midlands Today*, Birmingham; *Look East*, Norwich; *Points West*, Bristol; *Spotlight South West*, Plymouth; *South Today*, Southampton.

Weekly half-hour opt-out programmes from the English Regions included:

#### North

*Food for Thought* (How to survive in '75): a series in which gardener Geoff Smith and home economist Evelyn Rose gave advice on avoiding rising food prices; *Our Dad's War*: a two-part film marking the 30th anniversary of victory in Europe; *Brass Roots*: series presenting the Yorkshire Brass Band world; *You Ought to Be In Pictures*: series presenting the work of regional amateur moviemakers; *York*: a two-part film of a journey through York by architectural historian and critic, Dr. Patrick Nuttgens; *The Way It Is With Me*: a series about the everyday life of three northerners – a Sheffield steelworker, a Whitby fisherman and a farmer.

#### North-east

*A Slight Case of Poison*: a dramatised documentary on the Durham woman said to have murdered more people than anyone else in Britain; *Looks Natural*: a series on the natural history of the region; *Graham Flecher – 50,000 miles to Wembley*: a film on the North Yorkshire show jumper; *The Rape of Eldon Square*: an investigation into the redevelopment of the centre of Newcastle; *Troubadour*: a musical picture of three towns in the region; *Wearside Wondership*: the story of the SD.14.

#### North-west

*The Times of Their Lives*: a series in which well-known people talked about turning points in their lives and the music associated with them; *The Landau Lads*: a film about the extravagant characters who ply horse-drawn cabs for hire on Blackpool promenade; *Vivian Whiteley On Her Own*: the first year of widowhood for the woman whose dying husband was the subject of *Remember All the Good Things*; *Nancy and the Pot Hunters*: a film about the entrants in one of the country's biggest music festivals; *Home Ground*: a series of 13 programmes on the North-west in which Brian Redhead examines the present and investigates its future; *According to O'Connor*: an early evening comedy series for all the family.

#### Midlands

*Just a Year*: the rehabilitation of three victims of the Birmingham public house bombings; *A Summer of Gardens*: which looked at the heritage of the English garden, both large and small; *Major Minor*: a piano competition to discover the most promising musician between the ages of 10 and 13 from the Midlands; *Countrywide*: a monthly series which reports and celebrates events and life in the Midlands countryside; *It's Your Affair*: a programme of topical concern on any matter affecting the lives of Midlanders; *A Woman's Place*: marking International Women's Year which examined the role of women in Midland society.

#### West

*The West Country*: five films exploring the landscapes of the West; *The Showman*: two-part documentary about the life of Ralph Reader, who went from Somerset to Hollywood to win show-biz fame; *Major Minor*: a piano competition with young musicians; *Waugh Talks*: well-known personalities from the West Country discuss their lives and times with Auberon Waugh; *Channel Fief*: about a Bristol engineer who became Seigneur of the Channel Island of Sark; *A Child in the Forest*: dramatised reconstruction of Winifred Foley's childhood in the Forest of Dean.

#### East

*A Town of Many Colours*: a look at the numerous immigrant groups that have settled in Bedford; *Promoted to Glory*: an occasional series of dramatised documentaries of stories prompted by churchyards in the region; *Question 4*: a quiz; *Analysis*: an occasional series in which 'volunteer viewers' have their characters analysed by a graphologist, a psychologist, and an astrologer; *Kidney Transplants*: a look at the problem of kidney transplants; *Second Chance*: a film of people in the region who have changed careers.

#### South-west

*In the Wake of the Windships*: the life of Alfred Wallis, the Cornish primitive painter; *Reporter's Choice*: a series of 'in-depth' interviews by local reporters of local personalities; *Men of Steam*: portrait of the nostalgia that lingers for steam trains and steam engines; *Four from Cotehele*: four programmes of music, drama, and poetry from one of Cornwall's loveliest National Trust Houses; *A Cornishman at Oxford*: a film in which Dr. A.L. Rowse looked back on 50 years of academic life; *To the Sea – and Back?*: a study of the joys and problems of retirement to the West Country.

#### South

*Prince of Waterloo*: two-part film about the Duke of Wellington and his illustrious ancestor; *Five Thousand Miles South*: three documentaries on the work of young regional volunteers in East Africa; *A Throne Of Kings*: Professor Barry Cunliffe's series on the history of southern England from William the Conqueror to Elizabeth I; *Keepsakes*: studio guests reveal treasured mementoes with special meanings; *Chichester – City at the Crossroads*.



*The 'E' (for Environment) Show*



*Last Flight to Nowhere*



*The Faery Band, winners of the North-west Television contest Champion Brass*

## Network Production Centres Birmingham Television

### Drama

Contributions to *Play for Today*

*The Other Woman*, Watson Gould; *Nuts in May*, devised and directed by Mike Leigh; *Packman's Barn*, Alick Rowe; *Doran's Box*, Eric Coltart.

Contributions to *Second City Firsts*

*The Frank Crank Show*, Alan Taylor; *The Healing*, Laura Lamson; *The Writing on the Wall*, devised by Hull Truck and Mike Bradwell; *How It Is*, Anita Bronson; *On the Good Ship Yacki Hicki Doola*, Bob Mason; *Club Havana*, Barry Reckord; *Thwum*, Mike Stott; *Trotsky Is Dead*, Tony Bicat; *The Visitor*, Denise Robertson; *Black Bird Shout*, Paul Hyland; *Jack Flea's Birthday Celebration*, Ian McEwan; *Do You Dig It?*, John Harding and John Burrows.

### Other Drama serials

*Trinity Tales: The Brothers*; *Angels*; *Prometheus*; *The Doll*.

### Current affairs

*Pebble Mill* (daily series); *Day and Night* (weekly series); *Asian programmes* (weekly series); *Farming* (weekly series).

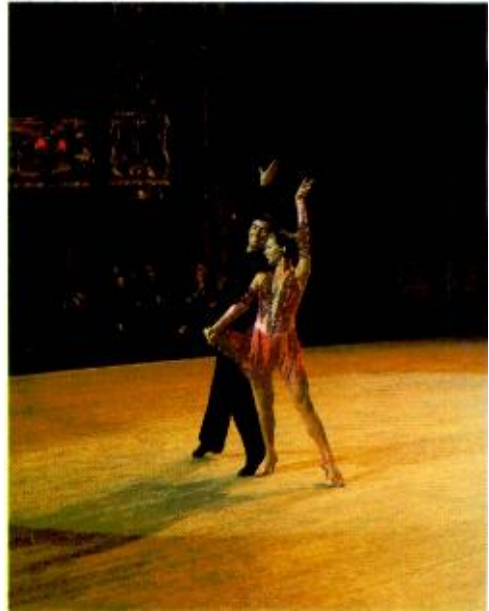
### Sport & outside broadcasts

*Gardeners' World*; *Pot Black*; Cheltenham Races; Test Matches; *Come Dancing*; *Match of the Day*.

### Miscellaneous including London Productions

*Basil Brush*; *60 70 80 Show*; *Tomorrows's World*; *Christmas Special*; *Young Scientists of the Year*; *Old Grey Whistle Test*; *Rent a Ghost*; *On the Move*; *Gianni Schicchi*; *Kizzy*; *Roy Castle Beats Time*; *Making Faces*. (Eleanor Bron series).

*Trinity Tales: Francis Matthews and Gaye Brown*



*Come Dancing*

## Radio

### Drama

*Story Time: Pastures of Heaven*, John Steinbeck; *Before Your Very Eyes*, Arthur Askey; *Thirty Minute Theatre: Circumstantial Evidence*, Eric Saward; *A Touch of Bird Lime*, Arthur Deremore; *A Mistake of Twenty-Hungry*, Rose Umelo; *Love from the Prodigal*, Roger Swaine. *Afternoon Theatre: Pegasus*, Eric Saward; *Victim of Circumstances*, Hadrian Rogers; *Question of Identity*, H.A.Wrenn; *The Truest Wisdom*, A.A.Beeching. *Monday Play: Brief Lives*, John Aubrey. *Wednesday Night Theatre: 'Twas Like a Bird Without a Tail*, Alan Bower. *Saturday Night Theatre: Salt is Leaving*, J.B.Priestley; *The Cop Out*, Bruce Steward; *The Rose Garden*, Nick McCarty. *Drama Now* (Radio 3): *Sisters*, Neil McKay. *Radio 3 Story: Melanie, Sunday 1968*, Tom Boswell.

### Light entertainment

*My Word* (26th series); *My Music*; *Home to Roost*; *Wogan's World*; *Charlie Chester Sunday Show*; *Charlie Chester Saturday Show*; *Sam Costa Show*; *Radio Two Top Tunes*; *The George Formby Story* (in six parts).

### Documentaries & talks

*From the Grass Roots*, 13 Editions; *Tuesday Call*; *Morning Stories*, 22 Editions; *Going into Uniform*; 48 *Hours to Kick Off*; *4th Dimension*, inserts; *Lifelines*, three contributions; *Just the Job*, series; *'Neath Bredon Hill*.



*Saturday Night at the Mill* with singer Demis Roussos

*Gardeners' World*: Peter Seabrook and Arthur Billett

*Woman's Hour*, 14 contributions; *Homosexuality – the Years of Change*; *Where is the High Street?*; *Voice of the People – the Friday 'talk-in'*, 49 editions.

### Music

Eighty four originations containing orchestral concerts; festivals at Aldeburgh, Bromsgrove, King's Lynn, Pershore, Cheltenham and the Three Choirs Festival; celebrity recitals from Pebble Mill, chamber music and choral concerts.

### Outside broadcasts

The Royal Show, National Exhibition Centre, cricket, football, racing, motor racing, motor cycle racing, cycling, tennis, rowing, motoring and the motorist. *Treble Chance*, *Brain of Sport*. Nearly 200 occasions in all.

### Religion

Contributions to the following series: *Sunday Half Hour*, 8 editions; *People's Service*, 9 editions; *Choral Evensong*, 9 editions; *Morning Service*, 11 editions; *Prayer for the Day*, 17 editions; *Thought for the Day*, 18 editions; *Lighten Our Darkness*, 2 editions; and a midnight communion together with contributions to World Service.

### Agriculture

*Farming Today*, daily; *On Your Farm*, weekly; *Farming Week*, weekly.







*Leap in the Dark*. Wendy Allnutt and Alan Moore

## Bristol Television

### General

*Collector's World*; *Collector's World Christmas Special*; *Collector's Pieces*; *It's a Small World*: series on makers and collectors of models and miniatures; *Diane Solomon Show*: series by the young American singer; *Diane Solomon Christmas Special*; *Simply Simon*: Paul Simon in concert; *Demolition Man*: soul musical; *Leap in the Dark*: series on the supernatural; *Going for a Song*: experts assess the value of antiques; *Country Tales*: series of filmed dramas; *The Italian Way*: series on Italian way of life; *Look Stranger*: contributions; *The Gamekeeper*: the story of a West Country game keeper.

### Natural history

*Everest – the Hard Way*: joint production between the Documentary Unit in London and the Natural History Unit in Bristol; *The World About Us*: a series shared between the Natural History Unit in Bristol and the Travel and Exploration Unit in London; *The Countryman*: a magazine about the British countryside; *Private Lives*: an intimate look at the private lives of animals and birds; *What on Earth Have We Done?*: a further look at the conservation and environmental issues raised in *What on Earth Are We Doing?*; *Flying Prince of Wildlife*: a look at the life of Prince Bernhard of the Netherlands; *What Use is Wildlife?*: David Attenborough looks at wild animals and their uses; *Undersea World of Jacques Cousteau*; *A House Full of Otters*; *Animal Marvels*; *Four Feet in the Snow*: how animals adapt to cold climate.

### Religion

Contributions to: *Morning Service*; *Sung Eucharist*; *Songs of Praise*; *Family Communion*.

## Children's programmes

*Animal Magic*: magazine programme; *Brainchild*: children's panel game; *Arctic Summer*: the first British schools expedition to Baffin Island.

## Further education

*Play Sport*: series on sports not often seen on television; *Athlete*: series on athletics.

## Radio

### Drama

*Jamaica Inn*. Daphne du Maurier, dramatised by Brian Gear; *Pride and Prejudice*, Jane Austen, dramatised by Dennis Constanduros; *The Return of the Native*, Thomas Hardy, dramatised by Desmond Hawkins; *World Drama: The Holy Sinner*, Peter Redgrove, based on Thomas Mann's novel.

*Afternoon Theatre: Adman's Gothic*, James Douglas; *A Night in October*, Maurice Callard; *Bananas*, Roy Bainbridge; *Inter-City Incident*, Sheila Hodgson; *Out of an Autumn Past*, Allan Peacock.

*Saturday Night Theatre: The Chiltern Hundreds*, William Douglas Home; *The Shetland Wildcat*, Antony Kearey; *Bonecrack*, Dick Francis, dramatised by John Ashe.

*Thirty-Minute Theatre: When Did We Last Have Chocolate Biscuits*, Peter Silcock; *The Sweet Smell of Success*, Peter Crowter; *No Second Spring*, Maria Charles; *Lord Sky*, Carole Boyer.

*Story Time: Heavy Weather*, P.G.Wodehouse; *Memoirs of a Station Master*, Ernest J.Simmons; *Framley Parsonage*, Anthony Trollope; *Short Stories*, Penelope Mortimer. *A Book at Bedtime: An Unimpeachable Source*, David Wheeler; *The Lion's Paw*, D.R.Sherman; *Cry the Beloved Country*, Alan Paton.

*Serial Readings: The Joyous Adventures of Aristide Pujol*, William J.Locke; *The High Window*, Raymond Chandler; *Westward Look*: original West Country verse and prose.



*Animal Marvels*: Tony Soper with Cape Gannets in S. Africa



## Documentaries, talks & discussions

*A Mission Unfulfilled*: the story of Vicky, Queen Victoria's eldest daughter; *These Garish Lights*, Dickens as Reader; *All the Queen's Men* – *The Dancing Chancellor* and *The Duke of Alençon*; *The View from Strawberry Hill*: Horace Walpole's letters on the American War of Independence; *The Swanherd of Abbotsbury* – *Fred Dexter*; *A Man of Independent Mind* – *Paul Leyton*; *Gone but not Forgotten*: village life in the old days; *Birds as Musicians*; *The Depths of Depression*; *Pleasure and Prejudice*: discussion on Jane Austen's novels; *Attenborough Round the World*; *Everest '75*; *You're a Brick, Angela*: discussion on girls' stories; *Any Questions?*: weekly public brains trust; *Any Answers?*: letters from listeners to *Any Questions?*; *Talking about Antiques*, weekly series; *The Living World*: weekly natural history magazine; *Wildlife*: listeners' questions on natural history; *Sounds Natural*: well-known people choose from the Natural History record library; *Down Your Way*: weekly visits to different towns and villages all over the country; *Woman's Hour*, regional editions; *From the Grass Roots*: regular contributions; *Farming Week*: Bristol editions; *Morning Story*: regular contributions; *Johnny Morris*: contribution to *With Great Pleasure* and other broadcasts.

## Music

The Academy of the BBC, regular broadcasts; Bournemouth Symphony Orchestra, regular broadcasts; Bath Festival, relays; relays from Chichester, Salisbury and Winchester Cathedrals; West of England Singers; organ recitals; *Bandstand*; *Sing We at Pleasure*; *As Prescribed*, Dudley Savage's hospital request programme; *Music Making*; *Barn Dance*.

## Religion

*People's Service*; *Morning Service*; *Choral Evensong*; *Sunday Half Hour*; *Prayer for the Day*; *Lighten our Darkness*; *Sunday Service*; *Pause for Thought*.

## Manchester Television

### Outside broadcasts

*The Good Old Days*: old-time music hall from Leeds; *It's a Knockout*: games and contests between amateur teams from British towns; *It's a Knockout Cup Final Special*; *It's a Christmas Knockout*; *Celebrity Knockout*; *Jeux sans frontières*, European series; *The Spinners*: summer and Christmas specials; *Blackpool Tower Circus*; *Helen Reddy in Concert*; *Electric Folk*, a series with Steel Eye Span from coaching inns and country houses; *Diversions*, a series with Raymond Leppard and the Northern Symphony Orchestra; *Get the Drift*, featuring Henry Livings, Alex Glasgow and contemporary writers; *Cribbins, Livings & Co.*, a New Year festivity; *Sing a Song of Emu*: children singing; *Jazz Ship*, featuring the greatest names in jazz.



*The Witches of Pendle*: Cathryn Harrison

## Sport

*Top Crown*, a crown green bowling competition; *Floodlit Rugby League*, and Rugby League into *Grandstand*: racing: from Aintree, Haydock, Chester, Wetherby; golf, cricket and boxing; soccer: *Match of the Day* coverage by Outside Broadcast department.

## Factual programmes

*Disaster Below*: on safety in mines; *Taste of Britain*: a series on traditional foods; *Reunion*: a series of get togethers of people who had shared a common experience 30 years ago; *Living on the Land*: on rural life; *Nairn's Football Towns*: Ian Nairn's personal comparison of football towns.

## Children's programmes

*Small World of Samuel Tweet*: a comedy series featuring Freddie Davies; *Emu's Broadcasting Company*: a comedy series featuring Rod Hull and Emu; *Screen Test*: a film quiz series; *Go with Noakes*: first of a series with John Noakes of *Blue Peter*.

## Studio entertainment

*X Sings X* (ie Val sings Doonican): a series of 'visual LP's' with star artists; *Beneath the News*: a satirical series on the week's events; *Question of Sport*: a sporting quiz; *For my next Trick*: a series featuring magicians in a light hearted vein.

## Current affairs

*We British*: David Frost examining the attitudes of the British; *Terra Firma*: a Sunday magazine series.

## Religion

*Songs of Praise*; *Morning Service*; *In Every Corner Sing*.



*The Archers 25th Anniversary*



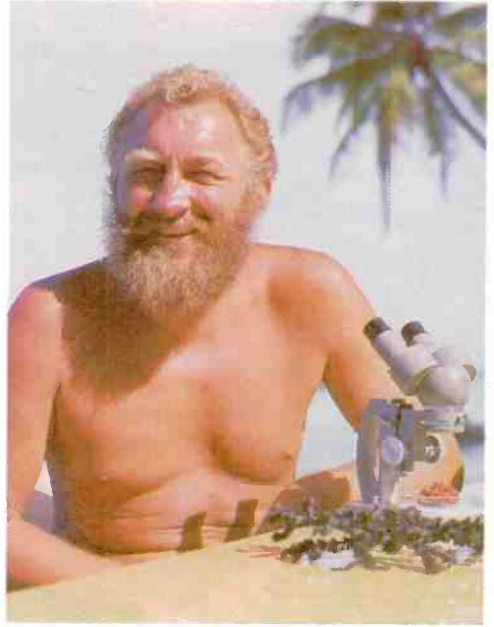
*The Yugoslav Way*



*Going for a Song: Arthur Negus*



*Right Charlie: Charlie Cairoli with young fans*



*The World About Us: Dr. David Bellamy on An Island Called Danger*



*Living on the Land*



## Radio

### Drama

*Jump!*, Ken Whitmore; *Zindel and Padstaff*, Brian Thompson; *Round the Square*, Philip Hobsbaum; *Lost Yer Tongue?*, Peter Terson; *Mrs. Mountford's Final Attempt*, David Fitzsimmons; *Spring and Port Wine*, Bill Naughton; *The Dark Windows of a Room*, William Keenan; *Learned Friends*, a quartet by James Fairfax; *The Northern Drift*, a continuing series; Contributions to *Morning Story*, *Story Time* and *A Book at Bedtime* including *Victory*, *The Nightcomers*, *Persuasion*, *The Old Ladies*, *A Murder of Quality*.

### Discussions, documentaries & talks

*A Word in Edgeways*, *Gardeners' Question Time*: continuing series; current affairs documentaries on tax havens, class, the theatre, workers' co-operative, and a four-part series on education today entitled *School Report*; *Celebrations of Moisewitch*, George Formby, Carmen, Irving Berlin, Sir Geraint Evans, Isobel Baillie, Toscanini and Dame Myra Hess; *Analysis* on Ulster, housing, the Socialist Left, the Regions and public expenditure; Other documentary features included the G.I.s, the National Anthem, workhouses, the gaiety girls, the Masters of the Queen's Musick, Sam (the story of an ex-Borstal boy) and a salute to the 150th anniversary of the railway; regular contributions to *Woman's Hour*, *From the Grass Roots*, *Farming Weekly* and *On Your Farm*.

### Quiz programmes

*Round Britain Quiz*, 26 programmes (Radio 4); *A Question of Fun*, 10 programmes (Radio 2); *Quiz Kid '76*, 21 programmes (Radio 1).

### Light entertainment

Comedy series with Roy Castle, Les Dawson, Mike Yarwood, Tony Brandon and two 'specials' with Eddie Braben; *Reginald Dixon and Douglas Reeve*: continuing series for organ enthusiasts; regular contributions to Radio 1 Roadshows; the Northern Radio Orchestra contributions to *Music Through Midnight*, *Top Tunes*, *Charlie Chester*, *Sam Costa*, *David Hamilton*, the *Early Show*, the *Late Show* and *All Time Hit Parade*.

### Music

Six BBC Master Concerts from the Free Trade Hall, Manchester; BBC Northern Symphony Orchestra Midday Proms; Midday Chamber Concerts from Manchester and Bradford; relays from festivals at Chichester, Cheltenham, Newcastle upon Tyne, King's Lynn and Harrogate. The British Open Brass Band Championships. The Leeds International Piano Competition. BBC Northern Singers recitals and the European premiere of Britten's *Paul Bunyan*, the first complete performance of Bizet's *Ivan IV* and Philip Cannon's *Son of Man* from Liverpool Cathedral; a series of six programmes on Bartok and his Contemporaries. Music to Remember, *Bandstand*, *Composer's Portrait* and *Concert Club*. Verdi's *Requiem* and



*Today* co-presenter Brian Redhead

Elgar's *Dream of Gerontius* from Durham Cathedral; broadcasts by the Hallé, Royal Liverpool Philharmonic, Northern Sinfonia and Northern Concert Orchestras.

### Religious broadcasting

*Headline Spouters and Ideas in Action*: weekly series on Ed Stewart's *Junior Choice*; contributions to *Pause for Thought*, *Prayer for the Day*, *Thought for the Day* and *Lighten Our Darkness*; *Morning Services* from Bacup, Carlisle, Hebden Bridge, and the Isle of Man, etc.; Choral Evensong from Bradford, Blackburn, Liverpool, Lincoln, Carlisle and Durham Cathedrals; *Sunday Half Hour*, including the first performance of *Moses and the Fantastic Fiery Bush* by the Junior Choir of Cheethams Hospital School of Music. Christmas morning service from Sheffield Cathedral; a 12-part series on the understanding of the Bible entitled *The People and the Book*; the *People's Service* from the Manchester studios.

### Children's programmes

Contributions to *4th Dimension* including *Railway Magazine*, *Time Well Spent*, Arthur Poskitt in 12 episodes and *Jennings at school*.

### Outside broadcasts

Coverage of cricket, Association Football, Rugby League, racing, motor cycling, Rugby Union, swimming, golf, cycling, motor racing; contributions to *Treble Chance* and *Brain of Sport*; productions of *The Countryside in Winter* and *The Countryside in Summer*.

## Religious broadcasts Radio

### Sundays:

*New Day*: reflections in words and music (6.55am Radio 2 with Radio 1); *Sunday Reading*: (7.50am Radio 4); *Sunday*: topical religious magazine programme (8.15am Radio 4); a programme of popular religious music (8.03am Radio 2); *Morning Service*: (10.30am Radio 4); *The People's Service*: (11.30am Radio 2); *Speak-Easy*: young people's discussion programme (2pm Radio 1, 6 months of the year); evening religious programmes (7.30pm Radio 4); *Sunday Half Hour*: community hymn singing (8.30pm Radio 2); *The Epilogue*: (11pm Radio 4).

### Weekdays

*Prayer for the Day*: (Monday-Friday, 6.40am, Radio 4); *Thought for the Day*: (Monday-Friday, 7.45am Radio 4); *Pause for Thought*: (Monday-Friday, 6.15am and 8.45am Radio 2); *Daily Service*: (10.30am, Radio 4. Saturdays 10.15am).

*The Chester Mystery Plays*: Tom Courtenay as Christ



### Tuesdays

Religious Service for Primary Schools (9.20am Radio 4 vhf); *Religion and Life*: (11.40am, Radio 4 vhf) 2 terms only; *Quest*: (11.40am Radio 4, vhf) 1 term only.

### Wednesdays

*Choral Evensong*: (5pm Radio 3).

### Thursdays

Religious service for primary schools (9.05am, Radio 4 vhf); Material for Assembly (9.25am Radio 4, vhf):

### Fridays

Religious education for secondary schools (2.20pm Radio 4 vhf).

### Saturdays

*Outlook*: (6.45am, Radio 4, repeated 7.45am); *Lighten Our Darkness*: (11pm Radio 4).





*The Chester Mystery Plays: Nina Thomas as Mary*

## Television

*Morning Worship*: from churches (Sunday morning BBC-1); *The Sunday Gang*: new series for children (Sunday morning BBC-1); *Songs of Praise*: (Sunday evening BBC-1); *Anno Domini*: topical documentary series covering the religious world (Sunday evening BBC-1); *The Light of Experience*: expressions of personal belief (BBC-2).

## Regions

### Wales

#### Radio

Religious Service in Welsh (Sundays 11.45am, Tuesdays and Fridays 10.15am): Morning Service in English (Sundays 10.30-11.15am approx., twice in every quarter): Hymn Singing in Welsh (Sundays 4.30pm repeated Monday 6.15pm); Service for Schools in Welsh (9.20am Tuesdays): magazine programme on various aspects of religious life in Wales.

#### Television

Religious features and studio programmes (6.15 on two Sundays a month); *Songs of Praise*: in Welsh (6.50pm once a month); religious services in Welsh are occasionally broadcast as are other outside broadcast events of religious significance.

### Scotland

#### Radio

*Church News and Views*: a topical magazine (9.30am Sundays); Gaelic Services once every four weeks from a church, otherwise from a studio (4.00pm Sundays); occasional features on Sundays and midweek; *Ere I Sleep*: (approx. 11.30pm Mondays to Fridays) nightly epilogues.

#### Television

Morning Services from churches, schools and studio, including *Seeing The Signs* (primarily for deaf viewers); Gaelic services are also included; *Songs Of Praise*: (6.50pm Sundays): a three-month series from churches and other locations; a variety of programmes including discussions, films and documentaries on Sundays and weekdays.

### Northern Ireland

#### Radio

Religious service (10.30am Sundays); talks, features, reports and religious music programmes are also broadcast regularly.

#### Television

Religious services from churches (Sunday morning) and documentary programmes from time to time.

*The Chester Mystery Plays: Michael Hordern as God*



## World Service

### Current affairs & talks programmes

#### Regular talks & discussions

*Twenty-four Hours*: a Monday to Friday current affairs programme with four daily editions following World News at 0509, 0709, 1309 and 2009 GMT; *The World Today*: a 15-minute world affairs background feature, broadcast Monday to Friday; *Outlook*: a Monday to Friday magazine programme on people, events and opinions, broadcast three times each day; *International Press Review*: a review of the week's news as seen by newspapers around the world (started January 1976); *Talkabout*: personalities from the theatre, sport, politics or literature discuss a wide range of topics (started January 1976); *People and Politics*: each week leading personalities on the British political scene discuss the happenings and the background; *Business and Industry*: a twice-weekly report on Britain and international commerce. The weekend edition includes news from the commodity and stock markets; *Commentary*: specialists in economics, international politics and other fields, give the background to world events; *From the Weeklies*: a survey of editorial opinion; *As I see It*: a personal point of view on a subject about which the speaker feels strongly; *Scotland '76*, *Wales '76*, *Ulster '76*: a weekly look at life, work and leisure in the

national regions of Britain; *Letterbox*: a weekly forum of listeners' views and comments on World Service programmes; *The Farming World*: a weekly programme on farming, forestry and rural development; *Nature Notebook*: a weekly look at the wildlife of the world; *New Ideas*: a radio shop window for British industry, with news of the latest products and inventions; *Science in Action*: a weekly review of progress and achievement in science, technology and medicine; *Discovery*: Each week research scientists talk about their work; *World Radio Club*: Information for shortwave enthusiasts; *Theatre Cell*: a weekly programme about metropolitan and regional British theatre; *Music Now*: a weekly look at events and personalities in Britain's musical life; *The Lively Arts*: comment by critics and artists on drama, films, the visual arts and music in Britain and the world at large; *Books and Writers*: reviews of recently-published books and discussions with authors, critics and publishers; *Book Choice*: a review, broadcast four times weekly, of an important or interesting book published in Britain; *The Paperback Programme*: interviews and information about paperbacks, broadcast weekly (started January 1976); *Reflections*: a daily consideration of the meeting point between religion and life (started January 1976, replacing the *Daily Service*); *Merchant Navy Programme*: a magazine programme for seafarers; *Saturday Special*: commentary and reports on top sporting events in Britain; *Sportspage*: sports writers make a weekly selection from



The World Service continuity suite

the sports columns of British newspapers; *Sport Midweek* and *Sportscall*: reports and interviews covering the midweek and Sunday British and international sporting events; *World Service Short Story*: unpublished short stories sent in by World Service listeners; *Top Twenty*: presented by Tony Blackburn; *International Hit Parade*: presented by David Gell; *Request Shows*: discs and personal messages linking families across the world, presented by Sandi Jones, Brian Matthew and Don Moss; *A Jolly Good Show*: Noel Edmonds presents pop news, interviews and listeners' requests (started January 1976); *The Pleasure's Yours*: Gordon Clyde plays classical music requests; *Theatre of the Air*: a wide selection of plays, specially produced for World Service, ranging from Aristophanes to Harold Pinter; *Suspense*: thriller serials and series.

### Thirty-minute documentary programmes

*Behind the Scenes*: four programmes examining the workings of Harrods, the Savoy, Winchester Cathedral and the Victoria and Albert Museum; *The Twain Shall Meet*: showing the differences and similarities between people in the same occupation but in different situations; *Fathers and Sons*: society through the eyes of fathers and sons who have chosen widely – differing professions and lifestyles; *The Nations of Britain*: the question of devolution for Britain's national regions and the implications for the United Kingdom; *The Physically Handicapped* and *The*

*Mentally Handicapped*: the latest research into emotional and social problems; *Horses for Courses*: the future of Britain's horse-racing and bloodstock industries; *Carl Jung*: a programme marking the centenary of his birth; *Antarctica*: a look at the unknown continent; *Crisis in Western Europe*: examining the impact of the economic recession, coupled with oil and commodity price rises; *Nations Observed*: the fabric of society in Indonesia, Sweden and Nigeria; *Third Europe*: the changing Mediterranean world; *The Last Taboo*: how societies across the world deal with death; *A Most Sensible Lady*: marking the bicentenary of Jane Austen's birth; *Caribbean Journey*: a view of the Caribbean through the eyes of an African broadcaster; *Buckle of the State*: the workings of the Cabinet; *The Anglican Communion*: Anglican attitudes to social and ecumenical problems; *Mothers and Daughters*: in which mothers and daughters discuss how society and woman's place have changed in their lifetimes; *The Mood of America*: assessing the current condition of the USA; *The Precarious Peace*: the history of Europe since 1945; *We Don't Take Money Here*: an investigation of the rise of the credit card industry; *The World of Islam*: examining the nature of Islam, its place among world religions and the way of life of its followers; *The National Theatre*: its history and the aspirations of directors and actors who work there; *Supersonic Travel*: marking the start of commercial flights of Concorde; *The First Year of Life*: doctors and psychologists explain how babies progress.



Keith Parsons, a producer of *The World Today*, and Judith Slingsby



Marina von Senger of the German Service





Anatol Goldberg, chief commentator of the East European Service

### A selection of talks & music series

*I was There*: featuring people whose recollections of some dramatic moment can illuminate history; *Portraits of Our Time*: leading statesmen who control the destinies of nations; *Apprentices*: looking at the training for a variety of different trades; *The Novelist in Society*: the novel from its early development to the present day; *City Markets*: the ways in which the London commodity markets operate; *They All Laughed . . .*: the stories of inventors whose brain children were before their time; *Cities in All Their Glory*: five great cities at the height of their eminence; *With a Sword and a Spade*: great roads past and present; *Danger – Men at Work*: individuals whose jobs involve a high degree of physical danger; *The Dark at the Top of The Stairs*: an investigation of the horror story in English, illustrated with readings; *Second Thought*: a reconsideration of books which made considerable impact at the time of their publication; *New Views on Aid*: re-examining the value of aid and its possible future pattern; *Foreign Policy in a Changing World*: the traditional foreign policies of various countries and pointers to the future; *Heroes of Medical Science*: on eminent scientists and their influence on present-day medicine; *The American and British Revolutions 1776-1976*: William Clark on the revolt of the American Colonies and the consequences; *The Story of the Piano*: illustrating its development and influence; *Music from the Courts of Europe*: the royal patronage of music from the 12th to the 20th century; *Whom the Gods Love*: a series on artists and composers who died at the height of their powers; *I Know What I Like*: broadcasters, well-known to World Service, choose their favourite music

and poetry; *Down With Politics*: illustrating how various political crises from the 18th to the 20th century have influenced popular song in Britain; *Words Into Music*: showing how composers have been influenced by poetry and drama; *From the Music Festivals*: a look at some of the most interesting of Britain's 1975 music festivals; *Music Pleasant and Unpleasant*: a selection of Bernard Shaw's impressions of the musical life of late 19th century London; *Jazz in My Life*: Humphrey Lyttelton looks at the development in jazz during the last 30 years; *Boy Meets Girl*: music from classical to pop on the oldest of themes; *Anguish by Radio*: a light-hearted look at the frustrations and complexities of the English language; *The First Seventy Five Years*: a survey of the outstanding musical events of this century.



The African Service: the cast of *The House of Thunder X* (an African Theatre production)

### World Service alternative programmes for Africa

*The Morning Show*: a breakfast time programme, with a mixture of pop, politics and personalities (ended December 1975); *Network Africa*: the music, the people, the action on the big continent (started January 1976); *Focus on Africa*: a thrice daily current affairs programme, giving the background to the African political scene; *What the African Papers Say*: a weekly review of the African press; *This Week and Africa*: a look back at the week's events in Africa, giving the background to some of the major news items; *This Sporting Life*: coverage of the African sporting scene, both in Africa and outside it; *Postmark Africa*: answers to questions sent in by listeners; *Africa's Money Matters*: Africa's money – who makes it, where does it come from? Plus the latest economic and commercial developments on the continent; *Arts and Africa*: words, music, colour and shape of a continent; *African Theatre*: an occasional series of specially written plays for Africa; *Blueprint Africa*: a weekly magazine programme on scientific, technical and development themes; *Africa '75 '76*: each week a detailed look at one of the major issues Africa faces today.





## Part three

### Reference

This part of the BBC Handbook is designed to give a factual description of the BBC, an outline of its aims and policies, a summary of essential technical information, and a convenient guide to the organisation.



# The broadcasting services

## The Television Service

### Aims and policy

BBC Television, 40 years after its inception (on 2 November 1936), finds itself in a new phase. The Committee on the Future of Broadcasting (the Annan Committee) has been looking very closely at every aspect of television's operations and BBC Television therefore has had the opportunity to stand aside from its continuing preoccupations and to analyse its motives and methods in order to clarify them to others. Meanwhile, for the first time the BBC is faced with a problem of contraction rather than a challenge of expansion. The increase in the number of licences, in particular colour licences, fell well below the 1974–75 level during 1975–76 and in spite of a larger licence fee, the rate of inflation more than absorbed the potential benefits. Restraints impose their own discipline: operating margins have been severely cut and costs reduced to bare essentials both in programme-making and in administration.

Nonetheless, the numbers of programmes produced and their individual quality have been maintained. The competitiveness of BBC Television has been strengthened to meet its principal aims – service to the public in information, education and entertainment. Its two national networks continue to complement each other so as to give the viewer a choice, reflecting subjects of interest both to the majority and to the many minorities which make up the national audience.

The policy of the service since it began has been to provide a wide range of original television material and to encourage writers, artists and producers to create new work for the medium. As can be seen in the preceding part of this book, there is, for example, an unusually large number of single plays and short drama series produced in the service, a category of output that is almost if not totally

absent from the production schedules of many television services. In drama, as in other kinds of programmes, a very high proportion of the output is original material, BBC-produced.

The crucial problem of this approach is how to reconcile the demands of creative activity with the extremely complex technical requirements of television, the administration of the numerous resources and the need to control the very high costs of production. The BBC's solution has been to build an elaborate infrastructure to supply the technical and other resources and to delegate a large measure of responsibility to the individual editors and producers for the content of the programmes. The system by which programme costs are controlled is described later.

### The programmes

#### *Transmissions*

The list of programmes in the *Radio Times* reflects decisions and choices made usually a year or more previously. Last year BBC Television broadcast 7,485 network programme hours, excluding productions for the Open University; approximately 60 per cent was specially produced and the rest was made up of repeats and programmes or films bought from other organisations. The programmes which reach the screen have been through a complex process of selection. The Controllers of BBC-1 and BBC-2 are each responsible for the overall pattern and style of their own networks. Their planning of the transmission schedules must relate to the tastes and viewing patterns of the audience at all times of the day. It must also take account of fixed points such as continuing types of programmes (like news broadcasts), as well as outside events on fixed dates (like sporting fixtures). The Director of

Programmes has the overall responsibility for the inter-relation of the two networks. He is responsible, under the Managing Director of Television, for carrying out BBC Television programme policy, and for the control of resources.

Within this framework the Network Controller has a wide choice. The programmes which are finally seen on the screen have been chosen from among many offered by the programme makers, who are grouped into a number of departments which in the main correspond to programme types, and which may be in London or in other centres in the British Isles. Every year each producer suggests the programmes that he would like to make, describing their contents and what he expects them to cost. The heads of these departments then decide which programmes to offer to the two networks for the following year. The Controllers, with the help of their Programme Planning Group, sift these suggestions and decide, according to content, cost and the availability of all the resources needed to make the programmes, what the final production pattern will be. At the same time they consider what repeats and bought programmes they wish to include in the year's output.

### *Production*

Once the producers know what programmes they are going to make, they begin the production process. This will vary depending on the kind of programme: a play starts with a script, so first this will be written and probably revised many times until both author and producer are satisfied that it achieves what they want and can be produced effectively and economically. Any factual programme requires intensive research, often for many months, before the script can be written; expert advisers have to be consulted, their views considered, and sometimes reconciled. The same expert who has acted as consultant may appear in the programme, but perhaps the most knowledgeable person may not be the best broadcaster, and so a search must be made for suitable participants. One of the most difficult problems facing the producer of factual programmes is to make the choice of

who and what to include or to leave out. All programmes which are based on a script, and many others as well, need thorough rehearsal before they can be recorded, or performed live. A play, for example, may have three weeks rehearsal with the actors only, before it reaches the studio or location for rehearsal with cameras, sound and lights; even the simplest discussion needs some technical rehearsal so that the participants can be seen and heard.

Programmes may be made in the studio or on location, and with electronic or film cameras. They may be made in studios in London, or on location anywhere in the world. Wherever the actual shooting is done the process is fundamentally the same. Once the script, or for a programme which has no script, the production plan, is finished the production team sets out to make all the arrangements necessary to get the programme on the air. The performers or participants must be chosen, scenery and costumes must be designed, furniture and hand props must be selected and sometimes made, wigs must be ordered and fitted, make-up decided upon (this may need a great deal of research for historical productions), lighting must be planned. Locations have to be chosen, bearing in mind how the people and equipment will get to them, how the power for running the cameras and lights will be provided, where the people will sleep and eat, whether aircraft or other noise will interfere with the shooting. Abroad there are customs regulations to consider for the transport of equipment, costumes and film; and there are questions of insurance. Contact with the police has always to be made for their help in avoiding nuisance and controlling sightseers.

The production team is responsible for the organisation of all this, but in so complicated and technical a medium, the resources which go into any programme are provided by many people, who in the BBC are grouped into servicing departments. The BBC's Engineering Division provides the equipment and people in the studios and on location for electronic production: the cameras, the electronic control units, the lighting equipment, the videotape recording machines, the sound booms and microphones, sound recording

machines, the links by landline or radio to transmitters, the transmitters themselves, and all the people to man them. BBC Television employs some 2,000 engineering staff in London alone.

There is a large film department providing film cameramen, sound operators, editors with their cutting rooms, dubbing theatres (where speech, music and sound effects are mixed 'in sync' with pictures) and an enormous film library. Gathered together as the Design Group are creative departments employing professional designers who produce the sets, costumes, make-up, graphics and visual effects for the programmes. Other departments are concerned with the construction of scenery and with the rapid process of setting up and dismantling scenery and properties in the studios.

#### *The production departments*

The work of producing the programmes is entrusted to a number of groups and departments who specialise in different types of output, often with very different methods and time scales of production. Each department has its own staff of editors, producers and directors. All the departments make programmes for both BBC-1 and BBC-2.

The **Current Affairs Group** is responsible for a high proportion of television service output, above all for its topical programmes, including such regular programmes as *Panorama*, *Tonight*, *Nationwide* and *The Money Programme*.

The **Television News Department** supplies the nationally broadcast news bulletins to both networks as well as being responsible for the regular reports on Parliamentary affairs. It also produces, from time to time, documentary reports.

**Drama Group** has three separate departments each specialising, though not exclusively, in a different style of output. One department is responsible for producing single plays such as those under the general title *Play for Today* and *Play of the Month*; another produces serials, such as the classic serials and programmes like *The Brothers*; and a third produces series, such as *Softly, Softly*.

The **Light Entertainment Group** has two departments. Variety Department produces such shows as *Morecambe and Wise* and *The Two Ronnies*. Comedy Department produces programmes ranging from situation comedy like *Porridge*, *Fawlty Towers* and *The Good Life* to offbeat humour like *Monty Python* and *The Goodies*.

The **Outside Broadcasts Group** is responsible for all televised sport, both live commentaries on sporting events and the regular sports programmes such as *Grandstand* and *Match of the Day*. It also produces outside broadcast entertainment programmes such as *Come Dancing* and *Mastermind* and is responsible for covering non-sporting events such as state occasions.

There are four departments creating features and documentaries. **General Features** produces a wide range of programmes from topical items to historical series like *Explorers*; its regular programmes include *The Man Alive Report* and *The World About Us*. **Science and Features** produces *Horizon* and *Tomorrow's World* as well as special programmes.

**Music and Arts Department** covers the arts on an international scale, in both documentary form and in the performance of opera, ballet and music. *Omnibus* and *Chronicle* are two of the regular programmes.

**Documentary Programmes Department** produces filmed documentaries covering social, political and historical issues throughout the world.

**Children's Programmes Department** provides a specially lively and varied output: it is concerned to provide children with the best of many kinds of programme.

Four specialised branches of output are each organised in separate departments: **Religious Programmes**, **School Broadcasting**, **Further Education** and **Open University Productions**.

The **Community Programmes** unit produces *Open Door* (see page 297) and *Write On*.

Finally, there is **Presentation Department** which is editorially responsible for the supervision of the transmission operation; for the promotion of programmes on the screen and for network identification; for programme announcements and public service information,



including the weather forecasts; and for running the Television Duty Office, which handles telephone enquiries from viewers. The department is also responsible for the production of a number of programmes.

#### *The production centres*

In London television production is a 24 hours-a-day, seven days-a-week operation involving the interlocking of many technical facilities inside and outside the studios. At the BBC Television Centre in Wood Lane there are seven colour studios, two special colour studios for news programmes and two small studios used by the Presentation Department. There is an international commentary area where the production of incoming international programmes is co-ordinated and which is also used by overseas commentators for outgoing programmes. This complex can be linked by satellite to any area in the world and is the technical clearing house for the BBC's Eurovision programme links. There are two other colour television studios at Lime Grove; and the Television Theatre at Shepherds Bush is used for programmes with studio audiences. Film operations are based at the BBC Television Film Studios at Ealing. These London production centres use a total of 35 colour video-tape machines to record programmes on magnetic tape and 31 colour telecine machines which reproduce programmes on film.

Outside London there are production centres in Bristol, Birmingham and Manchester whose function is to provide programmes for transmission on the network. The production centres in Belfast, Cardiff and Glasgow also provide programmes for the network as well as transmitting their own programmes for Northern Ireland, Wales and Scotland. In addition there are regional television studios in Leeds, Newcastle, Norwich, Plymouth, Southampton, Edinburgh and Aberdeen, and smaller studios for news contributions in Hull, Nottingham, Bangor, Brighton and Dundee.

#### **Management of resources**

There are two strands in the management of the Television Service – programme output and the control of resources. Resources in this

context include every single item which is needed to make a programme: the people, such as producers, engineers, make-up staff, scene shifters; the materials they use, scenery, costumes, make-up, camera lenses, lamps, cables and so on; the cash to buy food, hire a horse and carriage or a helicopter; and not least, the performers. All these add up to as many as 230 different resources which can be used in a television production.

The method the BBC has adopted to make the most efficient and economical use of its resources is to work within a predetermined plan for every year's programme output. Every programme, before it can be accepted for production, has to provide an analysis of its needs. A Programme Budget Estimate is prepared to show not only the amount of cash, but the number of days in the studio, the length of time a scene designer must spend, the number of hours of costume, make-up or lighting designer's time to be bought and so on through every item needed. These costs, in terms of both time and money, are estimated according to 'rates for the job' which are agreed for each resource for every financial year. When the programmes are offered to the Network Controllers, their Programme Planning Group feeds the requests for each resource into the BBC's computer, which sorts and analyses the requirements and matches them to the available resources. For example, if the requests for any one of the 230 possible resources exceed the amount available in any one week, a choice has to be made: either that work must be moved to a week when there is time to do it or the programme must ask for less of it. Otherwise the programme cannot be made. Known as the Television Management Information System, this method of aiding pre-planning and of then reporting actual costs after the event against the planned budgets is the most sophisticated broadcasting cost control system anywhere in the world. With its help BBC Television is able to make maximum use of its resources, and its studio productivity is exceptionally high.

## BBC Radio

### Network radio

This is a time when radio continues full of vigour, notwithstanding the cuts in service which have been forced on the BBC by the need for economies. Up till the end of 1974 the radio output had continued to grow in quantity and scope, and its sources of strength remain unimpaired: it is technically simple, flexible and relatively cheap, so that it can supply a flow of the most up-to-date and direct information, while also allowing time for great diversity in programmes and the serious treatment of many subjects in depth. In some fields, such as music, it still has a unique role; generally it is important because it is available everywhere through the portable transistor set.

The BBC's national radio service sets out to exploit these advantages by its specialised (generic) channels or networks, each offering a particular range of interests. The four networks, Radios 1, 2, 3 and 4 are described below; they provide for the listener a wide immediate choice throughout the day, three of them being broadcast not only on medium or long wave, but also from the vhf transmitters which have been built throughout the country to improve coverage and the quality of reception. All the vhf networks can be developed for stereophonic broadcasting, an improvement which is as significant for radio as colour is for television; most Radio 3 programmes and a large part of Radio 2 are already transmitted in stereo widely over England, central Scotland, South Wales and Northern Ireland.

As well as its general programme services of information and entertainment, BBC Radio provides more specialised educational services in its broadcasts to schools on Radio 4 vhf and its adult education programmes, largely on Radio 3 medium wave.

The BBC also has an agreement with the Open University to provide up to 30 hours of radio time a week; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra vhf channels can be set up, part of the general radio service is thus available only on medium

wave, while the vhf is devoted to education, and the listener should have a set capable of receiving long wave, medium wave and vhf transmissions.

### BBC Radios 1 and 2

BBC Radio's service of popular music broadcasting is on Radios 1 and 2, two networks each with its own style which come together at certain times. Radio 1 is the pop channel, while Radio 2 covers all aspects of middle-of-the-road music. Taken together, they account for nearly 80 per cent of radio listening. They also give prominence to minority musical interests such as jazz, experimental pop, folk and brass bands. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country. Radio 2 also carries four shipping forecasts a day on 1500 m.

Radio 1 has in nine years become a national institution, and many of its disc jockeys have become household names. As well as its pop music programmes the network includes special series on outstanding figures such as David Bowie, Elton John and Simon and Garfunkel, the Sunday discussion *Speak Easy*, the twice-daily *Newsbeat* current affairs programme which aims specially to bring the topics of the moment to the network's audience in the 15-25 age group, and *Playground*, the Sunday morning magazine programme by and for younger listeners.

Radio 2 has its own personalities presenting continuous programmes of music during the daytime, and some make a special emphasis (e.g. Jimmy Young features discussions with prominent personalities on matters of current public interest). It is also the main sports network, carrying commentaries on major events, the Saturday afternoon *Sport on Two* sequence, and a regular service of sports news; while in the early evenings on weekdays it offers music programmes catering for a wide variety of specialised or minority interests (such as jazz, big band music, theatre music, folk, and country music). Comedy

shows also feature prominently at the weekends.

### BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of ideas and the presentation of the dramatic and fine arts. It is on the air until 11.30 pm throughout the week, and carries news bulletins at certain points of the day so that listeners can keep up to date without having to switch to another channel.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste, though still giving pride of place to the main classical repertoire. The programmes, while using fully the great wealth of high-quality gramophone recordings now available from all over the world, place a special emphasis on live relays of concerts and operas from home and abroad, and on performances commissioned specifically for radio. BBC concert promotions are of great importance here, and foremost among them are the Promenade Concerts, which for eight weeks each summer offer an unrivalled variety of musical experience. The BBC also benefits from access to many excellent music recordings made by other broadcasting organisations. All these programmes of music are complemented by a wide range of programmes about music, covering not only criticism and exposition but also the world of musical affairs.

Apart from music, Radio 3's cultural activity is concerned with drama and other forms of the spoken word. The network's policy is still to commission new works for radio and to present masterpieces of world theatre which are both challenging and on a large scale. Regular poetry programmes are an essential part of the output, and the eight hours a week of speech content also include intellectually demanding and unorthodox programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

### BBC Radio 4

Radio 4 is the main service of speech programmes, including news and current affairs. These programmes are of such variety that the network has a wider range than the other three, providing a continuous service of general broadcasting throughout the day on medium wave.

First, Radio 4 is the principal channel of national news and comment, with a special responsibility to present them in a comprehensible and authoritative style. This responsibility is fulfilled now by a service of news bulletins read by experienced news-readers, broadcast every hour from 7 am to 7 pm, and by the current affairs magazine sequences (*Today*, *The World at One*, *PM Reports*, *The World in Focus*, *The World Tonight*) which occupy nearly a third of the network's time on the air. In addition the network offers regular coverage of Parliament and programmes by the BBC's correspondents and reporters at home and abroad.

Secondly, there are programmes of general entertainment and information. The entertainment includes over 20 hours a week of plays and readings, many comedy shows and panel games, and easily acceptable music programmes such as *These You Have Loved*, together with orchestral concerts for which the network joins Radio 3 at certain times. The information comes in the daily magazines *You and Yours* and *Woman's Hour* dealing with everyday life; in the daily magazine *Kaleidoscope* devoted to a review of the arts; in more specialised programmes dealing with topics such as consumer affairs, science, the environment, natural history, motoring, gardening and antiques; and in phone-in programmes such as *It's Your Line*, where the listeners themselves become the broadcasters.

Finally, there are the more demanding programmes on world affairs, politics and social issues, such as *Analysis* and the *Reith Lectures*. These deal in a rigorous manner with their subject, and are able to reach substantial audiences without making any concession to easy popularity.

### Programme organisation

Under the Managing Director, Radio, the Director of Programmes is responsible for programme policy and output in all four networks. Editorial responsibility for the networks, which includes choice of programmes, and planning the sequence in which they are broadcast, is vested in three Controllers (one for Radios 1 and 2, and one each for Radios 3 and 4); each of these is also responsible, through a Presentation Editor, for the continuity of operation of his network, including all announcements, news reading and programme promotion.

The production of the programmes is undertaken by specialised output departments, whose executive heads are in general answerable immediately to the Director of Programmes. All their expenditure, both payment to contributors and the use of staff and technical facilities, is closely controlled by systems introduced in the past few years; this has enabled Radio to reduce its programme cost per hour by 30 per cent (at constant-price levels, excluding the effect of inflation) since 1965, without loss of standards.

The **Drama Department** supplies the networks with the full range of radio plays, dramatised features and serial readings.

The **Talks and Documentaries Department** provides programmes on the arts and sciences, programmes about world affairs and the environment (e.g. *Analysis and This England Now*), and poetry programmes.

The **Current Affairs Group** is made up of departments responsible for all the main daily current affairs sequences (*Today*, *The World at One*, etc) and Current Affairs Magazine Programmes Department, which produces *Woman's Hour*, *You and Yours*, and a range of other magazines including phone-in programmes.

The **Sport and Outside Broadcasts Department** handles all the sports programmes on radio, including the supply of sports news to other programmes; also non-sporting events such as Trooping the Colour.

The **Religious Broadcasting Department** is responsible not only for broadcast services of worship but also for talks and other pro-

grammes with a religious basis (e.g. *Pause for Thought* and *Speakeasy*).

The **Archive Features Unit** produces programmes based on recordings in the BBC's Sound Archives, and also contributes documentary programmes to Radio 3 and Radio 4. Among its regular series are *Pick of the Week* and *Music Now*.

The **Light Entertainment Department** provides radio entertainment shows of many kinds, including situation comedy (e.g. *The Men from the Ministry*), satire, quiz and panel games.

The **Music Programmes Department**, part of Music Division, is responsible for programmes of serious music not on gramophone records; they include performances for broadcasting, relays of public concerts and operas, and talks about music.

The **Gramophone Programmes Department** supplies Radio 3 and Radio 4 with a wide range of programmes based on gramophone records of music (e.g. *Desert Island Discs*, *Man of Action*) and the magazine *Music Weekly*.

The **Radio 1 Music Department and Radio 2 Music Department** provide the whole musical content of their respective networks, using both BBC recordings and commercial gramophone records; the latter department also supplies the lighter music programmes (e.g. *Homeward Bound*) broadcast on Radio 3.

The **School Broadcasting Department and Further Education Department** supply the radio component of the BBC's educational broadcasting service.

Finally, the **Radio News Department**, responsible to Editor, News and Current Affairs, provides all networks with news bulletins, news summaries, and reports on Parliament.

### Local radio

In its evidence to the Annan Committee on the Future of Broadcasting, the BBC stated its firm belief that 'Local Radio will be the main growth area in radio during the last quarter of this century'. For much of this year local radio staff have been occupied in translating that belief into a plan for development that, once

the present political and financial restrictions on growth are removed, could be put into effect.

The development planned for local radio is based upon a map prepared by Maurice Ennals, a senior local radio manager, who opened the first BBC local station at Leicester in 1967. He has been travelling throughout England examining the factors which make up the ideal local radio area; local government boundaries; communications and geographical features; as well as the intangible aspects of a 'natural community'. His report now makes it possible to contemplate a comprehensive community radio service for the entire country. Fresh stations will not necessarily be as large as the present ones. In a small community there may only be a need for one or two hours local broadcasting each day. To determine how viable an eight-man station might be a closed-circuit experiment was held at Barrow-in-Furness in the autumn. The studios of 'Radio Barrow' were in the Civic Centre and were visited by a large number of Barrovians who were able to watch what was going on and hear programmes over loudspeakers. An audience research survey conducted at Barrow during the experiment indicated that small-scale local radio was likely to be popular.

In the meantime the output of the present 20 stations has continued to demonstrate how local radio can demolish the old divisions between broadcaster and audience. Most stations now have programmes made for them by different groups in the community. At Radio Medway, for example, regular series are produced by the Women's Institutes, the Townswomen's Guilds, the Chamber of Commerce, the Junior Chamber of Trade, the Lions, The Guides and Scouts, the County Department of Social Services, the Police Force and the homeless. In many areas stations work in close co-operation with their Local Authorities. At Radio Humberside, a series of features topped and tailed by phone-ins and with the umbrella title *Is it Cancer, Doctor?* has been produced in close collaboration with the Humberside Area Health Authority. At Radio Cleveland, listeners are encouraged to *Grow It Yourself* with weekly broadcasts by senior Parks Depart-

ment officials from an allotment prominently placed in one of the Middlesbrough parks. At Radio Sheffield, the links established with the South Yorkshire County Council have resulted in several enterprising joint promotions. These include the formation of the all professional Chamber Orchestra of South Yorkshire; a day long jazz festival at Doncaster race course involving 100 national and local musicians; and a series of broadcast plays which have given local writers their first opportunity to have their work performed by professional actors.

Appeals on behalf of charities are a well established feature of national radio and television. In local radio they take on a down to earth character. An appeal on Radio Bristol provided heaters, chairs, curtains and other domestic goods for the victims of the Severn Beach flooding. At Radio Oxford an appeal by the WRVS at 7.45 one morning for clothing for Cyprus refugees being flown into Brize Norton Airport had produced more clothes than were needed by 11 am the same day. Radio Oxford found a goat to provide milk for a two-year-old boy allergic to cows' milk. (An offshoot of this appeal was the formation of the Oxford & Berkshire Goat Society.)

Recently Radio London has moved into new premises at Marylebone High Street and Radio Manchester into a wing of the new Broadcasting House in the city. Radio Oxford has opened a studio in the newly developed Music and Sports Centre at Abingdon Old Jail and Radio Medway has opened a new studio for music and religious programmes at the Carmelite Friars Retreat and Conference Centre at Allington Castle.

*See page 323 for list of stations and managers.*

## Northern Ireland

BBC Northern Ireland operates from a main base at Broadcasting House in central Belfast. This houses all the radio facilities and a small colour television studio used mainly for news



and current affairs programmes. A new office block has just been added on the same site bringing almost all programme staff for the first time under one roof, with immediate access to studios and production facilities. Larger television productions are handled in a converted exhibition hall some two miles away. With a floor area more than four times that at Broadcasting House it is the largest television studio in Ireland. The hall is used on a drive-in basis by the region's colour OB unit. Full studio lighting has been installed and such facilities as make-up and dressing rooms, a band room, extensive scenery dock and a canteen service for staff and artists.

There is also a small radio studio and a resident production representative in Londonderry.

Regional television output amounts to a little over five hours a week, about half of which is news and current affairs material, together with religious broadcasts, school programmes, documentaries, light entertainment and music, and programmes about the arts, sport and farming. Radio output contains the same elements plus a proportion of drama programmes by local writers, who are also commissioned to write documentaries and a wide variety of scripts for the Northern Ireland schools service. All radio drama and various other programmes, especially music, to a total of about three hours a week, are produced for the national networks. The Music Department contributes significantly to the musical life of the province as well as providing an important part of the broadcast output.

All programmes by the BBC Northern Ireland Orchestra are now broadcast in stereo.

BBC Northern Ireland also contributes to the television networks. Inevitably, with the continuing conflict in the province, a substantial proportion of these programmes has been concerned with news and current affairs, but it is hoped in future to provide more programmes for the UK as a whole reflecting a more rounded view of the province and the Irish cultural dimension.

Locally this has been achieved through the development of Radio Ulster over the last two years, replacing the former Radio 4 North-

ern Ireland opt-out service and enabling local programme output to be more than doubled to some 30 hours a week. Most of the new programme output relates to matters unconnected with the troubles, with more accommodation for the arts and entertainment and for the continuing creative activities in all areas of Ulster life. Besides established regional programmes the new pattern includes local magazines from town and country, several popular hosted shows, more request programmes, programmes for young people, regular phone-ins and 'access' programmes, with opportunities for non-political minority groups to introduce themselves and their objectives to the public, more opportunities for local talent, and a greater range of information programmes and sports coverage.

The BBC has 12 transmitter stations in Northern Ireland which between them make BBC-1 and the radio services, on medium wave and vhf, available to some 99 per cent of the population. Reception of BBC-2, available now to 83 per cent of homes, is being extended as rapidly as conditions allow. All the vhf radio networks, including much of the local output of music programmes, have been available in stereo since May 1976.

## Scotland

BBC Scotland exists to provide television and radio programmes reflecting the range of Scottish interests and tastes both to the audience in Scotland and to the wider audience of the BBC's nationwide networks. Responsibility for policy and the content of BBC Scotland's television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (who is also the National Governor for Scotland on the BBC's Board of Governors) and 11 members. Advisory committees provide specialist guidance in specific areas of broadcasting: agriculture, appeals, music (with a piping subcommittee) and religion. The School Broadcasting Council for Scotland is an autonomous

body which co-operates with its counterparts in sponsoring BBC educational programmes.

About 400 hours of television programmes made in Scotland are broadcast to BBC Scotland viewers in a year, and a further 100 hours a year are contributed to the BBC-1 and BBC-2 networks. On Radio Scotland, the total Scottish output is now well beyond 40 hours a week, with a further 12 hours a week produced for listeners in the BBC Highland and BBC Radio Aberdeen areas.

BBC Highland, which started broadcasting on 24 March, 1976, provides about seven hours a week in Gaelic and English for listeners on vhf throughout the Highlands and Islands, while BBC Radio Aberdeen provides a similar service to vhf listeners in the Grampian Region, Caithness, Orkney and Shetland. Early in 1977, it is hoped to start the Radio Orkney and Radio Shetland services, a new concept in British broadcasting, staffed only by two people. It is anticipated that phone-ins and local services of information and news will be the mainstay of these two community stations.

There has been extensive re-equipment in the BBC's studio and outside broadcast facilities during 1976. Two new four-camera television OB units have been provided. For the first time, BBC Scotland will have two full-time units to allow improved coverage of sports and events.

BBC Scotland's main production studios and ancillary services are located at Broadcasting House, Glasgow. There are supporting, fully-staffed establishments in Edinburgh, Aberdeen and Inverness, with an unattended studio in Dundee. The television studios in Glasgow, Edinburgh and Aberdeen are now fully equipped for colour operation at any time. Stereo radio production facilities exist in all the Scottish studio centres, and for outside broadcast use.

Transmitter development in Scotland has reached a peak with over 20 new stations coming into operation during 1976 bringing the population served by 625-line uhf colour transmissions of BBC-1 and BBC-2 to 93 per cent of the population of Scotland, an improvement of six per cent in the year. New stations will continue to be brought into service at this

rate for some years, to achieve the target of covering all communities of 1,000 or more by 1981-2, although the mountainous nature of Scotland makes this task unusually difficult and expensive. All the main uhf transmitting stations are now in operation. The smaller relay stations fed by this main network can cost as much as £40 per viewer served in low population districts.

For the future, it is proposed to proceed with a major development of studio facilities in Edinburgh to match the increasing political importance of Scotland's capital city. Detailed plans for a new Broadcasting House will be prepared in 1977 so that construction may proceed with a target completion date of 1981.

## Wales

BBC Wales is a bilingual service producing radio and television programmes for the people of Wales.

Radio broadcasting is divided between programmes in Welsh with an average weekly output of about 26 hours and those in English amounting to about 18 hours a week. Stereo transmissions from Wenvoe and associated transmitters began in November 1974. Special use is made of the medium wave and vhf systems to provide simultaneous series of programmes, particularly from 8 am, for early morning listening in English (medium wave) and Welsh (vhf). In time to come these separate services will extend through most daylight hours.

This objective was supported in the recommendations made by the Committee on Broadcasting Coverage (Chairman Sir Stewart Crawford) in its report in November 1974. The report also recommended the use, in Wales, of the spare uhf network (the Fourth Channel) to provide a separate television service in which Welsh language programmes would be given priority. At present BBC Wales television programmes – seven hours a week in Welsh and five in English, almost all

of which are in colour – are transmitted on uhf and vhf networks based on BBC-1. Use of the fourth channel will overcome many of the problems associated with BBC Wales's task of providing services in a country where two languages exist. The implementation of the proposal to use the Fourth Channel in Wales is subject to, and awaits, the financial approval of the Government.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose 11 members are broadly representative of the main areas of Welsh life. The Chairman of the Council is a member of the BBC's Board of Governors. Four advisory bodies guide the work of BBC staff in certain specialised fields: the School Broadcasting Council for Wales, the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee.

The Controller is the senior member of the BBC Wales staff. There are three main departmental heads, those of programmes, programme services and engineering, and administration. The staff numbers about 900. The BBC Welsh Symphony Orchestra gives many concerts each year from the concert hall at Broadcasting House or from public halls in various centres.

The headquarters of BBC Wales is at Broadcasting House, Llandaff. This modern, purpose-built studio complex houses radio, administration, engineering, the newsroom and a general purpose television studio. The opening of this new colour studio at Llandaff in March 1974 marked the conclusion of the first stage of a development planned so that in due course television operations, which have so far been accommodated elsewhere in Cardiff, will become fully integrated at Broadcasting House. The second stage of the development began in April 1975 with the start of work on an additional office block which it is planned to follow, in due course, with the building of a further television studio. Two mobile colour television outside broadcast units are already based at Llandaff. There is a radio studio centre at Bangor in North Wales (which is also equipped with a television

studio) and unattended radio studios at Wrexham, Aberystwyth, Carmarthen and Swansea.

The provision of adequate reception in Wales is made difficult by the mountainous nature of much of the country. Four medium-wave transmitters and 13 vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave deteriorates during hours of darkness. About 94 per cent of the population are served by the vhf transmitters and some 70 per cent are able to receive stereo transmissions from Wenvoe and certain of its relay stations.

A chain of 19 vhf 405-line transmitters provides BBC Wales television to 75 per cent of the population. Under the uhf 625-line development plan, several scores of transmitters will be needed to provide most of Wales with BBC Wales television and BBC-2. The addition of a number of new relay stations during 1976, brought uhf 625-line colour coverage up to 88 per cent of the population.

## The English Regions

There are eight BBC regional television stations in England: at Newcastle, Leeds, Manchester, Norwich, Birmingham, Southampton, Bristol and Plymouth. Each is concerned to reflect the life of the region in which it is situated, and it is the BBC's policy to encourage the development of regional broadcasting. At present each station produces a daily 25-minute news magazine and two weekly general programmes, as well as a short sports programme on Saturdays.

English provincial life is given its outlet on the BBC's main channels through the work of the three network production centres of Manchester, Birmingham and Bristol, which make both radio and television programmes for transmission on the BBC networks throughout the UK.

The Manchester centre produces light entertainment programmes, current affairs and

feature programmes for television, and a variety of programmes for radio, *Gardeners' Question Time* being one of the best known. Manchester is also the headquarters of the BBC Northern Symphony Orchestra.

Birmingham produces drama for the networks: recent successes include the 30-minute television plays under the title *Second City Firsts* and the series *Trinity Tales*. Among many other kinds of programme produced at the Birmingham centre are the daily lunch-time programme *Pebble Mill* and the television gardening programme, *Gardeners' World*. Birmingham is also the chief centre for agricultural programmes; and the Asian Programme Unit is based there.

Bristol has become nationally and internationally known for the work of its Natural History Unit, which makes many original films in different parts of the world and which is constantly seeking to develop new techniques for filming natural history. The Bristol Network Production centre is responsible for the very popular radio programmes *Any Questions?* and *Down Your Way*, as well as other regular programmes and, in drama, classic serials. The Academy of the BBC contributes music to the radio networks.

## The External Services

### Introduction

In international communications the most rapid growth industry is the selling of radio receivers. At the end of the Second World War there were 150 million sets in use in the world, today there are nearly 1,000 million. In the developing countries the receiver is used in farm, village, town and city to give the individual listener access to a wider community and greater knowledge than is otherwise possible. Many are turning increasingly to broadcasters outside the frontiers of their own nations because they feel that by listening to foreign radio they will obtain a more complete picture of events in their own country as well as of happenings in the world outside.

This pattern is especially true in countries where the free flow of information is impeded or stopped entirely. Where 'news management' is practised an eager audience is created for broadcasting that tries to tell the stories as they happen, without excision or bending according to the political needs of the moment. His radio has become the everyday tool of a caring citizen.

In the industrialised nations there remains a substantial audience which realises that London holds an unrivalled position as a nexus of information and as a source of expertise on world affairs. The diversity of offerings, musical, theatrical, cinematic and sporting, available in the capital and throughout Britain attracts ears everywhere.

The shedding of the imperial burdens has not made the British voice less relevant to the world outside; rather has the process reinforced the acceptance of this country as a disinterested yet authoritative commentator on events. It is not an uncommon fallacy, among even some sophisticated circles, to assume that a diminution of armed might and political influence entails a retreat on the front of ideas.

It is evident that the position of the United Kingdom as an intellectual market-place, as a link between the developed and the developing nations, coupled with the BBC's tradition of independence, makes many foreigners turn to London for clear and trustworthy reporting of a world which is often bewilderingly confused and contradictory.

The External Services of the BBC have traditionally held a leading position among the foreign broadcasters who compete for the global audience. In the matter of editorial independence, accuracy of information, impartiality and objectivity, London is quite sure that it need not fear any scrutiny. However, these desirable attributes need to be brought to the listener by expensive transmitters, sited around the world. In the provision of such equipment the BBC is being out-spent by those who compensate for their lack of objectivity by the power of their transmitters and the length of their transmissions.

The External Services exist in a fiercely competitive milieu in which other nations devote

considerable revenues to the business of gaining and holding audiences. Despite the edge held by the BBC's rivals in power and audibility thanks to this massive investment in hardware, London retains the greatest share by far of the listenership.

The call-sign 'This is London' in its 39 language variants has introduced programmes that have changed over the 40 years the External Services have been broadcasting in step with the profound mutations in British society. The nation at war, the transition from Empire to Commonwealth and the European partnership have been reflected in the output from Bush House.

The values propagated by the External Services are those of a society governed by laws voted democratically, yet willing to listen to dissidents, both within its own frontiers and outside them. It mirrors a national community re-tooling itself economically and ideologically for the 21st century. The frankness with which the British discuss their own affairs provides a base on which rests the superstructure of credibility. If a nation can be completely open about its own affairs, so the world audience evidently feels, it is unlikely to distort or hide the facts about the rest of the globe.

If Bush House can be said to sell anything, it is the idea that adult citizens can be left to argue among themselves about the way in which their society is run, that parliamentary democracy is the least worst form of government because it lets everyone have their say and this is shown by the richness and variety of its broadcasting. People are reminded when they listen to the BBC that a life without the thought-police is possible. The output of the External Services attempts to convey the feeling that Britain prizes the values of sanity, compassion, rational judgment, cultural variety, tolerance and humour.

In conflict and confusion the BBC is turned to as the point of verification. The phrase 'but I heard it on the BBC' is taken as the modern equivalent of the medieval *quod erat demonstrandum*. The occasions when the External Services report a state of affairs distasteful to one side or the other brings criticism of a

vehemence attesting the central role of London as the touchstone of fact.

The strengths that sustain the External Services operation are the strengths of British society: a free and robust press; a vigorous, questioning political life and a lively arts scene. The independence of the BBC, which sometimes baffles and infuriates foreign governments unable to master the concept of a national voice untrammelled by central directives, is a daily reality of great prize.

### Organisation & output

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

The BBC External Services broadcast to the world in English and 38 other languages for a total of 704 hours a week. There are transmissions in 17 languages to Europe and in 21 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London headquarters of the External Services, and are carried round the world on 76 transmitters, 46 of them in the UK and 30 on relay bases overseas. The output is summarised *on page 122*. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations.

The complicated operation of producing 100 hours of news and programmes in 40 languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes.



### Programme operations

Over 3,000 hours of work on transmissions and recordings is done in Bush House every week, and the Programme Operations department plans the allocation of these areas, and employs the staff of studio managers who operate them. They are responsible to individual producers for the sound balance, mixing, recording and editing of External Services programmes, and they handle transmissions contributing to eight networks round the clock. The studio managers are recruited mainly from universities and from within the BBC.

Further support services to the programme production departments are provided by a bookings unit, a gramophone library which stocks over 10,000 commercial records and BBC effects records, and a recorded programmes library which stores English language tapes, and handles the arrangements for despatching over 800 tapes every week to other radio organisations and to the BBC relay bases overseas.

### The European Services

The *French Language Service* broadcasts a total of 42 hours a week, comprising 26½ hours to Africa, 19½ to Europe and 3½ hours simultaneously to both areas. The French and German Services broadcast a weekly 45 minutes combined programme to West Europe.

The *German Language Service* broadcasts 24½ hours a week to German-speaking countries in Europe. In addition to news bulletins and commentaries, it puts out from Monday to Friday two editions of a current affairs magazine comprising BBC despatches from all over the world, as well as programmes dealing with international developments, EEC affairs and all aspects of life in Britain. Several thousand items each year are taken by German-speaking stations for rebroadcasting purposes.

The *East European Service* broadcasts in Russian, Bulgarian, Romanian, and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak. Listeners to these services live in closed societies in which

the media are state-controlled, and the services therefore concentrate on news bulletins and objective comment about Britain and major world developments. These are reported by BBC foreign correspondents, analysed by experts in Britain and commented on in reviews of editorials in British papers. In addition, specialist programmes explore significant developments in British theatre, cinema, literature, music, sport, science, technology and trade. Broadcasts are spaced throughout the 24 hours so that the 'news and views from London' are available more or less at regular intervals. The broadcasts also include discussion programmes with British and foreign journalists on topical international issues.

The *Finnish Service* (which is included in the *Central European Service* for administrative reasons) broadcasts news and current affairs with a larger proportion of programmes about Britain with emphasis on science, technology, trade and tourism.

The *South European Service* broadcasts in Italian, Spanish, Portuguese (to Portugal and Africa), Greek and Turkish. In these five languages news and comment on international affairs form the basis of the output which also includes programmes on many aspects of British life. The audience is considerably increased through recorded programmes and despatches sent to radio stations in all countries in the area.

### The World Service

The BBC World Service broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external broadcasting services in providing not only news and every kind of talks programme, but also sport, drama, light entertainment and music in continuous transmission addressed to all parts of the world and to all who can understand English. The round-the-clock world-wide service is supplemented at appropriate peak listening times by additional streams of programmes specially designed for audiences in Africa and South Asia.

Centralised planning of this network, with adaptable programme and technical facilities, enables World Service to carry live coverage

of major international events while maintaining a daily schedule of over 50 news broadcasts a day. These include bulletins of *World News*, *News About Britain*, *Radio Newsreel*, *Press Reviews*, and, at two peak early morning listening periods, flexible half-hour news programmes embracing all these elements. There are, additionally, regular daily bulletins of financial news. The world affairs programme *Twenty-four Hours* provides authoritative comment and analysis after the news four times daily, while another regular daily programme *The World Today* discusses in depth one of the day's major news topics. There are also regular programmes of relevance to business interests.

The World Service presents the best of classic and contemporary drama each week and draws on great works of English literature for its regular readings and dramatised serials. The active musical life of Britain is fully reflected and the weekly concerts of orchestral music include regular visits to London's Royal Albert Hall during the Promenade Concert Season.

Activities in the arts in Britain and the world are extensively covered, both through specialised programmes including *Theatre Call*, *Take One*, *Music Now*, *Books and Writers* and the *Paperback Programme* and within the daily topical magazine programmes which are a feature of the World Service. Subjects related to the arts are also dealt with in the regular documentary programmes which aim to cover the whole range of human activity.

Within its single network the World Service aims to keep its listeners in touch with events the world over. Major sporting events are covered, there are programmes about developments in science, technology and agriculture, and a good deal of time is devoted to the promotion of British exports including the prolific foreign-exchange-earning output of the pop-music industry. Radio stations around the world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sport and other programmes. The 1100 GMT, 1300 GMT and 1600 GMT World News bulletins, for example, are each

relayed by some twenty stations around the world. In all there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in about 50 countries.

### The Overseas Services

The *African Service* broadcasts world news bulletins, topical commentaries, features, export promotional material and magazine programmes of an educational nature in Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa. The Hausa Service has three transmissions daily at dawn, in the early afternoon and in the evening. The Swahili Service has a dawn transmission and two evening transmissions each day. The Somali Service has a daily afternoon and evening transmission.

The *African Service* also produces English programmes which are included in the World Service as alternative programmes for Africa. They include *Focus on Africa* which covers political events in Africa and *Network Africa*, a lively breakfast half-hour of information, interviews and music.

Many African radio stations rebroadcast BBC African Service programmes which are despatched to them on tape. The Script Service for Africa sends English scripts to 67 recipients every week for translation by African broadcasting services.

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

The *Eastern Service* broadcasts daily at dawn and in the evening in Persian, Urdu,

Hindi, Bengali and Burmese. There are also three half-hour transmissions a week in Tamil, and three quarter-hour transmissions in Nepali. All transmissions can be received on short wave and Persian, Urdu and Hindi are also available on medium wave frequencies.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the world. Science and technology figure prominently in all language services, and programmes in support of British commerce and industry are a feature of these, particularly in Persian.

The *Far Eastern Service* broadcasts to South-East Asia and the Far East in seven languages; Chinese (Standard Chinese and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. There are three transmissions daily in Standard Chinese, Indonesian and Vietnamese; two transmissions daily in Japanese, Cantonese and Thai and one 15-minute transmission daily in Malay. In addition to these direct broadcasts from London, radio stations throughout South-East Asia and the Far East relay and rebroadcast many of the transmissions. The Far Eastern Service also supplies radio tapes in several languages to local stations.

The *Latin American Service* broadcasts programmes in Spanish and Portuguese to the 19 republics of the area. News bulletins, commentaries on current affairs and news developments form the basis of the programmes, which also include talks, features and magazine programmes about British life and achievements, with regular programmes on science, industry and technology. English by Radio lessons are widely used. Both the Spanish and Brazilian services are extensively rebroadcast, particularly their news bulletins; and semi-topical programmes on disc and tape are also distributed to local stations.

The *Overseas Regional Services* mount special operations for rebroadcasting in countries of the English-speaking world, notably North America, the West Indies, Australia, New Zealand and the Pacific Isles. Output is divided between airmailed programmes on tape, programmes fed via cable link or satellite and direct radio transmissions. The Service

makes available daily topical programme material to National Public Radio in the USA, and news programmes for direct relay in Canada and Australia. There are transmissions to the Falkland Islands, to Malta in Maltese, to Canada in French and to Mauritius in French and English. English language programmes covering a wide spectrum of spoken word output are pre-recorded and distributed world-wide under the *Topical Tapes* label.

### **Broadcasting news to the world**

The BBC External Services broadcast about 250 news programmes every 24 hours. In English or in translation they reach many millions of listeners all over the world either direct or through rebroadcasts by local stations. In addition to bulletins of world news there are bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press and sports news. There is also a twice-daily news programme in which most of these elements are combined in a half-hour sequence. All these programmes are prepared by a newsroom which, with an editorial staff of well over 100, is the biggest in the BBC and one of the largest in the world.

As well as using all the news sources available to the BBC's domestic services, the External Services have five foreign correspondents of their own. They cover South-East Asia, Latin America, the Middle East, the West Mediterranean and East and Central Europe. In addition the News Department has its own diplomatic, political, economic, Commonwealth, EEC and UK Affairs correspondents.

Although the BBC's overseas news caters for listeners of widely different backgrounds it follows the same basic principles as news for listeners at home. Above all, it aims to be accurate and impartial, so that even in times of crisis and conflict it will be generally recognised as the most reliable source of information.

### **English by Radio and Television**

The function of this department of the External Services is to teach English to learners outside Britain through radio, television and a wide range of published courses supported by recordings on cassette or disc. As the

demand to learn English increases all over the world, there has been a corresponding increase in the department's activities.

English by Radio lessons are broadcast to all parts of the world with explanation in English and some thirty other languages in the External Services. Between 250 and 300 radio stations in just over 100 countries broadcast these and other specially prepared BBC English by Radio lessons on their local air through recordings supplied from London.

The department also produces English by Television programmes for use virtually world-wide. These English by Television programmes are sold to television stations in some 60 countries and also to numerous educational establishments. Nine series have been made to date and they are now available not only on film (both 16 mm and Super 8 in some cases) but also on videocassette. The latest production, *Teaching Observed*, a series of 13 films in colour, is designed to help in the training of teachers of English. The series was made in conjunction with the British Council under the auspices of the Ministry of Overseas Development. A tenth series is in production in collaboration with an educational film-making organisation in Germany and a British publisher.

A substantial proportion of the cost of the English by Radio and Television operation is met by income from sales of published courses, supported by recordings, which are marketed by a network of BBC English by Radio and Television Agents in some 50 countries. There are also considerable direct sales in London. Sales in Japan, Spain, France and in certain countries in the Middle East are particularly high. A new and promising venture has been launched in Europe – the marketing of a BBC English course as a part-work consisting of 96 weekly issues and 24 cassettes.

### Industry and exports

Export publicity on a world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

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

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

Products and manufacturers are named and the regular flow of enquiries resulting from these broadcasts and from other programmes about British products or industrial developments is passed on to manufacturers. Evidence from listeners overseas, from independent statistical surveys, from foreign firms making trade enquiries and from British exporters points to the value of the BBC export promotion service.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes enquiries from industrial firms, organisations and groups active in the export field.

Information about industry, new products, export orders, visits abroad, sales missions, participation in overseas trade fairs etc., should be sent to the **Export Liaison Unit, BBC External Services, Bush House, London WC2B 4PH.**

### Transcription Services

A transcription is a recording of a radio programme for rebroadcast by other stations. The function of BBC Transcription Services is to make available to overseas broadcasters the pick of BBC radio programmes. Other coun-

tries also provide such discs and tapes but the BBC service differs from all other international transcription services in charging for the service. This policy makes possible a bigger catalogue and an unrivalled range of content and quality. Each year 500 hours of first-class radio programmes in all programme categories are issued and a large proportion of them survive to enrich the permanent library. This central purpose has led to the specialised development of mobile tape and disc recording with quality work being made available to the record industry, at commercial rates, as well as to other BBC departments. The engineering skills of the BBC Transcription Recording Unit match the highest commercial standards and are honoured professionally all over the world. Its multi-track mobile equipment is to be found recording live concerts at music festivals, at Proms and at major pop concerts. Quadraphonic recordings are increasingly available in matrixed or discrete form, according to the needs of broadcasters.

Every day BBC Transcriptions are on the air somewhere in 110 customer countries in all five continents, spreading the prestige of British performers and creators world-wide and earning foreign currency from subscriptions and sales.

In order to acquire rights to place radio programmes overseas, the payment of additional fees has to be made to artists and owners of copyright amounting to more than the original cost of the BBC broadcast, and it is the programmes of high cultural value which tend to be the most costly. Against this are set less costly programmes, of wider popular appeal, which are issued to earn the extra revenue to pay for the expensive but worthwhile projection of the cultural life of the UK. The existence of Transcription Services is underwritten by External Services Grant-in-Aid but at least 90 per cent of programme costs are recovered by sales.

### Topical Tapes

*Topical Tapes*, edited and produced by Overseas Regional Services in collaboration with Transcription Services, who distribute them, are regular weekly programmes in English

especially designed for rebroadcasters. Fourteen regular series cover world affairs, science, sport, development, money, education and the arts. Each week over 300 radio tapes are airmailed direct to 70 subscriber radio organisations. The time between production in London and appearance on the rebroadcaster's air varies from three to 14 days and this imposes special editorial problems on a topical service. A number of programmes are specially designed for rebroadcasters in the Third World on development themes, offering specialised advice and information but also aiming to interest general audiences. *Hello Tomorrow* presents the latest ideas from all over the world on tropical medicine, agriculture, building, transport, irrigation and social development; *The International Money Programme* aims to explain the facts beyond the jargon of the world of finance and economics; *The World of Education* looks at teaching theory and practice from pre-school to university; and environmental and social themes are covered in the discussion programme *Your World*.

*Topical Tapes* are used either in whole or part by over 270 stations in more than 60 countries, including nearly 200 stations in the USA.

### The Monitoring Service

The Monitoring Service's function is to report upon the contents of selected broadcasts from foreign radio stations. This activity, which began just before the outbreak of the Second World War, has been found from experience to provide valuable information about events and attitudes abroad not always so readily or so economically available from other sources. This is particularly so in the case of countries from which, either for geographical or political reasons, normal reporting is difficult.

As a source of international news, monitoring can be very fast, sometimes ahead of other sources. The Service provides to BBC newsrooms and government departments a round-the-clock teleprinted news service which supplements news agencies' and correspondents' reports. It also supplies, through its daily publication, the *Summary of World Broadcasts*,



much detailed political and economic information and reports upon propaganda trends and developments. These are of particular interest to political analysts and to those agencies, including the BBC External Services, whose task it is, in the British interest, to correct falsehoods and inaccuracies and make good omissions in the picture of current affairs presented in bewildering variety by the radios of the world.

Tens of millions of words are broadcast every day from thousands of radio stations in over 200 countries and in scores of languages. It would be totally uneconomic to attempt to cover all such broadcasts. Selection of countries to be monitored is made basically by the Service's official sponsors, which include the language services of the BBC and the Foreign and Commonwealth Office. The stations and the particular broadcasts and the items to be translated and published are chosen by the Service itself from its knowledge of foreign broadcasts, of its consumers' requirements and of the general international situation. The system is flexible enough to enable coverage to be switched at a moment's notice to almost any part of the world where developments create a special temporary interest (for example a *coup d'état* or a war).

By no means all of the broadcasts which it is desired to monitor can be heard in the UK. The Service has therefore established over the years a number of outposts overseas which file translated and edited copy back to headquarters by teleprinter. More significant, however, to the achievement of the almost world-wide coverage to which the Service has access is its long-standing exchange agreement with the US Government's monitoring agency, the Foreign Broadcast Information Service (FBIS). This agreement dates back to wartime. In effect the two organisations have divided up the world between them and exchange the full product of their monitoring by means of a fast teleprinter network, thereby providing – at a great reduction in cost to both services – regular and methodical coverage of 120 countries in over 50 languages. Through a marked degree of coincidence of interest and a well-nourished spirit of co-operation this agreement has

proved to be of outstanding value to the sponsors of both services.

The Monitoring Service also has an exchange agreement with the West German Deutsche Welle monitoring service which usefully fills gaps in its own coverage of broadcasts in German.

The Monitoring Service is financed by a Treasury grant-in-aid, made because the information it provides is considered essential by the UK overseas information services and Government departments. It is also evidently valued by a growing number of subscribers both to its daily publication, the *Summary of World Broadcasts*, and to selections from its news file. Subscribers include foreign and Commonwealth governments, news agencies and newspapers, universities and research institutes, industrial and commercial organisations with overseas interests, and private individuals. Particulars of subscriptions to these publications and to the weekly *World Broadcasting Information* on international broadcasting developments can be obtained from the Head of the Monitoring Service, Caversham Park, Reading RG4 8TZ.

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms Ltd which also markets current issues of the *Summary of World Broadcasts* weekly on microfiches. Enquiries should be addressed to University Microfilms Ltd., Tylers Green, Penn, High Wycombe, HP10 8HR.

### External Services engineering

The External Services use a total of 76 transmitters, 47 of them at sites in the UK and 33 of them at relay bases overseas. The UK transmitters carry the entire output of External Services: most of them are short-wave transmitters, but certain high-power medium and long-wave transmitters are used for the European Services. The signals from the BBC's transmitters in the UK are reinforced by seven relay stations in strategic positions round the world.

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

The Eastern Relay Station serves India, Paki-

stan, Afghanistan, Iran, the Arabian Peninsula and the Gulf area. It operates on medium waves with a maximum power of 1,500 kW, and broadcasts both the World Service and vernacular services to the area.

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

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

The Atlantic Relay Station on Ascension Island uses four 250 kW short-wave transmitters to serve West, Central and South Africa and South and Central America. It carries the World Service, African Service, French and Portuguese Language Services for Africa, and the Latin American Service. The newly constructed Caribbean Relay Station, operated jointly with Deutsche Welle, relays BBC Latin American and World Service programmes to Central, South America and Central and North America. It uses two 250 kW and one low power short-wave transmitters. The World Service and African Service are also relayed by a low-power vhf transmitter in Lesotho.

The World Service can be heard on medium waves in the East Mediterranean area on 227, 417 or 470 metres, in Pakistan on 428 metres, and in Western India, Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 232 metres and 276 metres medium-wave with transmissions in English, Central and Southern European languages, French and German.

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

*Certain kinds of programme are centrally organised in the BBC, so that one division or group of departments may serve both radio and television, and, as required, the external services. This is so arranged that there can be devolution of responsibility for production combined with economy in the use of resources and the achievement of a common BBC policy. The provision of news is an example to which all these factors apply. They also apply in varying degrees to political and parliamentary broadcasting, to music output and concert promotion, to educational broadcasting and to religious programmes. These sectors of BBC programme output are now described.*

## News and current affairs

In radio and television there are four main groups concerned with news and current affairs: Radio News and the Radio Current Affairs Group, both located in Broadcasting House, Television News at Television Centre and the Television Current Affairs Group at the Lime Grove studios in Shepherds Bush. Though housed separately and organised differently, these departments share a common policy and common standards, which are maintained through their responsibility to the Editor, News and Current Affairs, who is in turn directly responsible to the Director General, the BBC's Editor-in-Chief.

The BBC's output in news and current affairs is constantly under review. The Editor, News and Current Affairs, holds a weekly meeting in which the senior executives discuss current and future problems. The meeting acts as a forum for issues which affect the policy and standards of news reporting and current affairs coverage throughout the BBC. The minutes of this meeting act as a guide to editorial principles and practice, and are widely circulated to editors and producers.

The BBC subscribes to the major international and domestic news agencies and their material is available to all news and current

affairs outlets. This international and domestic coverage from outside sources is substantially augmented by the BBC's own news gathering systems. Overseas there are BBC correspondents in 16 foreign capitals, and a world-wide network of freelance correspondents. In the UK the BBC has specialist correspondents covering a number of subjects such as political and diplomatic affairs, industry, agriculture, economics and defence; this coverage has been strengthened by the establishment of three correspondents' posts, based in Scotland, to reflect the importance now attached to devolutionary developments. Their task is to cover political, industrial and energy affairs. The BBC's own regional and local radio newsrooms provide an additional and growing source of information flowing into the network newsrooms.

The traffic is two-way. At Broadcasting House, the General News Service desk acts as an internal news agency for collating overseas and domestic news and distributing it on an internal teleprinter network to the appropriate location, be it in London, regional television or local radio. The unit operates 24 hours a day, and also initiates coverage of London events of interest to provincial stations.

Alongside this input of factual information Television News operates a worldwide system for the collection of visual information. This is achieved by means of the BBC's own reporters and camera crews, through a daily delivery of overseas film and videotape from the Visnews and CBS international agencies, and through a daily news exchange with the Eurovision network. Twenty-five countries participate in the exchange of news pictures through Eurovision, which takes place three times a day. The exchange is engineered from a technical centre in Brussels, and each of the member organisations takes turns in acting as editorial co-ordinator. The Eurovision system is linked in turn with Eastern Europe, Asia and South America for further exchanges. Television News draws on all these sources of information and has contracts for the supply of still photographs to supplement those of its own staff photographers. In addition the

satellite system gives fast access to coverage for overseas broadcasts.

News and current affairs are the departments chiefly concerned with political broadcasting. Radio news has the responsibility of providing daily reports on the proceedings of Parliament and in 1975 conducted the experiment of broadcasting direct from the House of Commons. These and other political programmes are described in the following section.

## Political and parliamentary broadcasting

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

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

Some years later, in 1947, an agreement was reached between the BBC, the Government and the Opposition, and recorded in an *Aide Mémoire*, which was published as an appendix to the Report of the Broadcasting Committee

1949. It established the subsequent pattern of political broadcasting after the war, and indeed for the next 25 years. Certain detailed amendments to the agreement were introduced in 1948 and one of its clauses was suspended in 1955 after debate in Parliament. In 1969 the agreement was reviewed by representatives of the main political parties and of the BBC, and certain agreed amendments were set out in a revised *Aide Mémoire*.

### **Party political broadcasts**

As well as leaving the BBC free to produce programmes on political topics, the agreement provides for broadcasts by party spokesmen, and each year a limited amount of broadcasting time is offered by the BBC to the political parties.

The broadcasting authorities (the BBC and IBA) and representatives of the leading political parties agree annually on the detailed arrangements, the number and length of broadcasts allocated to each party being determined by a formula based on the number of votes cast for the party at the previous general election. These broadcasts are known as party political broadcasts. The BBC has no editorial responsibility for their content; subjects, speakers and content are chosen by the parties and any party may if it wishes use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given on television and one on radio. In addition to the series of national network broadcasts, the Scottish and Welsh national parties have since 1965 been allocated party political broadcasts in Scotland and Wales respectively.

### **Ministerial broadcasts**

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

There are now two categories of such broadcasts. The first relates to ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC

undertakes to provide suitable opportunities for such broadcasts within the regular framework of its programmes; there is no right of reply by the Opposition.

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

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

### **Budget broadcasts**

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

### **Other broadcasts by MPs**

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

### **General elections: party election broadcasts**

The arrangements for party election broadcasts during a general election are agreed beforehand by a committee comprising political parties and the broadcasting authorities (the BBC and IBA). At a general election broadcasting time is made available to the political parties for election broadcasts in radio and television. The committee decides how the time shall be allocated. Other parties not included in these arrangements may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day. The govern-

ment of the day customarily speaks first and last.

### **Broadcasting and electoral law**

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

### **Reports of Parliament in session**

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

In addition to these daily factual reports, *The Week in Westminster* is broadcast on Radio 4 on Saturday mornings during the sessions. In this, members of one or the other House are invited to discuss and comment on the main aspects of the week's parliamentary proceedings. Here again the speakers in this long established series (the programme began in 1929) are chosen so as to ensure a proper balance between the parties. In television,

*Westminster*, a weekly feature on BBC-2 depicts the background to the British political scene. On BBC-1 current affairs programmes frequently deal with parliamentary affairs.

Reports of parliamentary proceedings as seen from Scotland and Wales are given in the Scottish and Welsh Radio 4 Services. In Northern Ireland there are many special programmes.

### **Broadcasting from Parliament**

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

In July 1971, the House of Commons Services Committee considered a proposal by various MPs that the long House of Commons debates on the question of Britain's entry into the Common Market should be broadcast live on radio only. The BBC declared itself ready to do so. The Committee however, by a vote of six to four, decided against recommending it to the House. In October 1972 the House of Commons again debated a proposition that there should be a further experiment in the public broadcasting of its proceedings by radio and television. The motion was defeated by 191 votes to 165 on a free vote.

In May 1974 Mr Phillip Whitehead, MP, succeeded in introducing a Bill under the Ten Minute Rule, designed to establish a broadcasting unit under the control of Parliament to prepare radio and television broadcasts for



an experimental period. The Second Reading of this Bill did not, however, take place.

In February 1975, the Government introduced a Motion asking the House of Commons to authorise public experiments in sound and television broadcasting. The television experiment was rejected by 275 votes to 263; the radio experiment was approved by 354 votes to 182. The four-week experiment took place from 9 June to 4 July, both the BBC and the IBA participating.

The experiment eventually led to a debate in the House of Commons after which on 16 March 1976 the following motion was carried: 'that this House supports the proposal that public sound broadcasting of its proceedings should be arranged on a permanent basis'. A similar motion was passed in the Lords without a division.

A committee of both Houses was then set up to implement the wishes of Parliament. Talks have taken place with the broadcasting authorities about the technical problems involved and it is hoped that satisfactory permanent arrangements will have been made well before the end of 1977. The regular broadcasting of parliamentary proceedings will certainly affect the nature of BBC reporting from Westminster by the addition of actuality and should greatly enhance the service offered to the public.

## Music

The BBC broadcasts more than 50 hours of different kinds of music each day. A high proportion is live and much of it is originated by the BBC, which maintains 12 of its own orchestras and also promotes numerous public concerts. Much the largest part of the total output is broadcast on the domestic radio services.

### Music on radio

Most of the BBC's 'serious' music is broadcast on Radio 3. This category of output represents

a massive investment over many years, having consistently been one of the BBC's prime commitments as a public service broadcasting system. The BBC's music policy has remained constant and is based upon the aims of excellence of performance, enterprise in presentation and variety of content. The repertoire ranges from the contemporary and avant-garde back to the beginnings of western music, and also includes some programmes devoted to other, non-European traditions. Within this span of time and content, the emphasis goes first on the mainstream of western music, the accepted masterpieces which have the greatest appeal to the audience and which, more often than not, are the works which bring appreciation of music for the first time to new listeners.

The BBC also accepts a responsibility to present new kinds of music, to make the unfamiliar more familiar and to help to develop more catholic tastes: for example, to push back the frontiers in time through first-class performances of pre-classical music, and on the other hand to encourage the work of composers of the present day. Thus, the BBC has had a part in the process that has extended the regularly performed repertory back to the Renaissance and the medieval masters, and at the same time is one of the few organisations regularly to commission new works.

The music is produced from various sources: live relays from concert halls and opera houses in this country and other parts of Europe (and occasionally from outside Europe), performances by the BBC's own orchestras and choirs, studio recitals, gramophone records and recordings from overseas radio stations. The BBC maintains four symphony orchestras: the BBC Symphony Orchestra based in London whose most recent conductor, Rudolf Kempe, died in May 1976 within a year of taking up his appointment (Pierre Boulez continues as Chief Guest Conductor); the Northern Symphony Orchestra (Manchester) under Raymond Leppard; the Scottish Symphony Orchestra (Glasgow) under Christopher Seaman, and the Welsh Symphony Orchestra (Cardiff) under Boris Brott. A smaller orchestra, constituted for the training of young

musicians, the Academy of the BBC (under Norman Del Mar), is based at Bristol.

The BBC Music Division, together with the Gramophone Programmes Department, is responsible for most of the output of serious music. The Music Division is also responsible for orchestral management and for the promotion of public concerts – and this includes the planning and direction of the season of Promenade Concerts. More recently the division has accepted responsibility for the promotion of the Robert Mayer Concerts.

### The Promenade Concerts

The Proms, started in 1895 under Sir Henry Wood, have been organised and financed by the BBC since 1927. In promoting these concerts the BBC aims to recover through ticket sales sufficient to cover its costs, excluding the cost of house orchestras and staff. All the concerts are broadcast live in stereo on Radio 3 (and some simultaneously on Radio 4), many are broadcast in the World Service and some of them on BBC Television.

The Proms have become a huge musical festival and a very special broadcasting event. A season of concerts lasting approximately two months fills the Royal Albert Hall – and in recent years concerts have been successfully introduced at other centres, notably Westminster Cathedral and the Round House. The Proms attract the biggest audiences of the year to Radio 3 and their appeal extends world-wide; listeners to the World Service relays of the Proms write from the most distant countries to explain that while they may miss some of the subtleties of the music through short-wave reception, they sense and enjoy the unique atmosphere of the concerts.

The season extends from the second half of July to mid-September. In 1976 there were 56 concerts with 30 different orchestras and ensembles, 10 choirs and 36 conductors. Among the solo artists and ensembles, 58 were making their first appearance at the Proms, and 71 works were performed which had not previously been heard there. There was music by more than 20 British and Commonwealth composers, from three of whom the BBC commissioned new works. The anniversaries of

Havergal Brian, Manuel de Falla, Weber and Elisabeth Lutyens were marked, and the inclusion of six American composers contributed to the BBC's celebrations of the Bicentennial year. The programmes attempted, as always, to balance what is acknowledged to be great music with the best of what is unfamiliar. The repertory spanned seven centuries. All the BBC's symphony orchestras appeared, as well as the Scottish National, Hallé and Royal Liverpool Philharmonic Orchestras, and the Northern Sinfonia. Fifteen informal pre-Prom talks about some aspect of the evening's programme were given in the hall of the Royal College of Art.

### Popular music

Pop music of all kinds is to be found chiefly on Radio 1, which concentrates on the current hits and new releases in the daytime, and at certain other times broadcasting the more 'progressive' music in stereo.

Middle-of-the-road music, with a wide appeal, is the basis of Radio 2 output, particularly during the daytime. There is also much to interest specialised or minority tastes in the evening and at the weekend, if never quite enough to satisfy everybody: for example, jazz, big band music, theatre music, folk and country music are well represented.

An important contribution to Radio 2 music comes from BBC house orchestras. The BBC Concert Orchestra, with 54 players, is probably best known for *Friday Night is Music Night*, though it is adaptable enough to be heard in opera on Radio 3 as well. The Radio Orchestra, which frequently breaks down into smaller units to record different kinds of music, holds a key position in Radio 2 programmes. The London Studio Players, the BBC's only part-time orchestra, is a group of versatile string players providing for Radios 2 and 3 a selection of music ranging from the baroque to popular tunes of today. The Midland Radio Orchestra, the Scottish Radio Orchestra, the Northern Radio Orchestra, and the Northern Ireland Orchestra all contribute in their distinctive styles. Radio 2 promotes an annual Festival of Light Music at the Royal Festival Hall and also collaborates

with member organisations of the European Broadcasting Union in the co-production and exchange of popular music programmes.

## Music on television

The Music and Arts Department of BBC Television is responsible for producing a wide range of music programmes on BBC-1 and BBC-2 – opera, ballet, concerts, recitals, documentaries, conversations, and *Face The Music* – the popular music quiz.

BBC-2 provides extreme flexibility of scheduling, from a four-hour live transmission of the climax of the Leeds Piano Competition to a two-and-a-half minute harp recital in a series of late night concerts.

BBC-1, on the other hand, can introduce a large and often new audience to music, such as the five million who tuned in to the opera double bill *Cavalleria Rusticana* and *Pagliacci* in April 1976. Other large audiences for music on BBC-1 are attracted by *André Previn's Music Night* and *Omnibus*.

Links with international broadcasting operations are continually being developed, and 1976 marked the first outside broadcast at which a BBC producer directed BBC and Russian technicians in a recording of Prokofiev's ballet *Romeo and Juliet* from the Bolshoi Theatre in Moscow. A two-part documentary on the centenary of the Bayreuth opera festival also involved international co-operation.

The BBC screens the best of foreign music productions, and these have included the première in this country of Ingmar Bergman's *Magic Flute*, and *Carmina Burana*, RAI prize-winner at the 1975 Prix Italia.

Music and Arts Department and Radio 3 have extended their collaboration on simultaneous broadcasts in stereo. Five of the 1976 Promenade Concerts were simultaneously broadcast on stereo radio and television, and others in 1976 included the Berlioz *Te Deum*.

*Gala Performance* is one of the BBC-1 series which brings star performers to the screen and in 1976 featured Russian émigré dancers Baryshnikov and Makarova dancing together for the first time in this country, while *2nd House* on BBC-2 allows an in-depth look at,

for instance, avant-garde composers such as Penderecki.

In addition to relays from opera houses, BBC television mounts its own full-scale opera productions. The recent *The Flying Dutchman* and the new *Hansel and Gretel* in particular have drawn on the special effects of the modern studio to convey the supernatural qualities of the operas.

Most of the light and popular music on BBC television is produced by the Light Entertainment Department. There are series featuring individual singers of different styles, and regular programmes like *Top of the Pops* and *In Concert* which introduces a wide range of music.

## BBC orchestras, choirs and conductors

BBC Symphony	101 players
BBC Northern Symphony, Raymond Leppard	70
BBC Scottish Symphony, Christopher Seaman	68
BBC Welsh Symphony, Boris Brott	66
BBC Concert, Ashley Lawrence	54
BBC Radio	56
BBC Midland Radio, Norrie Paramor	32
BBC Northern Ireland, Eric Wetherell	30
BBC Scottish Radio, Brian Fahey	32
BBC Northern Radio, Neil Richardson	22
London Studio Players	19
The Academy of the BBC, Norman Del Mar	up to 35
BBC Singers, John Poole	28 singers
BBC Northern Singers, Stephen Wilkinson	up to 48

*BBC Choral Society*

The BBC Choral Society started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs a uniquely interesting repertoire under its conductor, Brian Wright. One of the main objects of its formation was the performance of works not usually attempted by other choral societies – and this purpose has been well maintained. Many of the world's finest conductors have given performances with the society. About 20 concerts are given each year, usually with the BBC Symphony Orchestra, and the Society plays an important part in the Promenade Concerts.

Auditions (*see page 295*) are arranged at various times during the year for amateur singers who wish to become members of the BBC Choral Society.

*BBC Singers*

This is the BBC's permanent professional choir and it broadcasts regularly a wide repertoire of choral music under John Poole, chorus director, Kerry Woodward and Brian Wright. The choir sings frequently with the BBC orchestras and is sometimes augmented for such concerts from a panel of professional singers. At other times large choral works are performed in conjunction with the amateur BBC Choral Society. Eight of the singers broadcast the *Daily Service* throughout the year.

**Educational broadcasting**

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

**Schools**

Nearly all schools are equipped to receive radio broadcasts and 93 per cent are equipped for television. The extent of schools' use of broadcasts is approximately as follows:

Percentage of schools in the UK using:

	radio	television
Primary schools	98	90
Secondary schools	68	68

In addition to using broadcasts directly off-air, schools, particularly secondary schools, make more extensive use of them as resource material at their own convenience by tape recording radio programmes, by video recording television off-air, or by hiring certain television school programmes made available by the BBC on film.

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

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

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

Resources both of air-time and of money are scarce, and the radio and television departments seek to avoid uneconomic overlap and to use each medium in the areas where it is most effective. The limitation of resources means that only some of the many contributions that broadcasting is so well suited to make can be realised. There is a constant problem of priorities, and in this the BBC is helped and guided by the School Broadcasting Council for the United Kingdom (*see page 82*).

School broadcasts are planned in series, each with a defined educational aim and target audience. In 1976–7 there are 142 separate series of which 104 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales and Scotland. Most are three-term series but a number, particularly in television, are one or two terms in length.

### Further Education

Further education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in technical colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational broadcasts' differ from the educative programmes of the general service in that they are arranged in series and aim to give the viewer or listener a progressive mastery of some skill or field of learning, vocational or recreational. The fields of learning include science and languages, art and literature; the recreative skills cover a wide range of interests and activities for adults of all ages from rugby and yoga to flower-arranging and model-making. Among the vocational output are series for teachers, social workers and students of engineering and catering.

During 1976–7 BBC Further Education is providing 56 television series and 38 radio series. In addition Scotland is providing two television series and one radio series on subjects of special interest to its audience and Wales is providing a combined television and radio course in the Welsh language. Many further education series are supported by printed publications and other materials, by text-books, pamphlets, gramophone records

or cassettes, and where study groups are planned there are notes for group leaders.

In this field the BBC is helped by an advisory body, the Further Education Advisory Council (*see page 83*).

### Broadcasts available for sale

BBC Enterprises make school and further education television series available on 16 mm film for sale or hire. Several school radio series and radiovision programmes are also available for sale on tape and filmstrip from BBC Publications; these include the one-term series *Hello! Hello!* which helps with the teaching of English to immigrant children, modern language series in French, German and Spanish, and the long running *Junior Science*.

### Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University – an independent teaching and degree-awarding university. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University. During 1977 the University is offering over 100 courses or part-courses to more than 50,000 students.

The Department of Education and Science pays a grant to the Open University from which the BBC finances its production programmes. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the **Admissions Office, The Open University, PO Box 48, Walton Hall, Milton Keynes MK7 6AB**.

The radio and television programmes for courses occupy 26 hours of radio time and 35½ hours of television time each week for 34 weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to the Open University students.



## Religious broadcasting

The Religious Broadcasting Department produces programmes for both television channels, all four domestic radio services and the World Service.

The extent of religious broadcasting has increased with the BBC's general output, but more important than quantity is the development over the years of the variety and range of programmes. The talks and religious services which constituted the whole output in the early days are still there but they are now supported by programmes of discussion and argument. Concern about general moral and social issues has resulted in programmes like *Speakeasy* on Radio 1 and similar discussion programmes on television. Another important development has been the religious magazine programme *Sunday* on Radio 4 which brings religious news to a large audience. More recently *Anno Domini* on BBC-1 has begun to do the same thing for television. Both these programmes aim to be international in scope.

All these diverse broadcasts are in many different ways designed to fulfil the broad aims of religious broadcasting: to present the worship, thought and action of the churches, to explore the contemporary relevance of the Christian faith for listeners and viewers, whether church members or not, and to reflect fresh religious insights.

The broadcasting of worship forms a substantial part of the religious department's work, especially in radio. The *Daily Service*, every weekday morning on Radio 4, is central here. Almost always it is a live broadcast, at present from St. Peter's, Vere Street (a few minutes walk from Broadcasting House), and is taken by members of the BBC's own religious broadcasting staff, the music being provided by the BBC Singers. This programme, one of the oldest in broadcasting, holds a large and appreciative audience, a fair part of which makes a point of listening daily. On Sunday mornings there are radio services on Radio 4 and later on Radio 2 and there are also television services on BBC-1.

Over the years there have been a number

of attempts to devise worship programmes specially for broadcasting, making full use of the techniques of radio and television and not simply relaying what is going on in a church. *The People's Service* on Radio 2 has been an outstandingly successful example of this in radio but the long-running *Seeing and Believing* series on Sunday morning television has gone further in seeking new ways of evoking a reflective and worshipful response from the audience. *Meeting Place* has in recent months served the same basic intention. Much still remains to be done in this field and ideas for the future are abundant.

There is substantial regional broadcasting in Scotland, Wales and Northern Ireland. In all three areas what is taken from the network is supplemented by programmes specially made for home consumption. There is, for example, large radio coverage of the General Assembly of the Church of Scotland as well as more ordinary fare such as Scottish editions of *Thought for the Day* and *Songs of Praise*. In Wales there are programmes for English speaking Welshmen as well as a large number of religious programmes in the Welsh language. In Northern Ireland too there are programmes specially designed for the Province.

The World Service of the BBC, not ordinarily heard by listeners at home, also carries religious programmes daily. Many of them are acts of worship – a brief daily service and a much longer one on Sunday but there also are occasional series of talks by contributors of distinction. There is also a new 15-minute religious magazine called *Report on Religion*.

All these programmes are made by religious department producers who now number over 40. Under the general direction of the Head of Religious Broadcasting the broadcasts are planned and supervised by two heads of programmes, one each for radio and television. Producers generally work in one medium or the other though a few of the regional staff make programmes for both. About half the producers are clergy and represent all the major denominations, but the number of laymen has been increasing in recent years.

In matters of religious policy the BBC is advised by the Central Religious Advisory

Committee and similar committees in the national regions. CRAC, as it has long been called, consists of 29 members of whom 24 represent the main Churches in the United Kingdom – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Methodist, United Reformed Churches and the Roman Catholic Church. The other five members are laymen chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives. The Committee meets twice a year and reviews programmes recently shown as well as discussing policy questions arising out of them. It also considers progress reports written by the Head of Religious Broadcasting and papers on special aspects of the work given by members of religious broadcasting staff.

# Engineering and technical

## Introduction

The BBC needs reliable communication channels linking people and equipment throughout the organisation, and ultimately linking the BBC to its viewers and listeners. To ensure that these requirements are met the Engineering Division has established high technical and professional standards. The Division is responsible for the recruitment and training of all engineering staff; it also makes it possible for engineers and others to transfer between different parts of the corporation. As a result, the BBC is able to offer exceptionally wide career opportunities in technical fields associated with broadcasting.

## Engineering division

The BBC's Engineering Division provides the technical facilities on which the television, radio and external services depend. The work falls into three broad categories: research and design, capital projects, and communications and transmitters.

### Research and design

It is the job of the Research and Design Departments to consider how future broadcasting needs can be met, to evaluate new developments in electronics and study their possible application to broadcasting, and to develop specialised equipment which cannot be obtained from any other source.

One of the major tasks of the Research Department over the last few years has been the planning of the uhf network. Uhf signals tend to propagate only in straight lines and are therefore blocked by obstructions such as

hills and large buildings. The range of each transmitter is limited and a great many stations, some 50 main and 370 relay stations will be needed in order to complete Phase 1 of the uhf plan, which has the broad objective of covering population groups comprising 1,000 or more people. Only a limited number of frequency channels is available for these stations; consequently each one has to be used by 40 or more transmitters in different parts of the country. Very careful planning, based on detailed information on the topography of the country and the distribution of population, and aided by a powerful computer, is needed to avoid mutual interference between transmitters.

Phase 1 should be substantially completed by 1980, with the exception of those areas which cannot be served without the provision of additional channels. Preliminary planning has now started for Phase 2 of the uhf network, which is concerned with bringing 625-line television to those population groups of between 500 and 1,000 people who are at present unable to receive the 625-line services. Several hundred low-power transmitters will be required for this phase, and planning and construction work will continue well into the eighties.

### Capital projects

About one-tenth of the BBC's income is currently allocated to capital expenditure – on new transmitting stations, new studio centres, and on the replacement of obsolete or worn-out equipment. The control of this expenditure and the planning and execution of the projects is undertaken by three departments concerned separately with studio equipment, transmitters, and building and civil engineering.

A large new broadcasting centre, incorporating five radio studios and a colour television studio, has been completed in Manchester, and substantial new facilities have been provided at other regional centres, including colour equipment at Edinburgh and Aberdeen. A programme for the systematic replacement of the earliest colour equipment, which has been in continuous use since 1967, is also being implemented.

At any one time up to 100 new uhf transmitting stations are under construction. The main centres of population having been covered, much of the present work is on stations in the more remote mountain areas of Wales and Scotland, and on islands such as the Hebrides.

### Communications and transmitters

The Communications Department is responsible for the network of circuits, mostly rented from the Post Office, which link the studios with the transmitters. The Department is also responsible for the BBC's internal communications by telephone and teleprinter.

The BBC operates some 400 transmitting stations, located in almost every part of the United Kingdom, and at several bases overseas. The increasing use of automatic control and monitoring systems allows many of these to be operated without permanent staff, resulting in considerably reduced costs. A brief description of the automated system that is being introduced to monitor the BBC's television and radio network can be found on *page 72*.

## Digital systems

In recent years there has been a fundamental change in the way that signals are distributed from the studios to the transmitters. Formerly these were invariably of analogue form, in which variations in the level of the originating sound, or in the brightness of the image, were conveyed by corresponding variations in signal voltage.

Now, in more and more cases, the analogue signals are being converted into a digital form, in which the various levels of the originating signal are represented by coded sequences of pulses. The pulses are all of the same nominal level: the information content of the signal lies entirely in the on-off pattern of the pulses, which is largely unaffected by variations in the gain or loss of the circuit elements through which the signal is transmitted. This type of digital system is known as a pulse code modulation (pcm) system.

It is necessary to convert digital signals back into analogue form for radiation to the home audience, but the use of digital signals in the intermediate stages has many advantages. In particular, the digital system is less susceptible to almost all forms of distortion and interference because the actual size and shape of the pulses are not important – providing that the disturbances are not so great as to mask the presence or absence of pulses, they can be precisely regenerated at intervals along the route. The quality of a pcm signal is therefore virtually independent of the length of the route over which it is transmitted, whereas an analogue signal is adversely affected by increased distance.

### Pcm 'sound-in-syncs' system

Prior to the introduction of the BBC's sound-in-syncs system every vision link between studio and transmitter required an associated high quality sound link. These sound links were expensive and, like all analogue circuits, required careful setting up and maintenance to provide consistently high quality.

The sound-in-syncs system overcomes these disadvantages because firstly it is a pcm system, and is therefore highly stable; and secondly, it is transmitted within the video waveform – therefore a separate sound channel is not required. The audio signal is sampled 31,250 times per second (i.e. twice television line frequency) and the magnitude of each sample is digitally coded into a 10-digit binary word, two of which are inserted into each line synchronising period. The bandwidth of the audio channel is approximately 14 kHz.

Sound-in-syncs has been adopted by the

EBU and is normally used for sound distribution on all Eurovision programme exchanges. In 1974, BBC engineers received recognition for their work on this outstanding system when, for the second time in five years, they received the Queen's Award for technological innovation.

### Pcm sound distribution system

In order to distribute the BBC's stereo sound programmes over the whole country it has been necessary to provide links of very high quality. It was difficult to engineer these links using conventional analogue designs because accurate stereo representation requires that the amplitude and phase relationships of the two channels must be maintained within very close limits. BBC engineers solved these problems by designing a 13-channel pcm system which is now being used, in conjunction with microwave radio point-to-point transmission systems, to distribute programmes to all the main stations in the stereo network. Each audio signal to be distributed on the pcm system is sampled 32,000 times a second, and each sample is represented by a 14-digit binary word, which includes one parity digit. The 13 channels are provided by transmitting the 14-digit groups for each channel in turn, all in the brief time interval between two samples.

Both stereo and mono programmes are distributed using the pcm system – for stereo programmes the left and right hand signals are carried on separate channels.

### CEEFAX

The sound-in-synchs system previously described uses a small part of each television line to carry the television sound, in digital form, between studio and transmitter. CEEFAX takes this idea a stage further by using four complete lines in every picture (two per field) to carry digital information not only between studio and transmitter but right into the homes of viewers. A few of the television lines are available for this purpose because the television picture does not use all 625 lines. There are 25 lines in each transmitted field (i.e. 50 for each complete picture) which

occur in the field-blanking interval and therefore do not carry picture information. Several of these lines carry engineering test signals, but others are 'empty'. CEEFAX uses four of these (lines 17 and 18 in one field and 330 and 331 in the next) to carry digital information which is translated by a special decoding unit in the television receiver into words and drawings that are displayed upon the screen.

Twenty-four rows of characters can be displayed on one CEEFAX page, each row containing a maximum of 40 characters. The characteristics chosen for the digital coding and transmission system allow 40 characters, each represented by a seven digit binary code plus one parity digit, together with certain necessary 'addresses', to be encoded on one television line. Since two CEEFAX lines are transmitted with each field, the time required to transmit one page is that of 12 fields i.e.  $12 \times \frac{1}{50}$  second, which is 0.24 seconds. The pages are transmitted one after the other in regular sequence so there is usually a short delay between selection by the viewer and the required page appearing on the screen – the maximum delay for a 100 page magazine is 24 seconds, or 12 seconds on average, but in practice these times are less because, in the interests of good layout and readability, few pages are given the full complement of 24 rows. (see also page 304).

## Motoring information service

Few people would dispute the usefulness of a system which could be used to transmit information to drivers concerning motoring conditions in the immediate area in which they were travelling. Various suggestions have been made for such a system, but most have been impracticable because of technical drawbacks or on the grounds of cost. Much interest has therefore been aroused by a BBC scheme which has been demonstrated to be both workable and economical.

The BBC proposal is for a network of low power mf transmitters, each of which would be used only to transmit specialised motoring information for the area in which it was



located. All the transmitters would use the same frequency, but interference between transmitters would be avoided by making use of the fact that it would only be necessary for each station to come on the air for fairly short periods, say 30 seconds in every eight minutes. The transmitting times would be co-ordinated so that those transmitters on the air simultaneously were sufficiently far apart not to interfere with one another.

The motorist would require only a very simple fixed-tuned receiver which could be arranged to override the existing car radio or tape player. As he drove along the motorist would receive brief transmissions containing information for the area in which he was travelling; he would have a free choice of entertainment for the rest of the time.

Although it would require the allocation of a special mf channel the BBC scheme has many advantages over others which have been considered: it would cover the entire country rather than selected lengths of motorway and the network would be relatively inexpensive to set up because many of the transmitters could make use of existing transmitting sites and aerials.

## Frequency allocations

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union, a specialised agency of the United Nations. World radio conferences are held periodically to allocate blocks of frequencies to the various radio services (e.g. broadcasting, marine, aeronautical and mobile) according to their present and anticipated needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences, to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. As the result of such a conference, held at Geneva

in October 1975, a new plan for broadcasting in the low and medium frequency bands (long and medium wavebands) is due to come into effect in November 1978. Some details of this plan are given on *page 69*. See also *page 267*.

## How to get good reception

The transmitter networks are carefully planned to provide the best possible service throughout the country, but good reception also depends on listeners and viewers having receivers and aerials which are suitable for the area in which they live and the services they want to receive. The results obtained with even the best receivers can be spoilt by the use of inadequate aerials, which are responsible for most of the complaints about poor reception, both on radio and television.

It is generally an advantage to use an outdoor aerial for vhf radio as well as television, for these reasons:

The stronger signal provided will almost always give less background noise.

An aerial outside the house is less likely to pick up interference from electrical appliances. Its directional properties can discriminate in favour of the wanted station and against other stations (on the same or adjacent frequencies) which might otherwise interfere with reception.

### Television

Most receivers in use today are designed for the 625-line services, which are broadcast in the uhf bands IV and V and which are now available to over 96 per cent of the UK population. To achieve this coverage more than 200 transmitting stations have been installed, each of which is designed to transmit four services – BBC-1, BBC-2, ITV, and a fourth, as yet unallocated, service – from the same mast and with equal power. Due to this co-siting it is nearly always possible to obtain good reception of all three existing programmes with a single outdoor aerial, although

in difficult locations rather precise positioning may be required to obtain equal signal strength for all three. This will usually be done by the aerial contractor, who as well as checking the picture quality on the receiver will often use a meter to measure the strength of the signals. In places close to a transmitter the aerial can often be installed in the loft with satisfactory results but the BBC does not recommend the use of 'set-top' aerials if they can possibly be avoided.

Uhf television aerials are made in four different groups, classified as A, B, C/D, and E. All are suitable for both colour and black and white reception but it is important to use the correct type to suit the particular group of channels used by the local transmitters, as specified in the tables on *pages 232-242*.

In the few areas not yet served on uhf, BBC-1 is available on the 405-line system. For this service, 405-line or dual standard 405/625-line sets are used, but sets of this type are no longer in production and the 405-line service will ultimately close down, probably some time after 1980. Wherever possible, therefore, viewers should equip themselves for 625-line reception.

When viewers change from 405-line to 625-line reception, a new uhf aerial will be needed. Unless the old 405-line receiver is being retained as a second set, it will probably be advisable to remove the old vhf television aerials since they will deteriorate in time and might cause damage to the building.

## Radio

To make full use of the BBC's radio services it is essential to have a receiver which covers the low frequency (long wave), medium frequency (medium wave) and vhf wavebands.

Low frequency (lf) and medium frequency (mf) signals can be received over considerable distances at night, when they are reflected from the ionosphere. This means that reception of nearby stations often becomes more difficult because of interference, not audible during daytime, from distant transmitters. The interference takes the form of another programme, heard in the background, and/or a whistle. With a portable receiver, it is sometimes

possible to reduce this by carefully turning the set, to make use of its directional aerial.

The shortage of suitable frequencies has made it necessary to operate most of the BBC's mf transmitters in groups, with each group of transmitters radiating the same programme on a single frequency. This creates no problems in areas where the signal from one transmitter is significantly stronger than any other, but in a few places, where signals of similar strength are received from two or three transmitters, reception suffers from a characteristic form of rhythmic fading and distortion. It is sometimes possible to improve matters by positioning a portable receiver so that its directional aerial favours the signal from one transmitter.

## Vhf radio

The vhf service, providing Radio 2 (or at times Radio 1), Radio 3 and Radio 4, is available to more than 99 per cent of the United Kingdom population. Vhf provides reception which is normally far freer from the noise and interference which often spoils reception on the lf and mf bands and it can also provide a much higher standard of sound quality. Local radio programmes are transmitted on vhf as well as on mf.

Portable vhf receivers are equipped with telescopic aerials. Extended to about 0.75 metres, these aerials can give good results in areas which are not too far from a transmitter, but the position of the set and its aerial can have a marked effect on the standard of reception and it may be necessary to try the aerial at different angles and with the set in various positions. Reception will tend to be better upstairs than down and can be impossible in basements.

Some of the larger receivers and radiograms incorporate a vhf aerial inside the cabinet. This can give good results in strong signal areas, but since it has directional properties the receiver may be found to give much better results in one position than another.

Most vhf receivers, other than portables, have provision to connect a separate aerial, and the use of such an aerial is essential if good reception is to be obtained at some distance from a transmitter. The simplest type of aerial

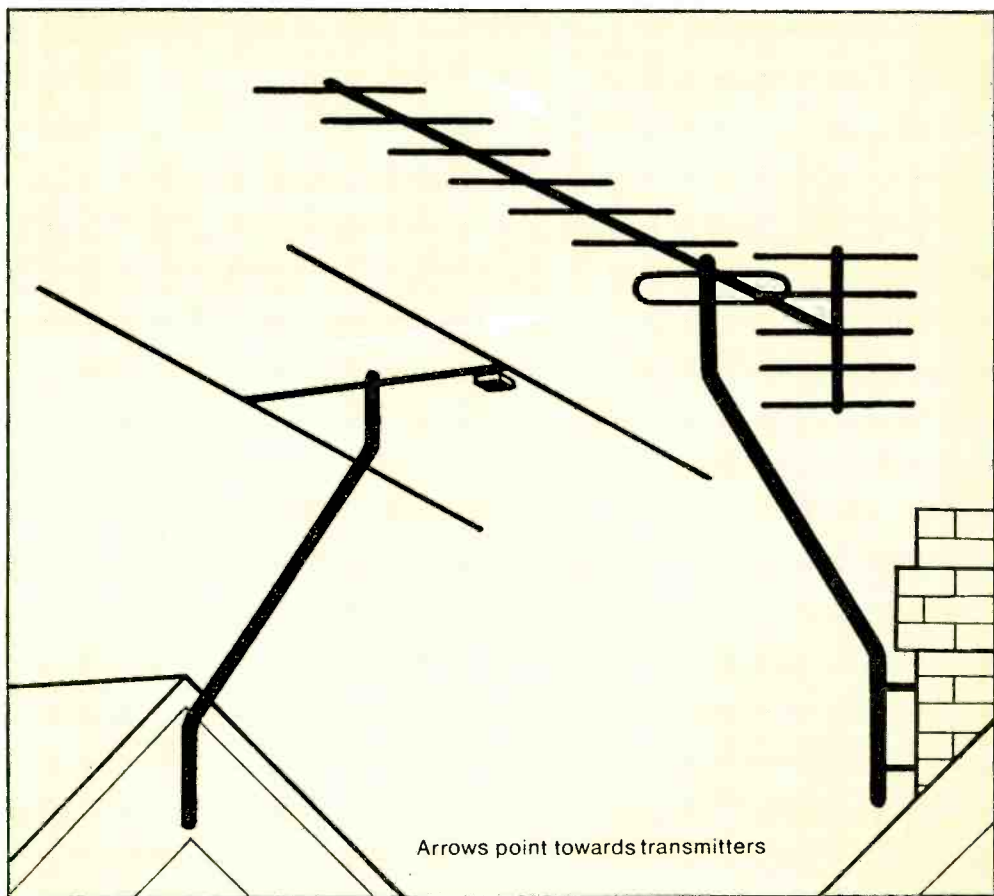
for vhf radio consists of a single element (dipole) about 1.5 metres long although 'H' aerials having two elements are much to be preferred because of their directional properties. For stereo reception in most areas and for mono reception in difficult situations, aerials having three or more elements may be needed.

If a transmission reaches the receiver over two or more different routes because of reflection from hills and buildings, an unpleasant form of distortion may occur. This is like a buzz and is specially noticeable on piano or guitar music. Some protection against this

kind of distortion can often be obtained by fitting a larger aerial, which, because it is more directional, will give better discrimination against the unwanted, reflected signals.

### Stereo

Most radio programmes transmitted on vhf are produced in stereo. The conditions required for good stereophonic reception, involving the use of two separate sound channels, are inevitably more exacting than those required for monophonic reception, and it may be found that on changing to stereo the



A two-element vhf radio aerial

An eight-element uhf television aerial

background noise or hiss increases to an unacceptable extent. If this happens, the remedy is almost always to employ a better aerial system, which in practice means an outside aerial having a greater number of elements (three, four or even six elements) possibly mounted higher than before.

### Guidelines for good reception

***For good 625-line television pictures you need:***

- An outside aerial . . .
- Of the correct group and polarisation (horizontal or vertical) . . .
- Suitable for the field strength in the area . . .
- Pointed in the right direction . . .
- Connected by a low-loss coaxial cable
- In very difficult situations you may also need:
  - A high-gain aerial, precisely aligned and carefully positioned . . .
  - And an aerial amplifier

***For good stereo reception you need:***

- An outside aerial . . .
- With two or more elements . . .
- Pointed in the right direction . . .
- Connected by a correctly-matched feeder to . . .
- A good stereo tuner

### Information about reception

The Engineering Information Department of the BBC has extensive records of reception conditions, both radio and television, in different parts of the country. Advice about reception may be obtained by writing to:

**BBC, Engineering Information Department, Broadcasting House, London W1A 1AA,** or by telephoning **01-580 4468 extension 2921,** between 09.30 and 17.30 Monday to Friday.

## Transmitting stations

On the following pages are maps and tables giving details of all the BBC's domestic television and radio transmitters, including separate maps for the 625-line colour television services and the 405-line monochrome television services. The maps of England show, by different shading, the areas covered by the different English regional variations of BBC-1; note that for simplification overlaps in service areas are not shown, although these obviously exist.

For 625-line television the tables give details of all the channels now in operation, including the IBA channel (all uhf transmitting stations and masts are shared by the BBC and the IBA). Each 625-line television station has been allocated a fourth channel, the use of which has not yet been determined.

*In the tables relay stations are shown in italics.*

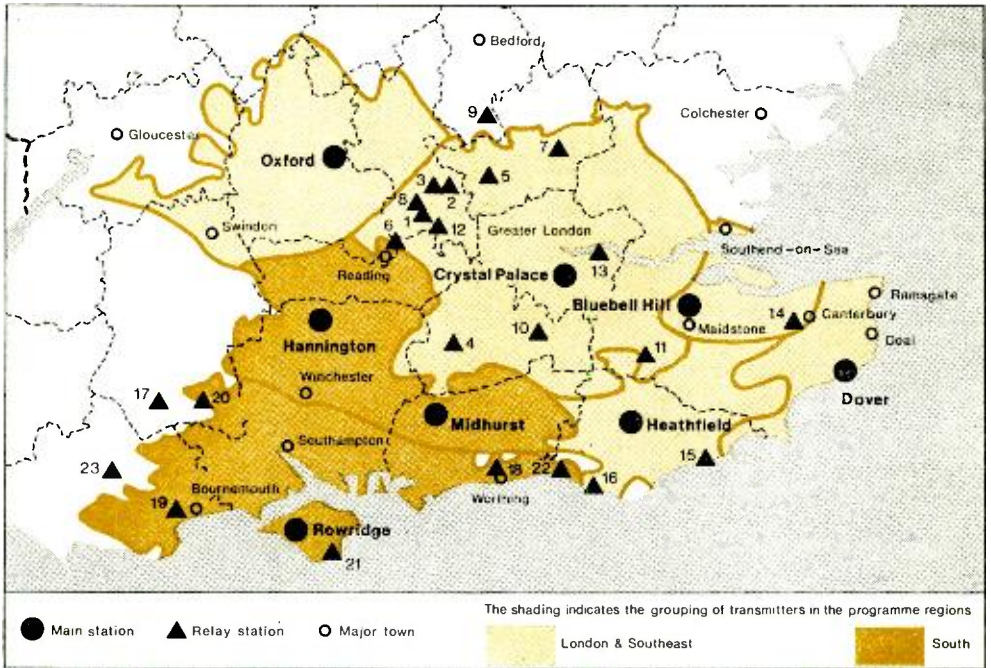
<b>Lists of maps and tables</b>	<b>Page</b>
<b>625-line television</b>	<b>232</b>
London, South-east and South Midlands and East	
South-west and West	
North-west and North	
North-east	
Northern Ireland	
Scotland	
Wales	
<b>405-line television</b>	<b>244</b>
England	
Wales	
Scotland	
Northern Ireland	
<b>Vhf radio</b>	<b>251</b>
London and South-east	
Midlands and East	
North-west, North and North-east	
South, West and South-west	
Northern Ireland	
Scotland	
Wales	
<b>Vhf stereophonic radio</b>	<b>259</b>
<b>Lf and mf (long and medium wave) radio</b>	<b>260</b>
Radio 1, Radio 2, Radio 3, and Radio 4	
<b>Local radio</b>	<b>262</b>
<b>UK frequency bands</b>	<b>267</b>

## 625-line television

## London, South-east and South

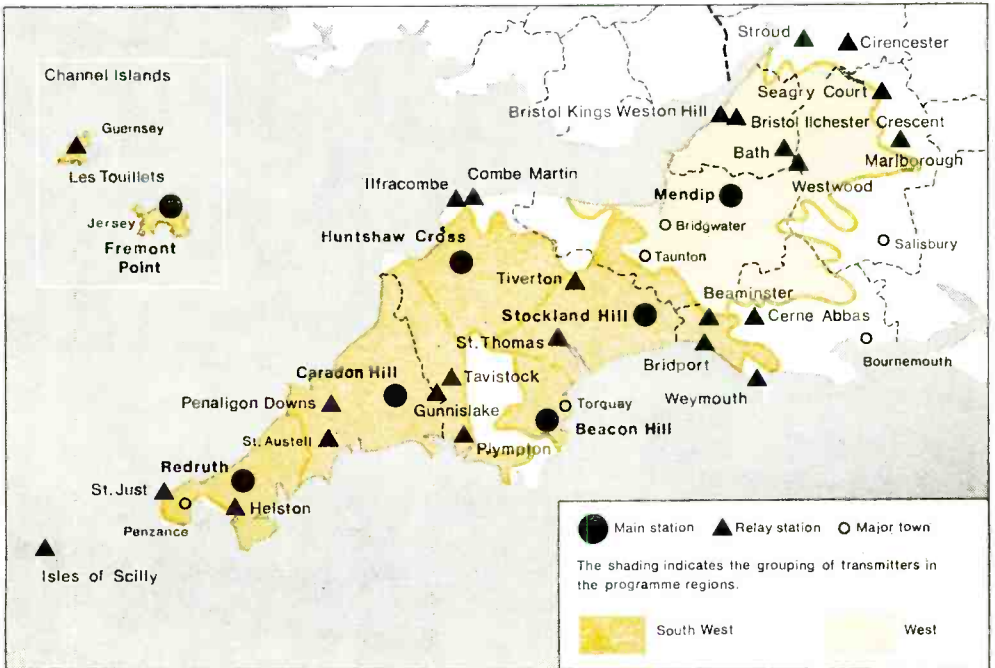
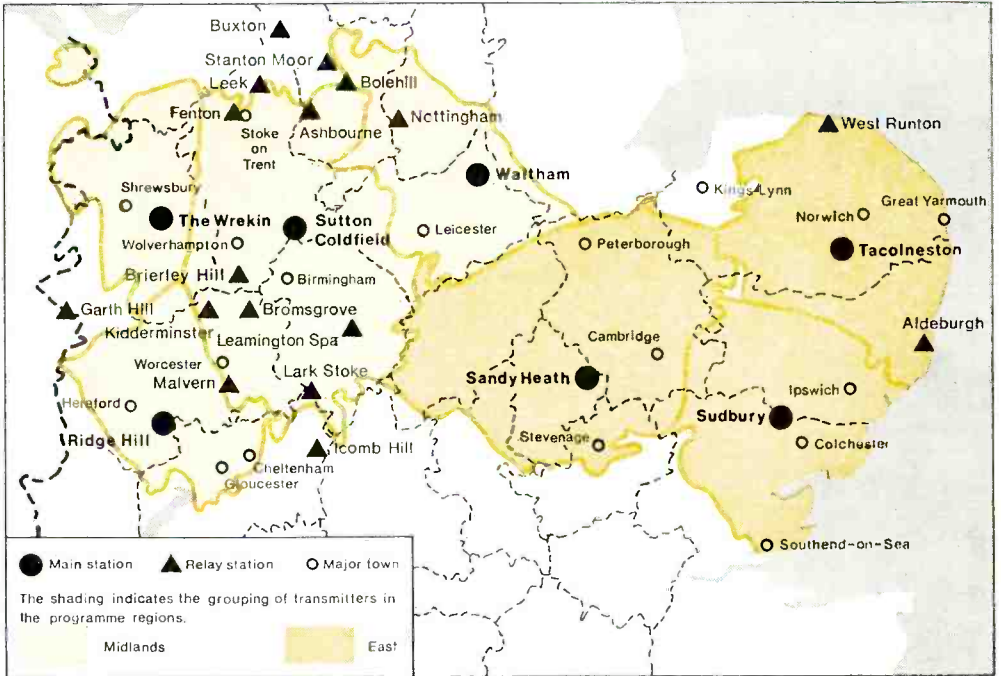
625-line television	BBC-1	Channel BBC-2	IBA	Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
<b>London and South-east</b>							
Bluebell Hill	40	46	43	65	E	H	30
Crystal Palace	26	33	23	30	A	H	1000
1 <i>Chepping Wycombe</i>	51	44	41	47	B	V	0.02
2 <i>Chesham</i>	40	46	43	50	B	V	0.1
3 <i>Great Missenden</i>	58	64	61	54	C/D	V	0.085
4 <i>Guildford</i>	40	46	43	50	B	V	10
5 <i>Hemel Hempstead</i>	51	44	41	47	B	V	10
6 <i>Henley-on-Thames</i>	48	64	67	54	C/D	V	0.1
7 <i>Hertford</i>	58	64	61	54	C/D	V	2
8 <i>High Wycombe</i>	55	62	59	65	C/D	V	0.5
9 <i>Luton</i>	55	62	59	65	C/D	V	0.08
10 <i>Reigate</i>	57	63	60	53	C/D	V	10
11 <i>Tunbridge Wells</i>	51	44	41	47	B	V	10
12 <i>Woburn</i>	49	52	56	68	C/D	V	0.1
13 <i>Woolwich</i>	57	63	60	67	C/D	V	0.63
Dover	50	56	66	53	C/D	H	100
14 <i>Chartham</i>	21	27	24	31	A	V	0.1
Heathfield	49	52	64	67	C/D	H	100
15 <i>Hastings</i>	22	25	28	32	A	V	1
16 <i>Newhaven</i>	39	45	43	41	B	V	2
Oxford	57	63	60	53	C/D	H	500
<b>South</b>							
Hannington	39	45	42	66	E	H	250
17 <i>Sutton Row (1977)</i>	22	28	25	32	A	V	0.25
Midhurst	61	55	58	68	C/D	H	100
Rowridge	31	24	27	21	A	H	500
18 <i>Findon</i>	51	44	41	47	B	V	0.05
19 <i>Poole</i>	57	63	60	53	C/D	V	0.1
20 <i>Salisbury</i>	57	63	60	53	C/D	V	10
21 <i>Ventnor</i>	39	45	49	42	B	V	2
22 <i>Whitehawk Hill (Brighton)</i>	57	63	60	53	C/D	V	2
23 <i>Winterborne Stickland</i>	40	46	43	50	B	V	1





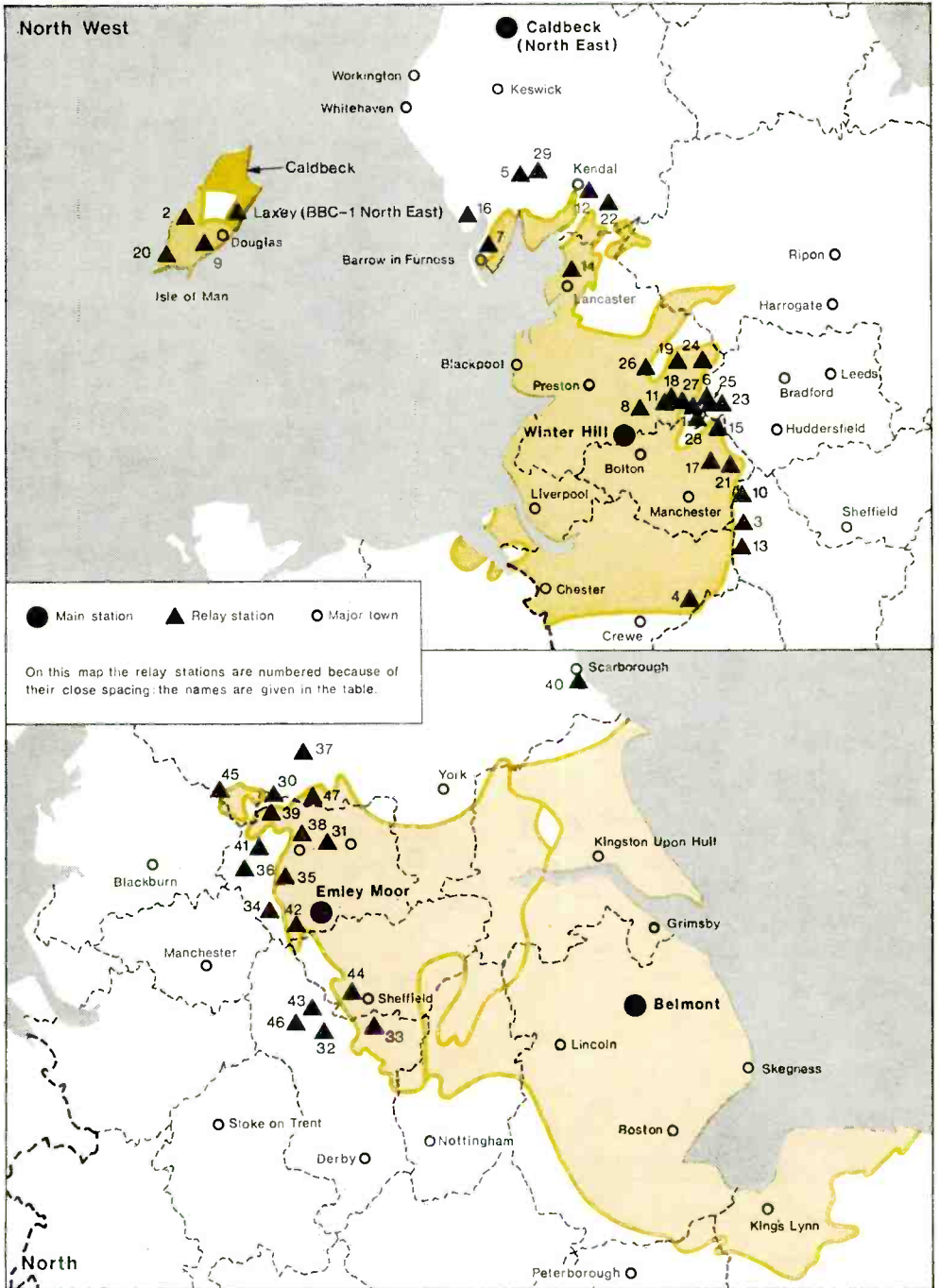
## Midlands, East, South-west and West

625-line television	BBC-1	Channel BBC-2	IBA	Fourth Channel	Aerial group	Polari- zation	Max. vision erp (KW)
<b>Midlands</b>							
Ridge Hill	22	28	25	32	A	H	100
Garth Hill	57	63	60	53	C/D	V	0-025
Sutton Coldfield	46	40	43	50	B	H	1000
Ashbourne	22	28	25	32	A	V	0-25
Bolehill	57	63	60	53	C/D	V	0-25
Brierley Hill	57	63	60	53	C/D	V	10
Bromsgrove	31	27	24	21	A	V	2-8
Buxton	21	27	24	31	A	V	1
Fenton	31	27	24	21	A	V	10
Icomb Hill	22	28	25	32	A	V	0-11
Kidderminster	58	64	61	54	C/D	V	2
Lark Stoke	33	26	23	29	A	V	6-3
Leamington Spa	56	62	66	68	C/D	V	0-2
Leek	22	28	25	32	A	V	1
Malvern	56	62	66	68	C/D	V	2
Nottingham	21	27	24	31	A	V	2
Stanton Moor	55	62	59	65	C/D	V	2
The Wrekin	26	33	23	29	A	H	100
Waltham	58	64	61	54	C/D	H	250
<b>East</b>							
Sandy Heath	31	27	24	21	A	H	1000
Sudbury	51	44	41	47	B	H	250
Tacolneston	62	55	59	65	C/D	H	250
Aldeburgh	33	26	23	30	A	V	10
West Runton	33	26	23	29	A	V	2
<b>South-west</b>							
Beacon Hill	57	63	60	53	C/D	H	100
Caradon Hill	22	28	25	32	A	H	500
Combe Martin	39	45	49	42	B	V	0-1
Gunnislake	40	46	43	50	B	V	0-04
Ilfracombe	58	64	61	54	C/D	V	0-25
Penaligon Downs	39	45	49	42	B	V	0-1
Plympton	58	64	61	54	C/D	V	2
St. Austell	55	62	59	65	C/D	V	0-1
Tavistock	57	63	60	53	C/D	V	0-1
Fremont Point	51	44	41	47	B	H	20
Les Touillets	56	52	54	48	C/D	H	2
Huntshaw Cross	55	62	59	65	C/D	H	100
Redruth	51	44	41	47	B	H	100
Helston	58	64	61	54	C/D	V	0-01
Isles of Scilly	21	27	24	31	A	V	0-5
St. Just	58	64	61	54	C/D	V	0-25
Stockland Hill	33	26	23	29	A	H	250
Beaminster	55	62	59	65	C/D	V	0-02
Bridport	51	44	41	47	B	V	0-1
St. Thomas (Exeter)	51	44	41	47	B	V	0-25
Weymouth	40	46	43	50	B	V	2
<b>West</b>							
Mendip	58	64	61	54	C/D	H	500
Bath	22	28	25	32	A	V	0-25
Bristol Ilchester Crescent	40	46	43	50	B	V	0-5
Bristol Kings Weston Hill	45	48	42	52	B	V	1
Cerne Abbas	22	28	25	32	A	V	0-11
Cirencester	33	26	23	29	A	V	0-25
Marlborough	22	28	25	32	A	V	0-1
Seagry Court	44	51	41	47	B	V	0-0025
Stroud	48	45	42	52	B	V	0-5
Westwood	40	46	43	50	B	V	0-1



## North-west and North

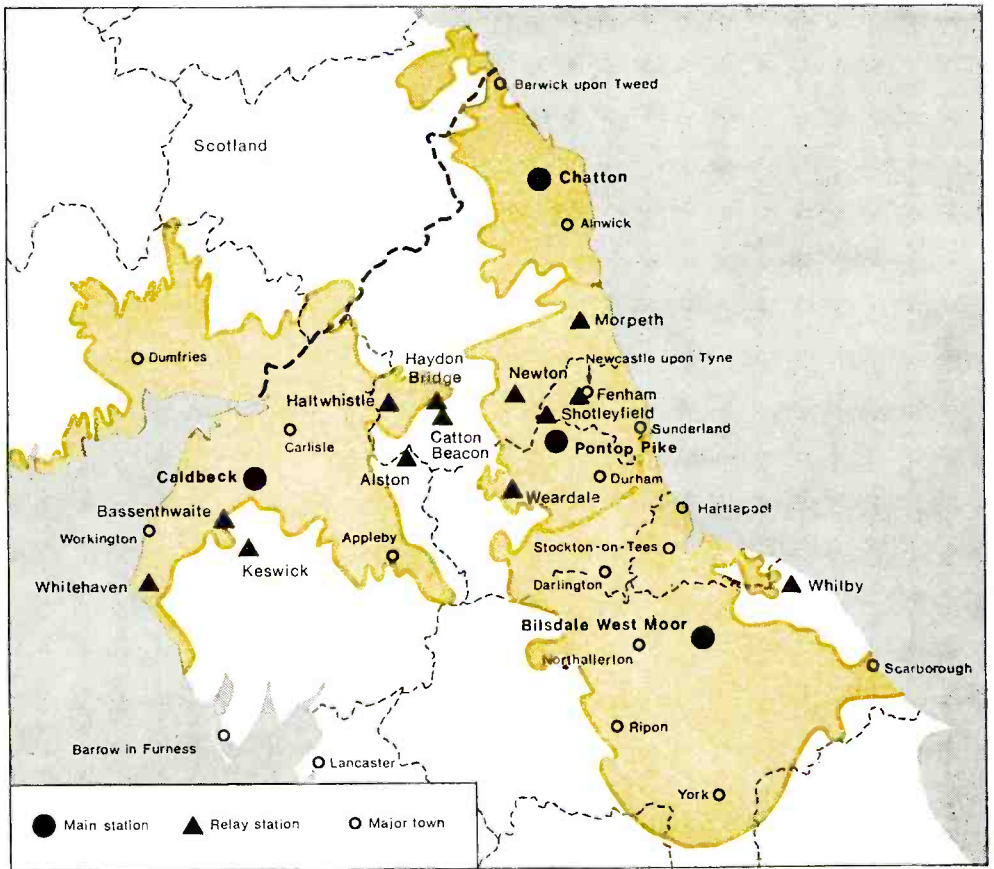
625-line television	BBC-1	Channel BBC-2	IBA	Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
<b>North-west</b>							
Winter Hill	55	62	59	65	C/D	H	500
1 <i>Bacup</i>	40	46	43	53	B	V	0-25
2 <i>Beary Peak (1977)</i>	40	46	43	50	B	V	0-25
3 <i>Birch Vale</i>	40	46	43	53	B	V	0-25
4 <i>Congleton</i>	51	44	41	47	B	V	0-2
5 <i>Coniston High Man</i>	21	27	24	31	A	V	0-09
6 <i>Cornholme (1977)</i>	58	64	61	54	C/D	V	0-05
7 <i>Dalton (1977)</i>	40	46	43	53	B	V	0-025
8 <i>Darwen</i>	39	45	49	42	B	V	0-5
9 <i>Douglas</i>	68	66	48	56	C/D	V	2
10 <i>Glossop</i>	22	28	25	32	A	V	0-25
11 <i>Haslingden</i>	33	26	23	29	A	V	10
12 <i>Kendal</i>	58	64	61	54	C/D	V	2
13 <i>Ladder Hill</i>	33	26	23	29	A	V	1
14 <i>Lancaster</i>	31	27	24	21	A	V	10
15 <i>Littleborough</i>	21	27	24	31	A	V	0-5
16 <i>Millom Park (1977)</i>	22	28	25	32	A	V	0-25
17 <i>North Oldham</i>	21	27	24	31	A	V	0-04
18 <i>Oakenhead</i>	51	44	41	47	B	V	0-1
19 <i>Pendle Forest</i>	22	28	25	32	A	V	0-5
20 <i>Port St Mary (1977)</i>	58	64	61	54	C/D	V	0-25
21 <i>Saddleworth</i>	52	45	49	42	B	V	2
22 <i>Sedbergh</i>	40	46	43	50	B	V	0-5
23 <i>Todmorden</i>	39	45	49	42	B	V	0-5
24 <i>Trawden</i>	57	63	60	67	C/D	V	0-2
25 <i>Walsden</i>	57	63	60	67	C/D	V	0-05
26 <i>Whalley</i>	40	46	43	53	B	V	0-05
27 <i>Whitewell</i>	57	63	60	67	C/D	V	0-08
28 <i>Whitworth</i>	22	28	25	32	A	V	0-05
29 <i>Windermere</i>	51	44	41	47	B	V	0-5
<b>North</b>							
Belmont	22	28	25	32	A	H	500
Emlay Moor	44	51	47	41	B	H	870
30 <i>Addingham</i>	40	46	43	50	B	V	0-023
31 <i>Beecroft Hill</i>	55	62	59	65	C/D	V	1
32 <i>Calver Peak</i>	39	45	49	42	B	V	0-25
33 <i>Chesterfield</i>	33	26	23	29	A	V	2
34 <i>Cop Hill</i>	22	28	25	32	A	V	1
35 <i>Halifax</i>	21	27	24	31	A	V	0-5
36 <i>Hebden Bridge</i>	22	28	25	32	A	V	0-25
37 <i>Heyshaw</i>	57	63	60	53	C/D	V	0-5
38 <i>Idle</i>	21	27	24	31	A	V	0-25
39 <i>Keighley</i>	58	64	61	54	C/D	V	10
40 <i>Oliver's Mount (Scarborough)</i>	57	63	60	53	C/D	V	1
41 <i>Oxenhope</i>	22	28	25	32	A	V	0-2
42 <i>Ripponden</i>	58	64	61	54	C/D	V	0-06
43 <i>Shatton Edge</i>	52	58	48	54	C/D	V	1
44 <i>Sheffield</i>	31	27	24	21	A	V	5
45 <i>Skipton</i>	39	45	49	42	B	V	10
46 <i>Tideswell Moor</i>	56	63	60	66	C/D	V	0-25
47 <i>Wharfedale</i>	22	28	25	32	A	V	2





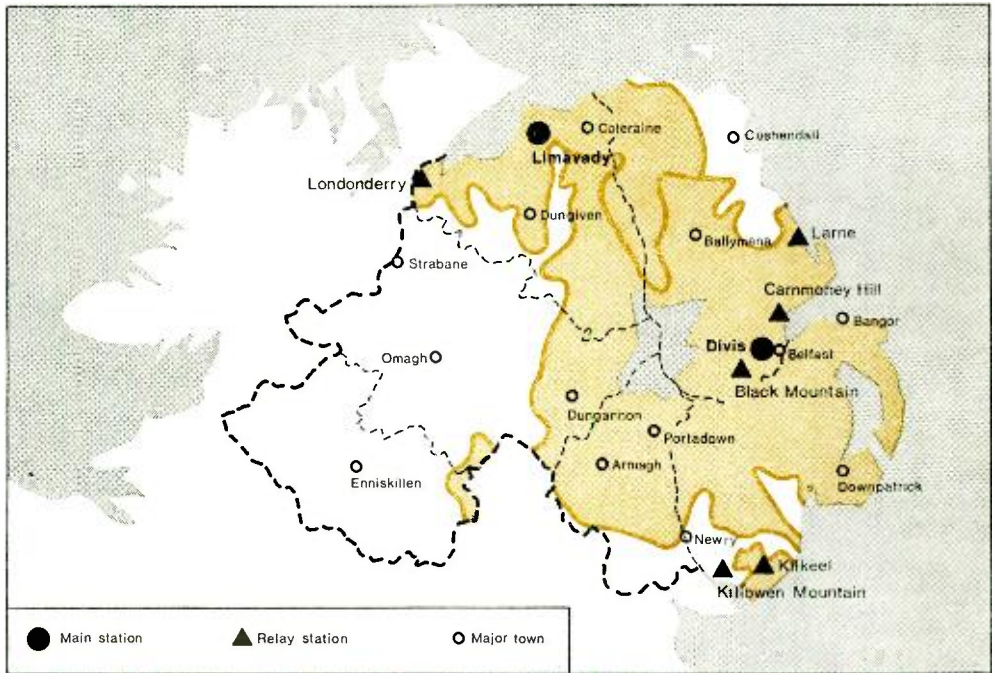
North-east

625-line television	BBC-1	Channel BBC-2	IBA	Fourth Channel	Aerial group	Polarization	Max. vision erp (kW)
Bilsdale West Moor	33	26	29	23	A	H	500
Whitby	55	62	59	65	C/D	V	0.25
Caldbeck	30	34	28	32	A	H	500
Bassenthwaite	52	45	49	42	B	V	0.16
Haltwhistle	55	62	59	65	C/D	V	2
Keswick	21	27	34	31	A	V	0.1
Laxey-Isle of Man (1977)	58	64	61	54	C/D	V	0.025
Whitehaven	40	46	43	50	B	V	2
Chatton	39	45	49	42	B	H	100
Pontop Pike	58	64	61	54	C/D	H	500
Alston	52	45	49	42	B	V	0.4
Catton Beacon	40	46	43	50	B	V	0.14
Fenham	21	27	24	31	A	V	2
Haydon Bridge	51	44	41	47	B	V	0.1
Morpeth	22	28	25	32	A	V	0.044
Newton	3.3	26	23	29	A	V	2
Shotleyfield	22	28	25	32	A	V	0.2
Weardale	44	51	41	47	B	V	1



Northern Ireland

625-line television	BBC-1	Channel BBC-2	IBA	Fourth Channel	Aerial group	Polarization	Max. vision erp (kW)
Divis	31	27	24	21	A	H	500
Black Mountain	39	45	49	42	B	V	0.025
Carnmoney Hill	40	46	43	50	B	V	0.02
Kilkeel (1977)	39	45	49	42	B	V	2
Killowen Mountain (1977)	31	27	24	21	A	V	0.15
Larne	39	45	49	42	B	V	0.5
Limavady	55	62	59	65	C/D	H	100
Londonderry	51	44	41	47	B	V	3.2



## Scotland

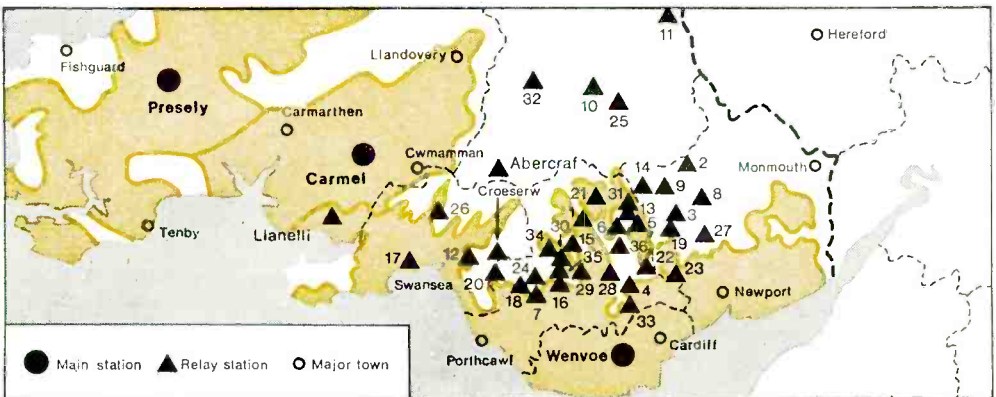
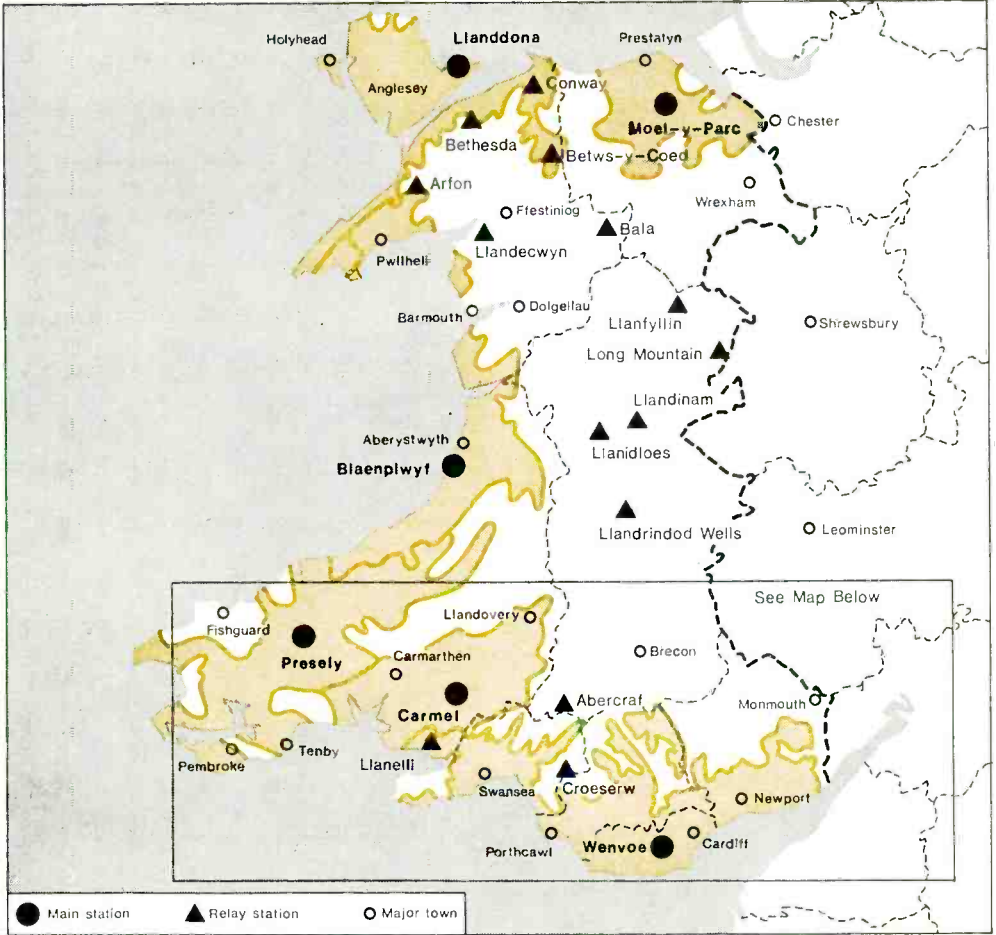
625-line television	Channel			Fourth Channel	Aerial group	Polarization	Max. vision erp (kW)
	BBC-1	BBC-2	IBA				
Angus	57	63	60	53	C/D	H	100
1 <i>Auchtermuchty</i>	39	45	49	42	B	V	0-05
2 <i>Blair Atholl</i>	40	46	43	50	B	V	0-05
3 <i>Crieff</i>	33	26	23	29	A	V	0-1
4 <i>Cupar</i>	51	44	41	47	B	V	0-02
5 <i>Pitlochry</i>	22	28	25	32	A	V	0-15
6 <i>Tay Bridge</i>	51	44	41	47	B	V	0-5
Black Hill	40	46	43	50	B	H	500
7 <i>Biggar</i>	22	28	25	32	A	V	0-5
8 <i>Callander</i>	22	28	25	32	A	V	0-1
9 <i>Cow Hill</i>	40	46	43	50	B	V	0-065
10 <i>Haddington</i>	58	64	61	54	C/D	V	0-02
11 <i>Killlearn</i>	65	62	59	55	C/D	V	0-5
12 <i>Kilmacolm</i>	21	27	24	31	A	V	0-032
13 <i>South Knapdale</i>	57	63	60	53	C/D	V	1-45
14 <i>Torosay (Craignure)</i>	22	28	25	32	A	V	20
Caldbeck (BBC-1 NE England)	30	34	28	32	A	H	500
15 <i>Barskeoch Hill</i>	55	62	59	65	C/D	V	2
16 <i>Cambret Hill</i>	44	51	41	47	B	H	10
17 <i>Langholm</i>	57	63	60	53	C/D	V	0-025
18 <i>New Galloway</i>	33	26	23	29	A	V	0-1
19 <i>Thornhill</i>	57	63	60	53	C/D	V	0-5
Chatton (BBC-1 NE England)	39	45	49	42	B	H	100
Craigkelly	31	27	24	21	A	H	100
20 <i>Dunkeld</i>	51	44	41	47	B	V	0-1
21 <i>Penicuik</i>	58	64	61	54	C/D	V	2
22 <i>Perth</i>	39	45	49	42	B	V	1
23 <i>West Linton</i>	33	26	23	29	A	V	0-025
Darvel	33	26	23	29	A	H	100
24 <i>Campbeltown</i>	57	63	60	53	C/D	V	0-05
25 <i>Girvan</i>	55	62	59	65	C/D	V	0-25
26 <i>Kirkconnel</i>	58	64	61	54	C/D	V	0-25
27 <i>Lethanhill</i>	57	63	60	53	C/D	V	0-25
28 <i>Millburn Muir</i>	39	52	42	49	B	V	0-25
29 <i>Muirkirk</i>	51	44	41	47	B	V	0-1
30 <i>Rosneath</i>	58	64	61	54	C/D	V	10
31 <i>Rothesay</i>	22	28	25	32	A	V	2
32 <i>West Kilbride</i>	51	44	41	47	B	V	0-35
Durris	22	28	25	32	A	H	500
33 <i>Balgownie</i>	40	46	43	50	B	V	0-04
34 <i>Gartly Moor</i>	58	64	61	54	C/D	V	2-2
35 <i>Peterhead</i>	55	62	59	65	C/D	V	0-1
36 <i>Rosehearty</i>	51	44	41	47	B	V	2
37 <i>Tullich (1977)</i>	55	62	59	65	C/D	V	0-11
Eitshal	33	26	23	29	A	H	100
Keelylang Hill	40	46	43	50	B	H	100
38 <i>Bressay</i>	22	28	25	32	A	V	10
Knock More	33	26	23	29	A	H	100
Rosemarkie	39	45	49	42	B	H	100
39 <i>Auchmore Wood</i>	22	28	25	32	A	V	0-1
40 <i>Fodderty</i>	57	63	60	53	C/D	V	0-12
Rumster Forest	31	27	24	21	A	H	100
Selkirk	55	62	59	65	C/D	H	50
41 <i>Eyemouth</i>	33	26	23	29	A	V	2
42 <i>Galashiels</i>	51	44	41	47	B	V	0-1
43 <i>Hawick</i>	33	26	23	29	A	V	0-05
44 <i>Innerleithen</i>	58	64	61	54	C/D	V	0-1
45 <i>Peebles</i>	22	28	25	32	A	V	0-1



## Wales

625-line television	BBC Wales	Channel BBC-2	IBA	Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
Blaenplwyf	31	27	24	21	A	H	100
Llandinam	44	51	41	47	B	V	0.25
Llanfyllin (1977)	22	28	25	32	A	V	0.125
Llanidloes	22	28	25	32	A	V	0.005
Long Mountain	58	64	61	54	C/D	V	1
Carmel	57	63	60	53	C/D	H	100
Abercraf	22	28	25	32	A	V	0.125
Llandrindod Wells	39	45	49	42	B	V	2.25
Llanelli	39	45	49	67	E	V	0.1
Llanddona	57	63	60	53	C/D	H	100
Arfon	51	44	41	47	B	V	3
Bethesda	57	63	60	53	C/D	V	0.025
Betws-y-Coed	21	27	24	31	A	V	0.5
Conway	40	46	43	50	B	V	2
Llandecwyn	58	64	61	54	C/D	V	0.3
Moel-y-Parc	52	45	49	42	B	H	100
Bala	33	26	23	29	A	V	0.2
Presely	46	40	43	50	B	H	100
Croeserw	58	64	61	54	C/D	V	0.12
Wenvoe	44	51	41	47	B	H	500
1 Aberdare	21	27	24	31	A	V	0.5
2 Abergavenny	39	45	49	42	B	V	1
3 Abertillery	22	28	25	32	A	V	0.28
4 Abertridwr	57	63	60	53	C/D	V	0.05
5 Bargoed	21	27	24	31	A	V	0.3
6 Bedlinog	21	27	24	31	A	V	0.01
7 Blackmill	22	28	25	32	A	V	0.01
8 Blaenavon	57	63	60	53	C/D	V	0.15
9 Blaina	40	46	43	50	B	V	0.1
10 Brecon	58	64	61	54	C/D	V	1
11 Clyro	51	44	41	47	B	V	0.16
12 Cwmafan	21	27	24	31	A	V	0.07
13 Deri	22	28	25	32	A	V	0.05
14 Ebbw Vale	55	62	59	65	C/D	V	0.5
15 Ferndale	57	63	60	53	C/D	V	0.08
16 Gilfach	21	27	24	31	A	V	0.05
17 Kilvey Hill	33	26	23	29	A	V	10
18 Llangeinor	55	62	59	65	C/D	V	0.15
19 Llanhilleth	39	45	49	42	B	V	0.03
20 Maesteg	22	28	25	32	A	V	0.25
21 Merthyr Tydfil	22	28	25	32	A	V	0.125
22 Mynydd Bach	58	64	61	54	C/D	V	0.25
23 Mynydd Machen	33	26	23	29	A	V	2
24 Ogmores Vale	57	63	60	53	C/D	V	0.1
25 Pennorth	33	26	23	29	A	V	0.05
26 Pontardawe	58	64	61	68	C/D	V	0.05
27 Pontypool	21	27	24	31	A	V	0.25
28 Pontypridd	22	28	25	32	A	V	0.5
29 Porth	40	46	43	50	B	V	0.08
30 Rhondda	33	26	23	29	A	V	4
31 Rhymney	57	63	60	53	C/D	V	0.15
32 Sennybridge (1977)	40	46	43	50	B	V	0.08
33 Taffs Well	55	62	59	65	C/D	V	0.02
34 Ton Pentre (1977)	58	64	61	54	C/D	V	0.08
35 Tonypany	55	62	59	65	C/D	V	0.02
36 Treharris	56	48	52	68	C/D	V	0.05

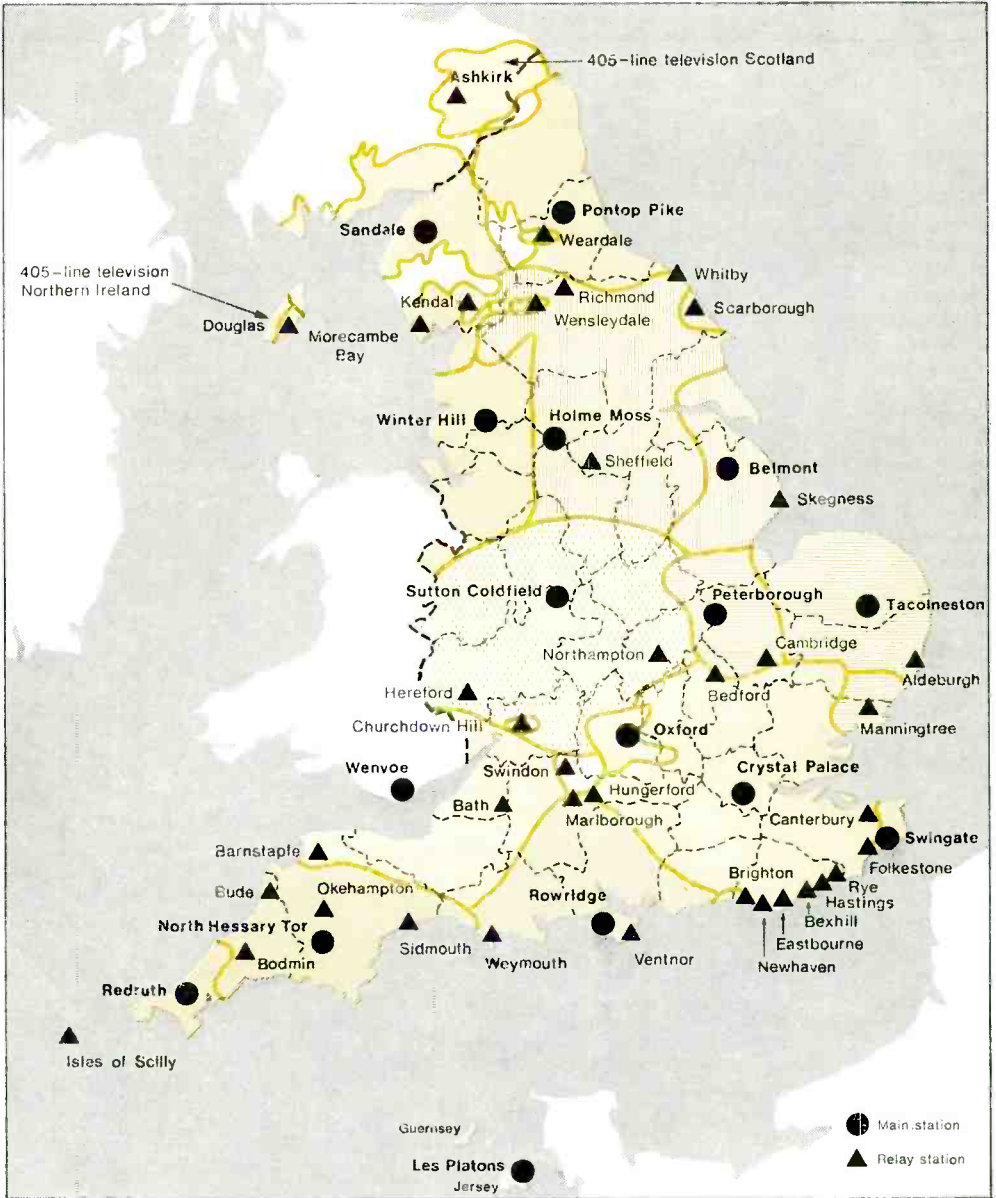




## 405-line television

## England

405-line television	Channel	Polarization	Maximum effective radiated power (kW)	405-line television	Channel	Polarization	Maximum effective radiated power (kW)
<b>London &amp; South-east</b>				<b>South-west</b>			
Crystal Palace	1	V	200	Les Platons	4	H	1
Bexhill	3	H	0.15	North Hessary Tor	2	V	15
Eastbourne	5	V	0.05	Bude	4	V	0.1
Hastings	4	H	0.015	Okehampton	4	V	0.04
Hungerford	4	H	0.025	Sidmouth	4	H	0.03
Newhaven	8	V	0.05	Redruth	1	H	10
Rye	3	H	0.05	Bodmin	5	H	0.01
Oxford	2	H	0.65	Isles of Scilly	3	H	0.02
Swingate	2	V	1.5	<b>North-west</b>			
Canterbury	5	V	0.03	Winter Hill	12	V	125
Folkestone	4	H	0.04	Douglas	5	V	3
<b>Midlands</b>				Kendal	1	H	0.025
Sutton Coldfield	4	V	100	Morecambe Bay	3	H	5
Churchdown Hill	1	H	0.25	<b>North</b>			
Hereford	2	H	0.05	Belmont	13	V	20
Northampton	3	V	0.1	Skegness	1	H	0.06
<b>East</b>				Holme Moss	2	V	100
Peterborough	5	H	1	Scarborough	1	H	0.5
Bedford	10	H	3	Sheffield	1	H	0.05
Cambridge	2	H	0.1	Wensleydale	1	V	0.02
Tacolneston	3	H	45	<b>North-east</b>			
Aldeburgh	5	V	0.025	Pontop Pike	5	H	17
Manningtree	4	H	5	Richmond	3	V	0.045
<b>South</b>				Weardale	1	H	0.15
Rowridge	3	V	100	Whitby	4	V	0.04
Brighton	2	V	0.4	Sandale	4	H	30
Ventnor	5	H	0.01	<b>West</b>			
Weymouth	1	H	0.05	Wenvoe	5	V	100
<b>West</b>				Barnstaple	3	H	0.2
Barnstaple	3	H	0.2	Bath	6	H	0.25
Bath	6	H	0.25	Marlborough	7	H	0.025
Marlborough	7	H	0.025	Swindon	3	H	0.2
Swindon	3	H	0.2				



The shading indicates the grouping of transmitters in the programme regions

	North East		Midlands		South
	North		East		West
	North West		London & South East		South West

## Wales

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

Some parts of North and East Wales are served by the 405-line BBC-1 service from Holme Moss (channel 2V) or Sutton Coldfield (channel 4V).

Wales 405-line television



- Main station
- ▲ Relay station
- Major town



## Scotland

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

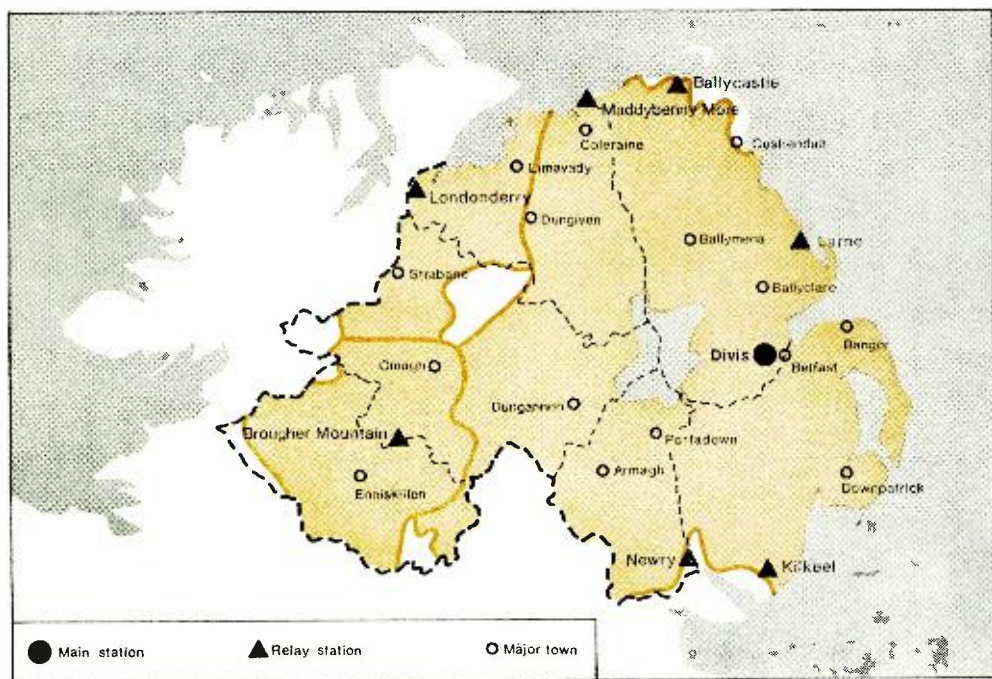


## Northern Ireland

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

† Temporarily out of service.



## Vhf radio

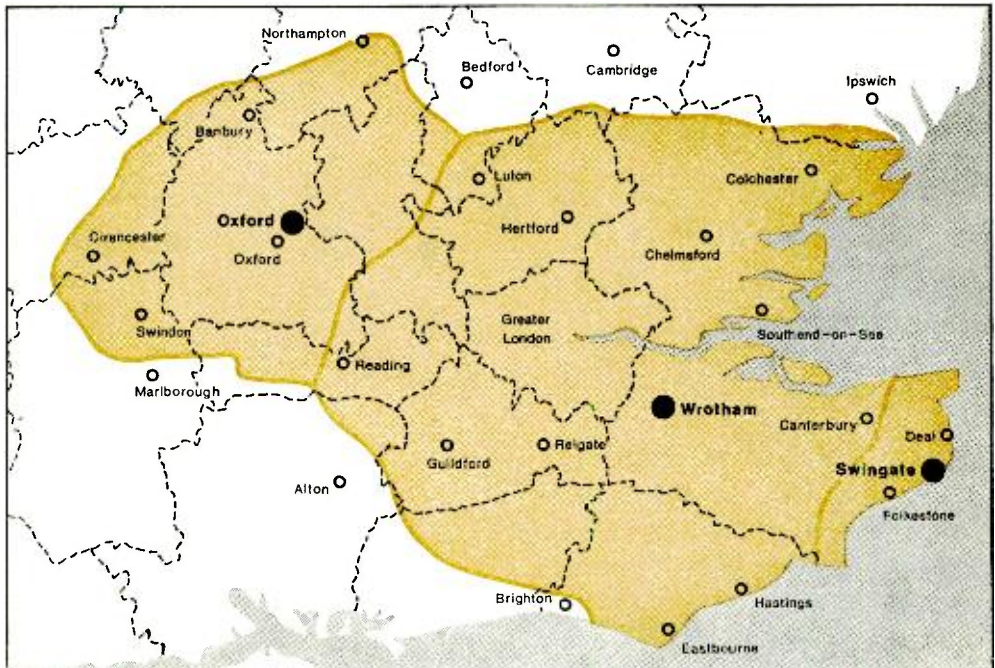
### Notes:

All transmissions are horizontally polarized.

(s) – Transmits stereophonic programmes.

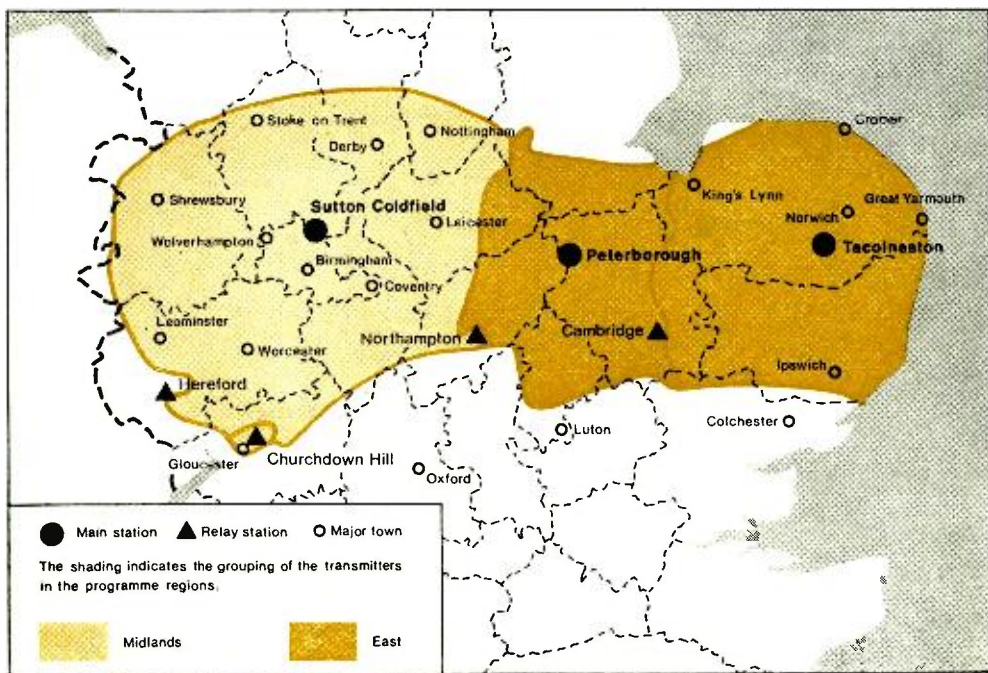
### England London & South-east

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
Oxford	89.5(s)	91.7(s)	93.9(s)	22
Swingate	90.0(s)	92.4(s)	94.4(s)	7
Wrotham	89.1(s)	91.3(s)	93.5(s)	120



**Midlands & East**

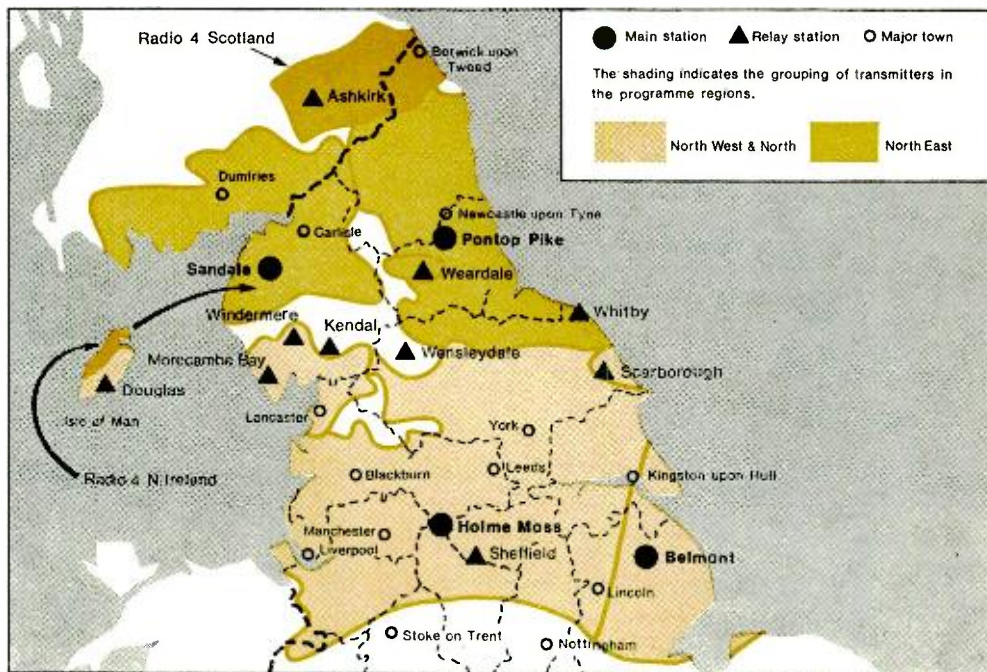
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
<b>Midlands</b>				
Sutton Coldfield	88.3(s)	90.5(s)	92.7(s)	120
Churchdown Hill	89.0(s)	91.2(s)	93.4(s)	0.025
Hereford	89.7(s)	91.9(s)	94.1(s)	0.025
Northampton	88.9(s)	91.1(s)	93.3(s)	0.06
<b>East</b>				
Peterborough	90.1	92.3	94.5	20
Cambridge	88.9	91.1	93.3	0.02
Tacolneston	89.7(s)	91.9(s)	94.1	120





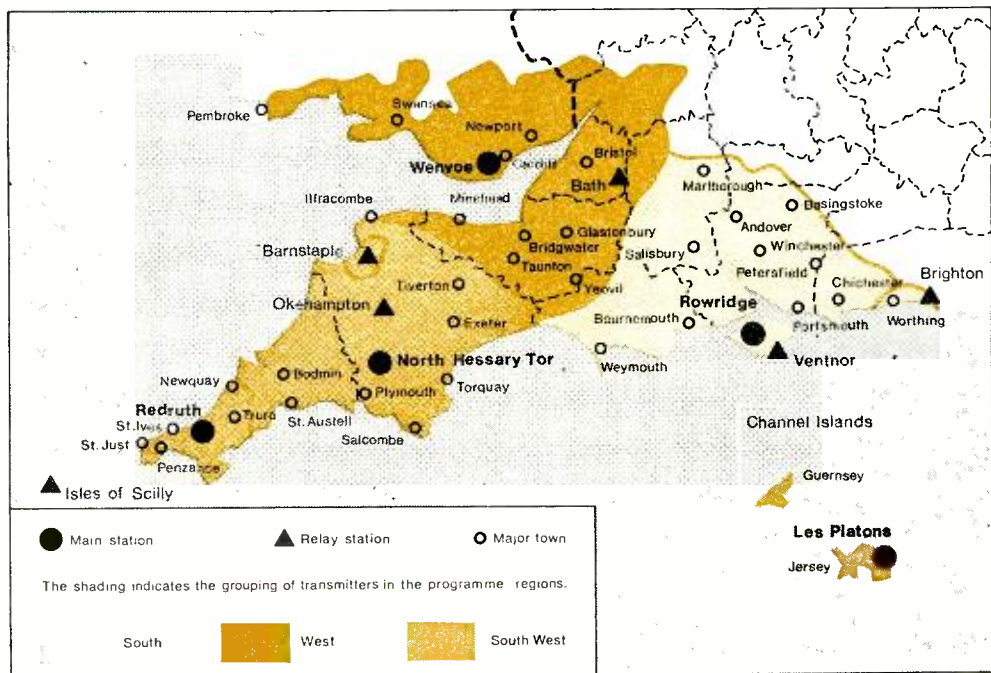
## North-west, North &amp; North-east

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
<b>North-west</b>				
Holme Moss	89.3(s)	91.5(s)	93.7(s)	120
Douglas	88.4	90.6	92.8	6
Kendal	88.7(s)	90.9(s)	93.1(s)	0.025
Morecambe Bay	90.0(s)	92.2(s)	94.4(s)	4
Windermere	88.6(s)	90.8(s)	93.0(s)	0.02
<b>North</b>				
Belmont	88.8(s)	90.9(s)	93.1(s)	8
Holme Moss	89.3(s)	91.5(s)	93.7(s)	120
Scarborough	89.9(s)	92.1(s)	94.3(s)	0.025
Sheffield	89.9(s)	92.1(s)	94.3(s)	0.06
Wensleydale	88.3(s)	90.5(s)	92.7(s)	0.025
<b>North-east</b>				
Pontop Pike	88.5(s)	90.7(s)	92.9(s)	60
Weardale	89.7(s)	91.9(s)	94.1(s)	0.1
Whitby	89.6(s)	91.8(s)	94.0(s)	0.04
Sandale	88.1(s)	90.3(s)	94.7(s)	120



South, West & South-west

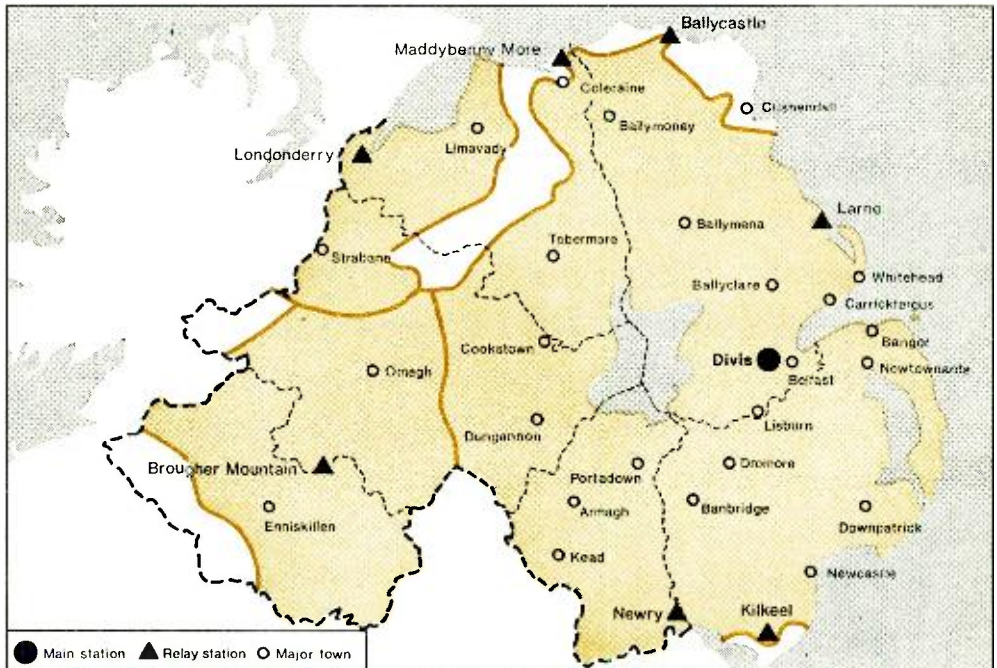
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
<b>South</b>				
Rowridge	88.5(s)	90.7(s)	92.9	60
Brighton	90.1(s)	92.3(s)	94.5	0.15
Ventnor	89.4(s)	91.6(s)	93.8	0.02
<b>West</b>				
Wenvoe	89.95(s)	96.8(s)	92.125(s)	120
Bath	88.8(s)	91.0(s)	93.2(s)	0.035
<b>South-west</b>				
Les Platons	91.1	94.75	97.1	1.5
North Hessary Tor	88.1	90.3(s)	92.5	60
Barnstaple	88.5(s)	90.7(s)	92.9(s)	0.15
Okehampton	88.7	90.9(s)	93.1	0.015
Redruth	89.7	91.9(s)	94.1	9
Isles of Scilly	88.8	91.0(s)	93.2	0.02



## Northern Ireland

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
Divis	90.1 (s)	92.3 (s)	94.5 (s)	60
Ballycastle	89.0	91.2	93.4	0.04
Brougher Mountain	88.9	91.1	93.3	2.5
Kilkeel	88.8	91.0	93.2	0.025
Larne	89.1	91.3	93.5	0.015
Londonderry	88.3	90.55	92.7	13
Maddybenny More	88.7	90.9	93.1	0.03
Newry†	88.6	90.8	93.0	0.03

†Temporarily out of service.

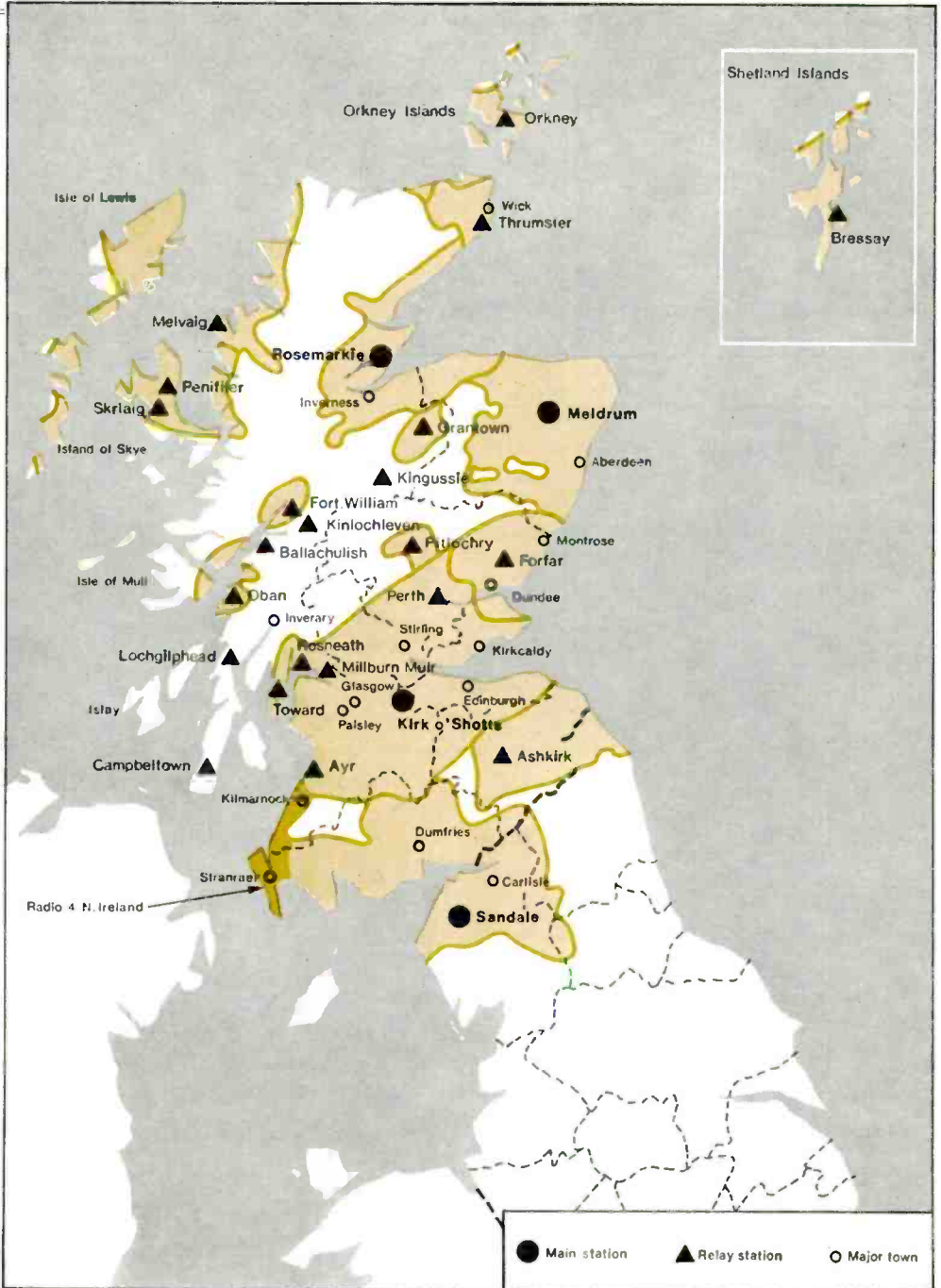


## Scotland

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Scotland	
Kirk o'Shotts	89.9(s)	92.1(s)	94.3(s)	120
Ashkirk	89.1(s)	91.3(s)	93.5(s)	18
Ayr	88.7(s)	90.9(s)	93.1(s)	0.055
Campbeltown	88.6(s)	90.8(s)	93.0	0.035
Forfar	88.3(s)	90.5(s)	92.7(s)	10
Lochgilthead	88.3(s)	90.5(s)	92.7(s)	0.01
Milburn Muir	88.8(s)	91.0(s)	93.2	0.025
Perth	89.0	91.2	93.4	0.015
Pitlochry	89.2	91.4	93.6	0.2
Rosneath	89.2(s)	91.4(s)	93.6(s)	0.025
Toward	88.5(s)	90.7(s)	92.9(s)	0.25
Meldrum*	88.7	90.9	93.1	60
Bressay*	88.3	90.5	92.7	10
Grantown*	89.8	92.0	94.2	0.35
Kingussie*	89.1	91.3	93.5	0.035
Orkney*	89.3	91.5	93.7	20
Thrumster*	90.1	92.3	94.5	10
Rosemarkie†	89.6	91.8	94.0	12
Ballachulish†	88.1	90.3	92.5	0.015
Fort William†	89.3	91.5	93.7	1.5
Kinlochleven†	89.7	91.9	94.1	0.002
Melvaig†	89.1	91.3	93.5	22
Oban†	88.9	91.1	93.3	1.5
Penifiler†	89.5	91.7	93.9	0.006
Skriaig†	88.5	90.7	92.9	10
Sandale	88.1(s)	90.3(s)	92.5	120

\*At certain times these stations transmit Radio Aberdeen instead of Radio Scotland.

†At certain times these stations transmit Radio Highland instead of Radio Scotland.





Wales

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
Blaenplwyf	88.7	90.9	93.1	60
Dolgellau	90.1	92.3	94.5	0.015
Ffestiniog	88.1	90.3	92.5	0.05
Machynlleth	89.4	91.6	93.8	0.06
Haverfordwest	89.3	91.5	93.7	10
Llanddona	89.6	91.8	94.0	12
Betws-y-Coed	88.2	90.4	92.6	0.01
Llangollen	88.85	91.05	93.25	10
Wenvoe	89.95(s)	96.8(s)	94.3(s)	120
Brecon	88.9(s)	91.1(s)	93.3	0.01
Carmarthen	88.5(s)	90.7(s)	92.9(s)	0.01
Llandrindod Wells	89.1(s)	91.3(s)	93.5(s)	1.5
Llanidloes	88.1(s)	90.3(s)	92.5(s)	0.005





## Lf and mf (long and medium wave) radio

## Radio 1

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Bournemouth	1,484	202	2	Bournemouth and Poole District
Brighton	1,214	247	1	Brighton and Worthing
Brookmans Park	1,214	247	50	London and parts of South-east England
Burghead	1,214	247	20	Moray Firth area
Droitwich	1,214	247	30	Midland counties
Fareham	1,214	247	1	Southampton, Portsmouth, Isle of Wight
Hull	1,214	247	0.15	Hull
Lisnagarvey	1,214	247	10	} Parts of Northern Ireland
Londonderry	1,214	247	0.25	
Moorside Edge	1,214	247	50	
Newcastle	1,214	247	2	South Lancashire & South Yorkshire
Plymouth	1,214	247	1	Tyneside
Postwick	1,214	247	1	Plymouth
Redmoss	1,214	247	2	East Norfolk, North Suffolk
Redruth	1,214	247	2	Aberdeen
Torquay	1,484	202	0.5	Redruth and Camborne district
Tywyn	1,214	247	0.5	Torbay, Newton Abbott, Totnes
Washford	1,214	247	60	Cardigan Bay area
Westerglen	1,214	247	40	Parts of South Wales
				Central Scotland

## Radio 2

<i>Main transmission</i>				
Droitwich	200	1,500	400	Most of British Isles
<i>Auxiliary transmissions</i>				
Dundee	1,484	202	2	Dundee area
Edinburgh	1,484	202	2	Edinburgh
Glasgow	1,484	202	2	Glasgow area
Redmoss	1,484	202	2	Aberdeen area

## Radio 3

<i>Main transmission</i>				
Daventry	647	464	150	Within a radius of about 100 miles of Daventry, Northants.
<i>Auxiliary transmissions</i>				
Dundee	1,594	188	0.25	Dundee area
Edinburgh	647	464	2	Edinburgh area
Exeter	647	464	0.5	Exeter area
Glasgow	647	464	2	Glasgow area
Newcastle	647	464	2	Newcastle area
Plymouth	647	464	0.5	Plymouth area
Redmoss	647	464	2	Aberdeen area
Redruth	647	464	1	Redruth area
Swansea	647	464	1	Swansea area

## Radio 4

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>England National</b>				
Barrow	1,052	285	2	Barrow district
Bartley	692	434	10	South Hants, South Wiltshire
Bexhill	1,052	285	2	Eastbourne, Hastings and Bexhill district
Brighton	692	434	2	Brighton district
Brisco (Carlisle)	1,052	285	2	Carlisle area
Brookmans Park	908	330	140	London and South-east England
Clevedon	908	330	20	Somerset, South Gloucestershire
Cromer	692	434	2	North-east Norfolk
Droitwich	1,052	285	150	Midland counties
Folkestone	1,052	285	1	Folkestone district
Hull	908	330	2	Hull district
Moorside Edge	692	434	300	Lancashire, Yorkshire, N. Nottinghamshire, N. Derbyshire, N. Lincolnshire, Cheshire, E. Clwyd (Wales)
Postwick	1,052	285	7.5	Norwich area
Ramsgate	692	434	2	Ramsgate district
Redruth	908	330	2	Camborne and Redruth district
Scarborough	908	330	2	Scarborough district
Stagshaw	908	330	100	N.E. England and Border area
Start Point	1,052	285	100	S. Cornwall, S. Devon, Dorset, Isle of Wight
Stockton	1,052	285	2	Teesside and Darlington area
Swindon	1,340	224	0.5	Swindon
Whitehaven	692	434	1.3	Whitehaven district
<b>England South-west</b>				
Barnstaple	683	439	2	Barnstaple-Bideford district
Exeter	989	303	1	Exeter, Exmouth
Plymouth	1,457	206	1	Plymouth district
Redruth	755	397	2	Camborne and Redruth district
Torquay	854	351	1	Torbay
<b>Northern Ireland</b>				
Belfast	719	417	0.5	Belfast area
Londonderry	719	417	0.25	Londonderry area
<b>Radio Ulster</b>				
Lisnagarvey	1,340	224	100	Most of Northern Ireland
Londonderry	1,340	224	0.25	Londonderry district
<b>Radio Scotland</b>				
Burghead	809	371	100	Moray Firth area
Dumfries	809	371	2	Dumfries district
Redmoss	809	371	5	Aberdeen area
Westerglen	809	371	100	Central Scotland
<b>Wales</b>				
Penmon	881	341	10	N. Wales
Tywyn	881	341	5	W. Wales
Washford	881	341	70	S. Wales
Wrexham	881	341	2	Wrexham district

## BBC local radio transmitting stations: mf (medium wave) and vhf

	Mf			Vhf		
	Frequency (kHz)	Wavelength (metres)	Power (kW)	Frequency (MHz)	Effective power (kW)	Polarization*
Radio Birmingham	1,457	206	10	95.6	5.5	H
Radio Blackburn	854	351	0.5	96.4	1.6	S
Radio Brighton	1,484	202	1	95.3	0.5	H
Radio Bristol	1,546	194	2	95.5	5	H
Radio Carlisle (main)	755	397	1	95.6	5	H
<i>Whitehaven relay</i>	1,457	206	0.5	—	—	—
Radio Cleveland	1,546	194	1	96.6	5	H
Radio Derby (main)	1,115	269	0.5	96.5	5.5	S
<i>Derby relay</i>	—	—	—	94.2	0.01	V
Radio Humberside	1,484	202	2	96.9	4.5	H
Radio Leeds	1,106	271	1	92.4	5.2	S
Radio Leicester	1,594	188	0.5	95.1	0.3	S
Radio London	1,457	206	50	94.9	16.5	H
Radio Manchester	1,457	206	5	95.1	4.2	S
Radio Medway	1,034	290	1	96.7	5.6	H
Radio Merseyside	1,484	202	2	95.8	7.5	S
Radio Newcastle	1,457	206	2	95.4	3.5	H
Radio Nottingham	1,520	197	0.25	95.4	0.3	S
Radio Oxford	1,484	202	0.5	95.2	4.5	H
Radio Sheffield (main)	1,034	290	1	97.4	5.2	S
<i>Sheffield relay</i>	—	—	—	88.6	0.05	H
Radio Solent (main)	998	301	1	96.1	5	H
<i>Bournemouth relay</i>	1,594	188	0.25	—	—	—
Radio Stoke-on-Trent	1,502	200	0.5	96.1	2.5	H

\*H – Horizontal, S – Slant, V – Vertical

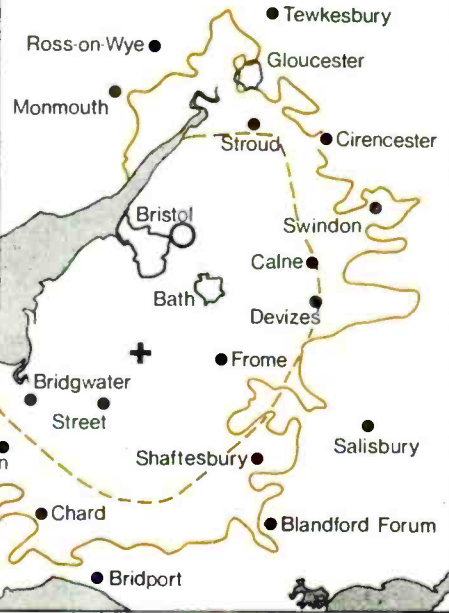
The maps on the following four pages show the vhf and daytime medium-wave coverage for each of the 20 BBC local radio stations.



**Birmingham**



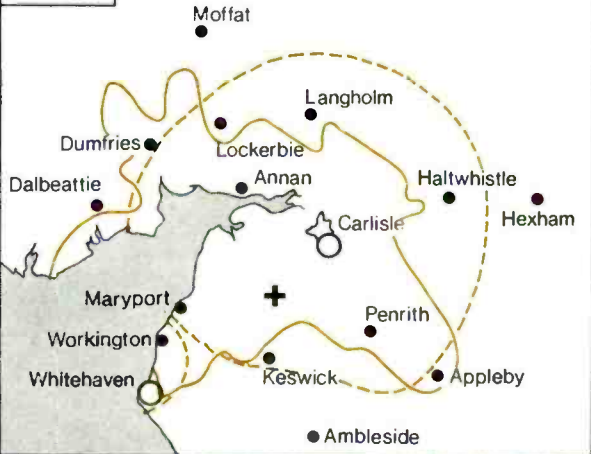
**Bristol**



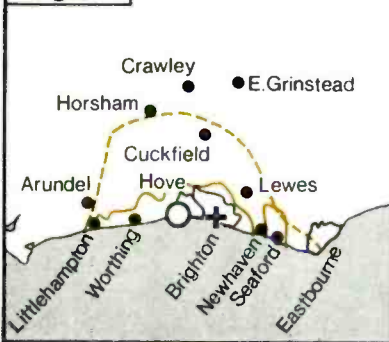
**Blackburn**



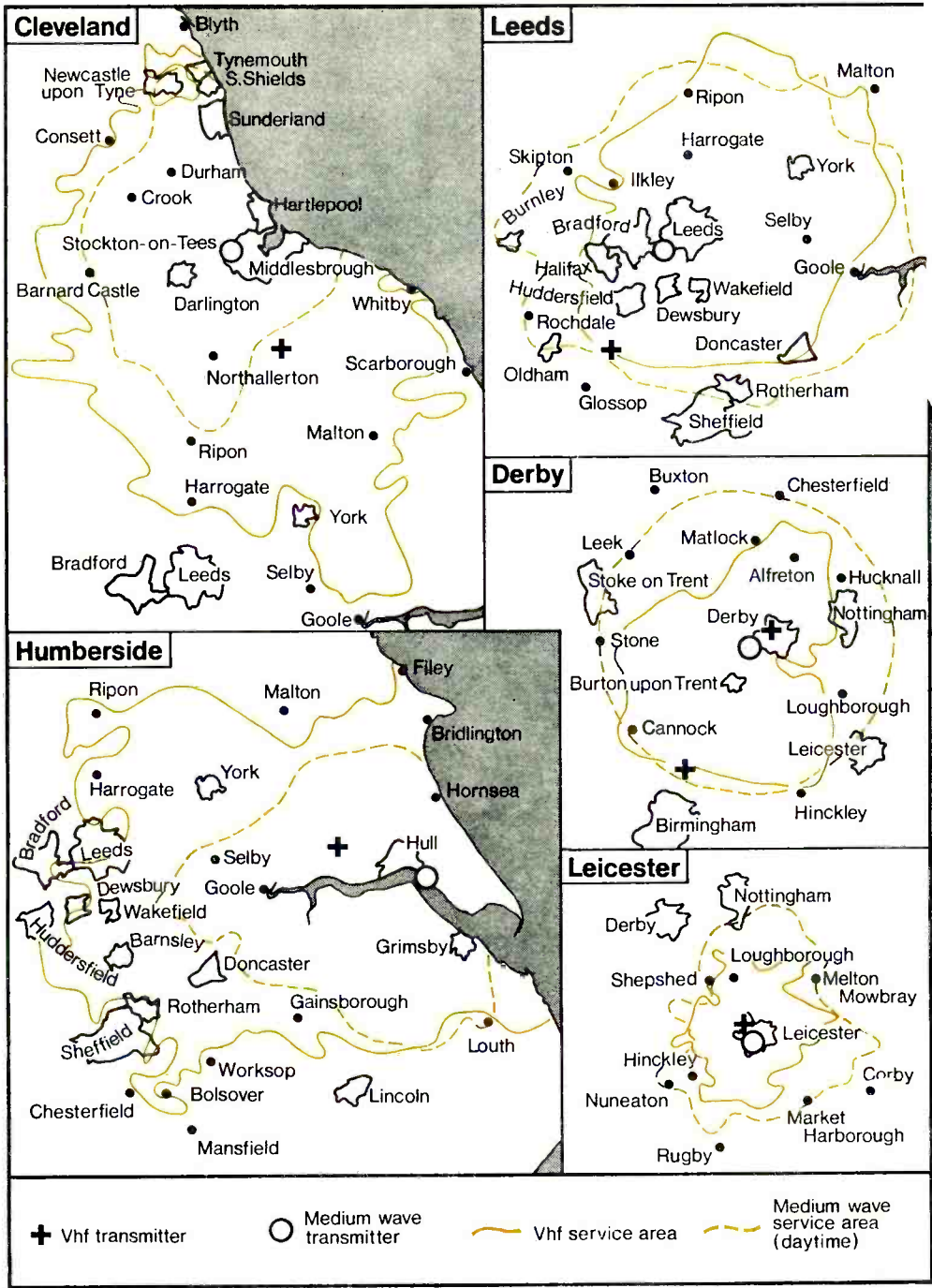
**Carlisle**

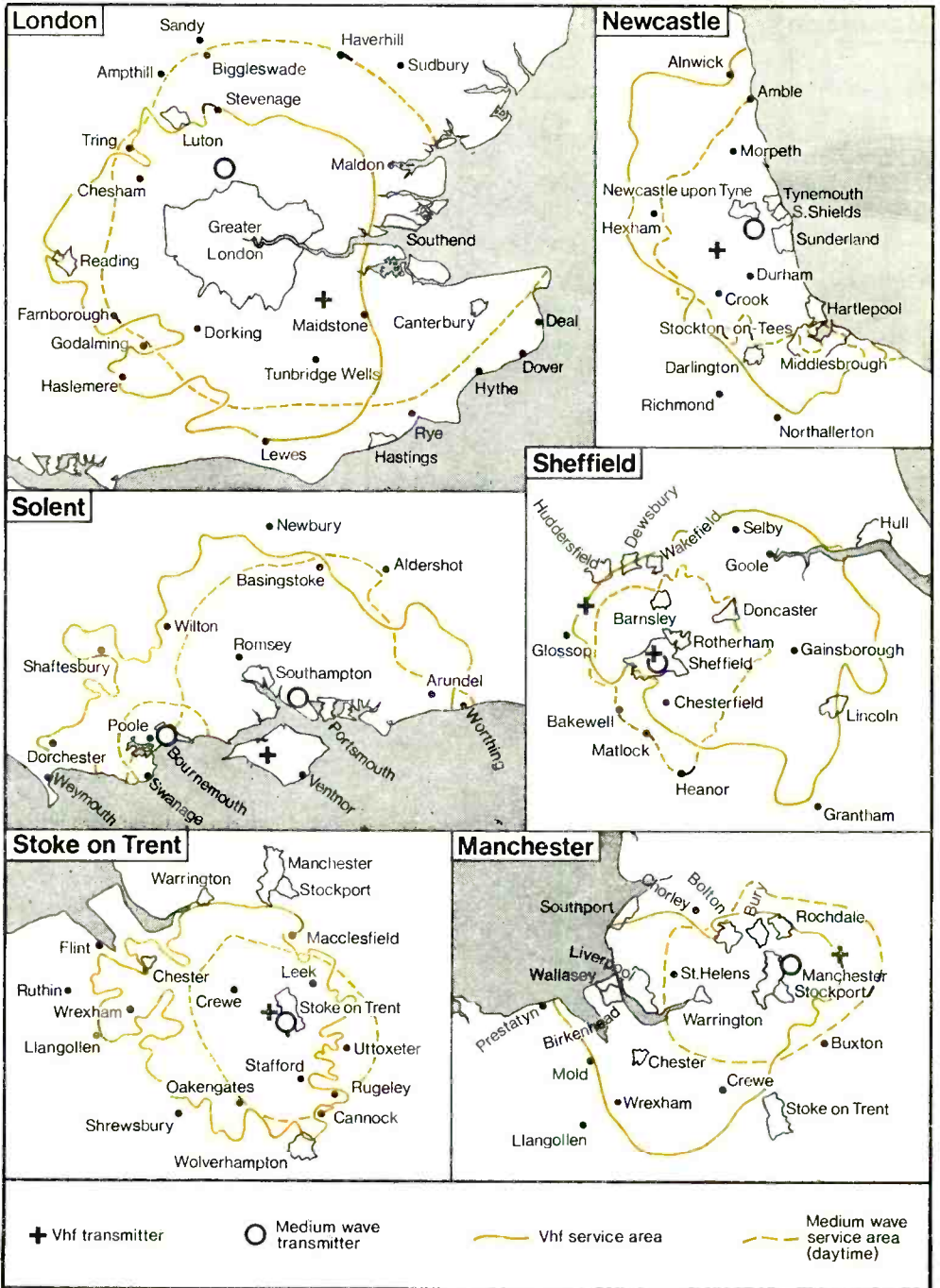


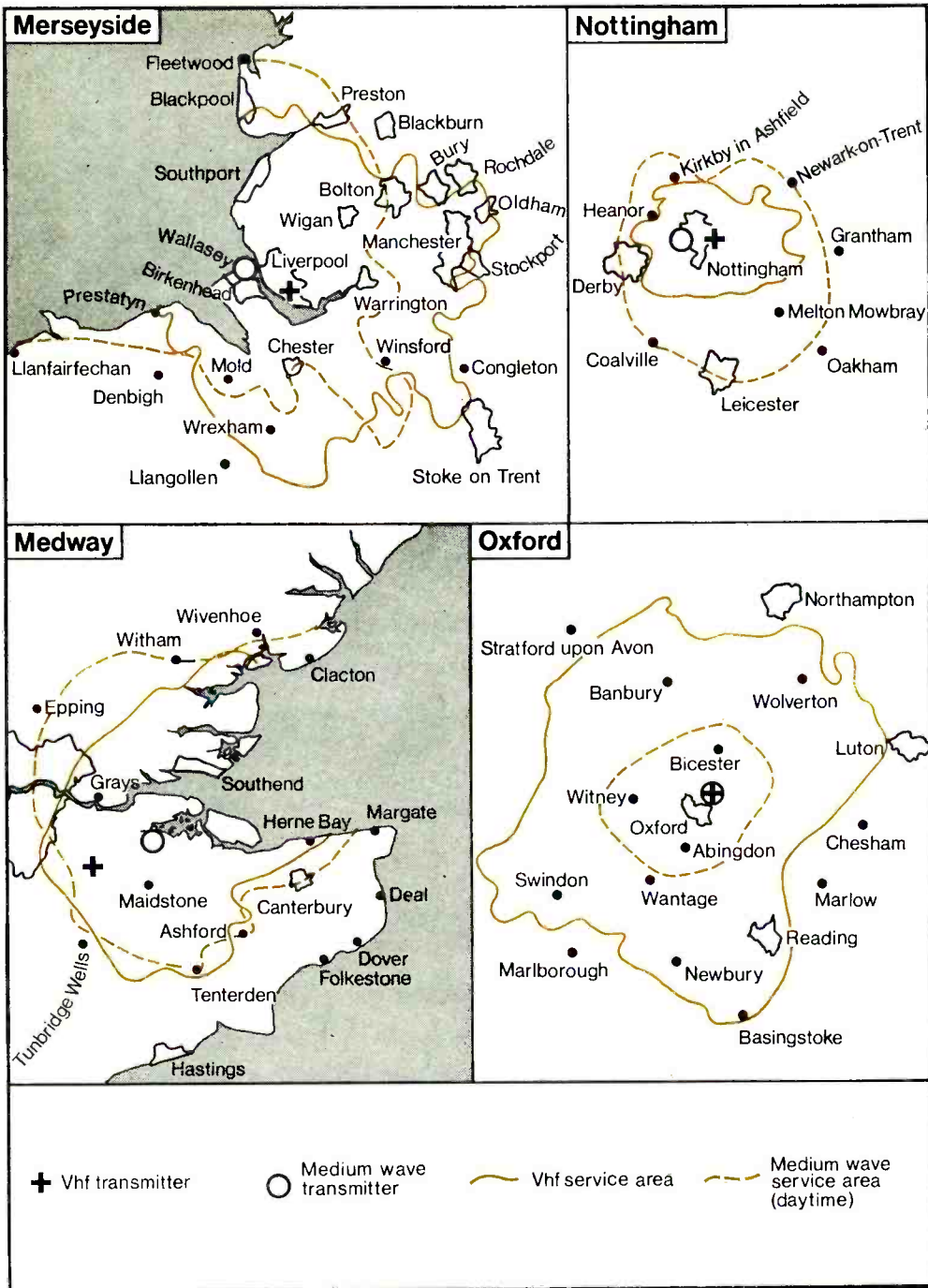
**Brighton**



Vhf transmitter     
  Medium wave transmitter     
  Vhf service area     
  Medium wave service area (daytime)









## Frequency bands allocated to broadcasting in the United Kingdom

Band	Frequencies	
lf (long wave)	160–255 kHz (1,875–1,176 m.)	One frequency (200 kHz) assigned to BBC and used at Droitwich for Radio 2.
mf (medium wave)	525–1,605 kHz (571–187 m.)	Frequencies assigned to BBC for Radios 1, 2, 3 and 4 and local radio including two international common frequencies, 1,484 kHz and 1,594 kHz and two exclusive frequencies for BBC External Services to Europe. Frequencies for IBA local radio are also provided in this band.
hf (short wave)	3,950–4,000 kHz (75-m. band) 5,950–6,200 kHz (49-m. band) 7,100–7,300 kHz (41-m. band) 9,500–9,775 kHz (31-m. band) 11,700–11,975 kHz (25-m. band) 15,100–15,450 kHz (19-m. band) 17,700–17,900 kHz (16-m. band) 21,450–21,750 kHz (13-m. band) 25,600–26,100 kHz (11-m. band)	Frequencies in these bands are used as required by the BBC's External Services for broadcasting to Europe and overseas. The order of frequency for particular service areas depends upon diurnal and seasonal conditions.
Band I (vhf)	41–68 MHz	Five channels each 5MHz wide for BBC 405-line tv.
Band II (vhf)	87.5–100 MHz	Frequencies at present restricted to the sub-band 88-97.6 MHz and used for fm sound broadcasting: BBC Radios 2, 3, 4 and local radio, and IBA local radio.
Band III (vhf)	174–216 MHz	Eight channels, 5 MHz wide, BBC and IBA 405-line tv.
Band IV (uhf)	470–582 MHz	Fourteen channels each 8 MHz wide for BBC and IBA 625-line tv.
Band V (uhf)	614–854 MHz	Thirty channels each 8 MHz wide for BBC and IBA 625-line tv.
Band VI (shf)	11,700–12,500 MHz	Allocated for both terrestrial and satellite broadcasting and likely to be the first band used for the latter service.
Band VII (ehf)	41–43 GHz	Allocated for satellite broadcasting.
Band VIII (ehf)	84–86 GHz	Allocated for satellite broadcasting.



*Note:*

The relationship between frequency and wavelength is as follows:

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

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

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

1 Hertz = 1 cycle per second

1 kHz = 1,000 Hz

1 MHz = 1,000 kHz

1 GHz = 1,000 MHz

lf = low frequency

mf = medium frequency

hf = high frequency

vhf = very high frequency

uhf = ultra high frequency

shf = super high frequency

ehf = extra high frequency

30 kHz – 300 kHz

300 kHz – 3 MHz

3 MHz – 30 MHz

30 MHz – 300 MHz

300 MHz – 3 GHz

3 GHz – 30 GHz

30 GHz – 300 GHz

# Constitutional

## The Constitution of the BBC

### The BBC's powers and responsibilities

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

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

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

To provide the necessary links between its studios and outside broadcasting points and its transmitting stations, the BBC relies on the co-operation of the Post Office which provides circuits and charges the BBC with a rental for the use of them. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

### Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the British Broadcasting Company from 1922

(when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

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

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

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

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

### The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

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

### The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

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

This clause enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its programme activities.

The policy from which this freedom derives dates back to the time before the first

Royal Charter was granted. Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, expressed the view that measures of domestic policy should be left to the free judgment of the BBC. This policy was approved by the House of Commons at the time, was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions. The Prime Minister, the Rt Hon James Callaghan, MP, said at the opening of the new BBC Headquarters in Manchester on 18 June 1976: 'In this country it is the broadcasting organisations which are responsible for programme content. Sometimes your decisions and actions give me pain and I find myself having to explain to overseas countries, when they are hurt by what you say about them, that the Government does not control you. Even when I have convinced them of this they still think the Government could do something to stop you if it had the will. I then go on to say that, domestically, you and we sometimes have differences but that none of these differences has ever disturbed the fundamental principle that the influential medium of broadcasting is free from political control and will so remain.'

### The BBC's obligations

Apart from the formal power of veto which it confers on the Secretary of State, Clause 13 also lays a number of specific obligations on the BBC. The BBC is required, *inter alia*, 'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision ensures the continuance of a practice originally begun by the BBC, on its own initiative, in 1945. A further requirement is that the BBC shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause are achieved without Ministerial intervention. Government announcements of major importance naturally find a place in scheduled

news bulletins as matters of news interest, while the broadcasting of more routine announcements, such as police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the government department concerned (or the Central Office of Information) and the BBC news-rooms.

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. This means that the BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The distinction is a clear one and presents no difficulty. But the problem does not end there. Editorial publicity for peoples, places, things and activities is inseparable from any form of publishing, whether in print or in broadcasting. For the BBC, such publicity needs to be regulated in a sensible and consistent way so as to reconcile a policy of 'no advertising' with the abiding need to provide a full service of news, comment, and information generally. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

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

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

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

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

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

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

The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

### Finance

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

- a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast

receiving licences, i.e. the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since 1922 and has been endorsed by successive Governments and committees of inquiry:

- b) that the services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, i.e. by the taxpayer.

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

### Controversy, impartiality and independence

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

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

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was con-

fusing to the listener and more productive of heat than of light. A former Director-General of the BBC, Sir William Haley, made the point in an article written in 1945:

'Impartiality does not mean so artificially "balancing" the speakers that the listeners can never come to a conclusion on the basis of the argument.'

More than twenty years later another Director-General, Sir Hugh Greene, developed it further: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

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

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

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear neutral as between truth and untruth,



justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

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

## Broadcasting & advisory councils

### The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter. The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland and Wales.

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

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

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

### Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in Northern Ireland and in each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 54 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established; in 1975 the BBC appointed an Archives Advisory Committee under the Chairmanship of Lord Briggs. And in 1976 there was established a Consultative Group on Industrial and Business Affairs with Sir Frank Figgures as

Chairman. A local Radio Council has also been appointed to serve in each area of the BBC's 20 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the Corporation to appoint advisory committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were re-organised in 1970 following the creation of eight English regions.

## Constitutional documents

### The Charters of the BBC

**1927** The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be

left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

**1937** Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

**1947** Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

**1952** Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive

licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 (*Cmnd 1724*).

**1964** Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10 m. for temporary banking accommodation and up to £20 m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

**1969** Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the

provisions of the Post Office Act, 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications.

**1973** In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts by which the IBA is governed) by an additional five years, ending in July 1981.

**1974** The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State (*Cmnd 5721*).

**1976** A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1970. (*Cmnd 6581*).

The text of the Royal Charter (*Cmnd 2385*) and the text of the Licence and Agreement (*Cmnd 4095*) follow in their unamended form.

## Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the twenty-ninth day of July One thousand nine hundred and sixty-four and it has been represented unto Us by Our right trusty and beloved Counsellor John Reginald Bevins, Our Postmaster General, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of July One thousand nine hundred and seventy-six:

AND WHEREAS it has been made to appear to Us that some fifteen and three quarter million licences have been issued in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man to install and use apparatus for wireless telegraphy for the purpose of receiving broadcast programmes:

AND WHEREAS in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe it to be in the interest of Our Peoples in Our United Kingdom and elsewhere within the British Commonwealth of Nations that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Postmaster General may from time to time grant to and make with the Corporation:

NOW KNOW YE that We by Our Prerogative Royal and of Our special grace, certain knowledge and mere motion do by this Our Charter for Us Our Heirs and Successors will ordain and declare as follows:

### Incorporation

1. The Corporation shall continue to be a body corporate by the name of The British Broadcasting Cor-

poration with perpetual succession and a common seal with power to break, alter and renew the same at discretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

### Term of Charter

2. This Charter shall come into operation on the thirtieth day of July One thousand nine hundred and sixty-four and (subject as herein provided) shall continue in force until the thirty-first day of July One thousand nine hundred and seventy-six.

### Objects of the Corporation

3. The objects of the Corporation are as follows:

- a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereafter referred to together as 'the Home Services' and separately as 'the Home Sound Services' and 'the Television Services'), and elsewhere within the British Commonwealth of Nations and in other countries and places overseas (such services hereinafter referred to as 'the External Services').
- b) To hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes.
- c) To hold the existing and to construct or acquire additional equipment and apparatus for line telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man and to use the same for purposes ancillary or related to the purposes aforesaid.
- d) For all the purposes aforesaid to acquire from time to time from Our Postmaster General a Licence or Licences for such period and subject to such terms, provisions and limitations as he may prescribe and to exercise the powers herein granted to the Cor-

poration in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Postmaster General with the Corporation, and not in any other manner whatsoever.

- e) To develop, extend and improve the Home Services and the External Services and to those ends to exercise such Licence or Licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Postmaster General, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such Licence or Licences as may to Our Postmaster General seem fit.
- f) To hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation.
- g) Subject to the prior consent in writing from time to time of Our Postmaster General and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, for the purpose of providing, within the scope or ambit of any such consent for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such consent be designated: and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted.
- h) To perform services in any part of the world for and on behalf of any Department of the Government of Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for broadcasting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment.
- i) To provide to other bodies by such means and methods as may be convenient matter to be broadcast by the methods of telephony or television, by the wireless telegraph stations of such bodies, and to receive from other bodies by such means and methods as aforesaid matter to be broadcast by stations of the Corporation.
- j) To compile and prepare, print, publish, issue, circulate and distribute with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.
- k) To organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto.
- l) To collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies.
- m) To acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation.
- p) Subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply



- with any such arrangements, licences, rights, privileges and concessions.
- q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.
- s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose objects include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- t) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine.
- u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charge upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: Provided also that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of obtaining temporary banking accommodation or facilities and at any one time outstanding shall not exceed £10,000,000 and that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of defraying capital expenditure (including moneys so borrowed or raised for that purpose) and at any one time outstanding shall not exceed such sum up to the maximum of £20,000,000 as may from time to time be approved by Our Postmaster General.
- v) To sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided always that the Corporation shall not, without the prior consent in writing of Our Postmaster General, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose, and shall not without such prior consent turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services.
- w) To enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation.
- x) To do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

### Restriction on Overseas Concessions

4. The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the British Commonwealth of Nations or the Government of any other country or place overseas, without having first obtained the consent in writing of Our Postmaster General.

### Constitution

5. 1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be nine Governors or such other number as may from time to time be directed by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such

respective periods, not exceeding five years, as may be directed by Us, Our Heirs or Successors in Council.

2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.

3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor in virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

6. 1) A retiring Governor shall be eligible for re-appointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation, by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order.

Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof)–

- a) If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;
- b) If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- c) If he shall hold any office or place in which his interest may in the opinion of Our Postmaster General conflict with any interest of the Corporation;

d) If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;

e) If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

7. 1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulation made by the Corporation under the next following paragraph thereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –

a) In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;

b) The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;

c) Subject to sub-paragraph d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

d) Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be

decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusion of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

### General Advisory Council and Committees

8. 1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9. The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

### National Broadcasting Councils

10. 1) The Corporation shall appoint for the purposes in this article mentioned two National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland and the Broadcasting Council for Wales, and if and when required on behalf of Our Government in Northern Ireland so to do shall establish for the purposes aforesaid a third National Broadcasting Council to be known as the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of -

a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and in the case of the Broadcasting Council for Northern Ireland if it be established, the National Governor for Northern Ireland; and

b) not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. In the cases of the Broadcasting Council for Scotland and the Broadcasting Council for Wales, such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland or Wales, as the case may be, as the panel of the General Advisory Council think fit. The members of the Broadcasting Council for Northern Ireland, if it be established, shall be selected by the panel of the General Advisory Council from a panel of persons nominated in that behalf by Our Government in Northern Ireland.

3) i) The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

ii) The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any less period. Otherwise any such member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation with the concurrence of the panel of the General Advisory Council.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

a) the function of controlling the policy and content of the programmes in that Service among the Home Sound Services which the Corporation provides primarily for reception in that country;

b) the function of controlling the policy and content of

those programmes in the Television Services, which the Council decides shall be provided primarily for reception in that country in replacement of or in addition to programmes provided by the Corporation for general reception in Our United Kingdom of Great Britain and Northern Ireland;

- c) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and
- d) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services of the Corporation which affect the interests of Our People in that country;

Provided that each National Broadcasting Council shall be subject to –

- a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of Broadcasts by Us, Our Heirs or Successors of broadcasts by Ministers of Our Government in the United Kingdom of Great Britain and Northern Ireland, of party political broadcasts of national importance or interest, and the transmission of broadcasts intended for reception in schools; and
- b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due co-ordination and coherent administration of the operations and affairs of the Corporation.

5) If and when in the opinion of Our Postmaster General an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this article shall be suspended, Our Postmaster General may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Postmaster General at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Postmaster General to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) i) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a

meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any three members.

ii) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an Annual Report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and servants, to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and servants so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or servant: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or servant if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer to him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and Chairman of the General Advisory Council, it would be detrimental to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting Council or any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

### Regional Advisory Councils

11. 1) the Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory

Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

4) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

6) The Corporation shall afford to each Advisory Council the use of such accommodation and the service of such staff as are requisite for the proper performance of the functions of the Council.

7) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory

Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

## Organisation

12. 1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

13. 1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

- a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and
- b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

## Provision and Review of Services

14. The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster



General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

15. It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

### Financial

16. 1) The Corporation is hereby authorised, empowered and required –

a) To receive all funds which may be paid by Our Postmaster General out of moneys provided by Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof:

b) To receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that moneys borrowed or raised in exercise of the power hereinbefore conferred for the purpose of defraying capital expenditure (including the repayment or replacement of moneys borrowed or raised for that purpose) shall be applied to that purpose alone.

2) Subject to any such terms and conditions as aforesaid and to the proviso to sub-paragraph b) of paragraph 1) of this article, the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17. 1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in

each instance as the Corporation may with the approval of Our Postmaster General determine.

2) The Corporation shall make proper provision for meeting depreciation of or for renewing any property of the Corporation: Provided that this paragraph shall not apply in relation to any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or to any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose.

3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

### Annual Report and Statement of Accounts

18. 1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the approval of Our Postmaster General, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised by the Board of Trade for the purposes of section 161 1) a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Postmaster General after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Postmaster General may from time to time specify in writing and shall comply with any directions which may be given in writing by Our Postmaster General, after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph (8) of article 10 of this

Our Charter by the National Broadcasting Councils, to Our Postmaster General to be considered by him and presented to Parliament.

4) The Corporation shall at all reasonable times upon demand made give to Our Postmaster General and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

### General

19. 1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20. 1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be

observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Postmaster General may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whosoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21. And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

### Dissolution and Winding-up

22. It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors and upon such terms as We or They may consider fit, and to wind up or otherwise

deal with the affairs of the Corporation in such manner as may be approved by Our Postmaster General.

23. Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Postmaster General.

### General Declaration

24. Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

*Coldstream*

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## Licence and Agreement

### Treasury Minute dated the 7th July, 1969

My Lords have had before them a new Licence and Agreement dated 7th July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.

2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30th July 1964 to 31st July 1976.

3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31st July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and no effect unless and until the said Bill is enacted.

4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.

5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

6. Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Radio Services and the Television Services for reception in the British Islands. The Postmaster General may give directions to the Corporation as to the hours of broadcasting in those services. The Corporation also undertakes to send programmes in the External Services at such times as may be prescribed (after consultation with the Corporation and with the approval of the Postmaster General and My Lords) by the Government Departments concerned, for reception in countries and places beyond the seas.

7. For the purposes of the Home Services (Radio and Television) the Postmaster General is to pay the Corporation (out of moneys provided by Parliament) during the term of the Licence a sum or sums equal to the whole of the net licence revenue (as defined in Clause 16 3) or to such percentage or percentages thereof as the Treasury may from time to time determine.

8. For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term such sums as My Lords shall authorise. The Corporation is to deliver to the Postmaster General such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

9. An Agreement dated 19th February 1954 (*Cmd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

10. My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Postmaster General to grant and conclude it.

### Licence and Agreement

THIS DEED is made the seventh day of July one thousand nine hundred and sixty-nine BETWEEN THE RIGHT HONOURABLE JOHN THOMSON STONEHOUSE, M.P., Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20th December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26th March 1964 a Charter of Incorporation was granted for a term beginning on the 30th July 1964 and ending on the 31st July 1976:

AND WHEREAS by a Deed dated the 19th December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part

Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30th July 1964 and ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty:

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19th December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows –

1. In these presents, except where the subject or context otherwise requires –

a) the following expressions have the meanings hereby respectively assigned to them, that is to say –

'apparatus' means apparatus for wireless telegraphy;

'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'appointed day' means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as 'the Minister') appointed by Her Majesty;

'British Islands' means England, Scotland, Wales,

Northern Ireland, the Channel Islands and the Isle of Man;

'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

'International Telecommunication Convention' means the Convention signed at Geneva on the 21st December 1959 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof:

'messages' includes other communications;

'Postmaster General' includes the Postmaster General's successors in the office of Her Majesty's Postmaster General and as from the appointed day means and includes the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day;

'Post Office' means any public authority so designated which may be established by the Post Office Act;

'Post Office Act' means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);

'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

'station' means station for wireless telegraphy;

'station for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation;

c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2. The said Deed dated the 19th December 1963 and the licence granted thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3. Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning imme-

diately before the appointed day and ending on the 31st July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 -

a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;

b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing:

c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving -

1) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in -

i) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to together as 'the Home Services' and separately as 'the Home Radio Services' and 'the Television Services'); and

ii) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services');

2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. 1) At each station, whether now existing or hereafter established, the heights of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.



2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6. 1) The Postmaster General may at any time by notice in writing –

a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Television Authority (in this clause referred to as 'the Authority'); or

b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or

c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection

and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8. The Corporation shall observe the provisions of the International Telecommunications Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Postmaster General may be or become a party during the continuance of these presents.

9. In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall without prejudice to the other provisions of these presents, have effect –

1) a) The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.

b) The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.

2) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and

apparatus as not to cause any such interference as aforesaid.

10. No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11. The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12. The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13. 1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Postmaster General may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast; Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain

at any specified time or at all times from sending any matter or matters of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General: and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

14. 1) The Postmaster General may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular: -

a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

b) may make special provisions for annual holidays and other special occasions;

c) may be confined to a specified day of the week, or may be different for different days of the week;

d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Postmaster General may, whether or not a direction under paragraph 1) provides for exemptions,

exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15. The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30th July in each year from 1970 to 1975 inclusive a renewal fee of £900.

16. 1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

- a) sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Postmaster General; and
- b) such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster General in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in sub-paragraphs a) and b) above, in the administration of the licensing system, and in investigating complaints of interference by electro-magnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

17. 1) For the purposes of the External Services and other services performed pursuant to clause 13 5 and

of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13 3) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2.) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in subclause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

18. Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19. 1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by the Postmaster General may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause 1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General -

- a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and
- b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue

is by reason of the exercise of such powers not otherwise available to the Corporation.

In such cases the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20. Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21. 1) The Corporation shall not

a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;

b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-Clause 2) in respect of any loss resulting from such determination

of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22. The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23. 1) In any of the following cases (that is to say) -

a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, The Television Services and the External Services; or

b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or

c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor shall be appointed or any debenture holders, mortgagee or other creditor shall enter in possession of any part of the Corporation's property;

then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and con-

ditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause contained shall be deemed to prejudice or affect any statutory power of the Postmaster General.

24. 1) Any notice, request, consent, approval or other act (whether required to be in writing or not) given or served by the Postmaster General under these presents may be under the hand of any person duly authorised in that behalf by the Postmaster General and may be given or served by being sent by registered post or by the recorded delivery service addressed to the Corporation at its chief office for the time being and any notice given or served by the Corporation under these presents may be given or served by being sent by registered post or by the recorded delivery service addressed to the Postmaster General at The General Post Office, London, or (after the appointed day) to the Minister at Waterloo Bridge House, Waterloo Road, London.

2) Any notice given by the Postmaster General to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25. The Agreement dated the 19th February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26. Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27. This Deed and Licence granted thereby are conditional upon the passing of the Post Office Act and shall be of no effect unless and until the said Act is passed.

28. It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

on behalf of Her Majesty's Postmaster General by -  
F. WOOD

in the presence of -

Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British  
Broadcasting Corporation was hereunto  
affixed in the presence of -

HILL OF LUTON, *Chairman*

CHARLES CURRAN, *Director-General*

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# General information

## The BBC and the public

### Audience research

The BBC is constantly concerned to keep in touch with the public and the audiences to its various services, devoting considerable time and resources to ensuring that its production and management staff are aware of the response of the audience. All viewers' and listeners' letters are analysed and reported on in detail by a programme correspondence section; opinions in the press throughout the country are also reported on daily; the BBC's 54 advisory committees are able to represent the different points of view of the public in direct dialogue with BBC staff; and an increasing number of programmes involve the audience in one way or another.

Beyond all this, the BBC maintains its own Audience Research Department which is concerned with the systematic measurement of audiences and a continuous assessment of their preferences and opinions.

The biggest single audience research operation is the estimation of audience sizes through sampling representative cross-sections of the population. This is done in the continuous *Survey of Listening and Viewing* in which a sample of the population is interviewed every day of the year. Each day's sample consists of 2,500 people, so selected as to be representative of the entire population – excluding only children under five years of age – in terms of geographical distribution, age, sex and socio-economic class.

The questions the interviewers put are all concerned with the previous day, being designed to find out whether or not the persons interviewed listened to the radio or viewed television and, if so, which particular

programmes they heard or saw during that particular day. Different people are interviewed each day (so that in the course of a year about a million are interviewed) but as the people are always selected by the same method the results for any one day are always comparable with those for any other. The interviewing is done by a large staff of part-time workers.

The end-product of the survey is a daily summary of audiences which lists every programme broadcast nationally (and some transmitted in certain areas only) and estimates the proportion of the population which viewed or listened to each one. Its value lies not merely in the information it gives about individual broadcasts but also in providing a basis for the study of audience trends.

The opinions of audiences are gathered through panels of listeners and viewers, with a total membership of about 6,000. Each week they receive questionnaires about forthcoming broadcasts. They are not asked to vary their normal listening or viewing habits – indeed they are particularly requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel members to rate the programme in different ways and to sum up their reactions using another simple scale. This leads to reaction indices for television programmes and to general evaluations for radio programmes, by means of which programmes can be readily compared with one another. Longer questionnaires provide material for the production of programme reports which try to give a balanced picture of the opinions expressed, placing correct emphasis both on

the majority view and on the opinions of minorities.

Side by side with these continuous studies the department is engaged on a variety of *ad hoc* investigations. These may involve anything from discovering public opinion on a single point – such as a proposed change in the timing of a broadcast – to an exhaustive study of the impact of one type of output. Naturally the research methods used vary with the problem to be solved. Sometimes it is necessary to interview a random sample of the population at length in their own homes. Sometimes a postal questionnaire is adequate. But in every case the object is the same – to collect information which is representative and reliable, as a basis for evaluation or decision-making by those concerned with programmes and policy.

The department publishes each year a summary of its main results called the *Annual Review of Audience Research Findings*, obtainable from

**BBC Publications, 35 Marylebone High Street, London W1M 4AA.** (price £1 plus 12p postage).

Information about methods of BBC audience research may be obtained from the **Audience Research Information Desk, BBC Broadcasting House, London W1A 1AA.**

## Getting in touch with the BBC

### Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers amounting to upwards of half a million letters a year. This figure does not include items sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 7,000 a day.

Letters about television and radio programmes, other than those responding to broadcast invitations but including letters of complaint, should be addressed to: **Head of BBC Programme Correspondence Section, Broadcasting House, London W1A 1AA.** This section is responsible for seeing that the

opinions expressed and suggestions put forward in letters are carefully considered, reference being made to the most senior levels of the BBC in appropriate cases. As far as possible, answers are supplied to enquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy typewritten lists cannot normally be met. Scripts can sometimes be provided if available (*see page 308*). The **Programme Enquiry Unit**, also part of this Section, is open during normal working hours – telephone 01-580 4468 – to deal with public queries concerning specific items in radio programmes.

Requests for information on technical matters and for advice on reception of BBC programmes should be sent to:

**Head of Engineering Information Department, Broadcasting House, London W1A 1AA.**

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an **Overseas Audience Research and Correspondence Department, BBC, Bush House, London WC2B 4PH**, which also ensures that the letters are forwarded to the production staff in the programme departments. Letters in other languages are sent to the language services concerned and answered in the same language.

### Record requests

Record Requests in the UK should be sent on a postcard to the BBC programme concerned.

In addition to the many request programmes produced for home listeners, there are request programmes put out by the BBC World Service for listeners overseas. Separate editions, broadcast at suitable times, give world-wide coverage.

Different programmes cater for different musical tastes – light classics, melodic standards and pop music. Overseas listeners are advised by airmail of the time and date of the playing of their requests.

Listeners wishing to send a message and have a record played for their friends and families overseas, should write to:

**World Service Record Requests, BBC, Bush House, London, WC2B 4PH.**

## Auditions

Music, drama, and variety auditions are arranged regularly by Programme Contracts Department working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors. Artists who have succeeded in an audition are placed on a waiting list to be offered a broadcasting engagement when opportunity arises.

Applications addressed to the **BBC, London, W1A 1AA**, are brought to the attention of the department concerned. For regional auditions, applications should be made to the Controller of the appropriate region. Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the **BBC Choral Society**. Candidates are required to sing one of two test pieces at their choice, and there is a sight-reading test. Members of the Society attend rehearsals each Friday evening. Written applications should be made to the **Chorus Manager, BBC, London W1A 1AA**.

## Submission of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

In the case of radio plays, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to: **Script Editor, Drama (Radio), BBC Broadcasting House, London W1A 1AA**. A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to **Script Editor, Light Entertainment (Radio), BBC, Broadcasting House, London W1A 1AA**. Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

Television scripts, clearly typed, should be submitted, with a stamped addressed envelope, to: **Head of Television Script Unit, BBC Television Centre, Wood Lane, London W12 7RJ**. Notes on *Current Requirements* and on *Writing for Television* are available from the unit, on request.

Typescripts which have a specific local interest may be submitted to the appropriate **BBC regional office**.

Serious music scores for radio should be addressed to: **Chief Assistant, New Music, BBC, Yalding House, 156 Great Portland Street, London W1N 6AJ**.

Popular and light music scores for radio should be addressed to **Assistant Head of Radio 2, BBC, Broadcasting House, London W1A 1AA**.

A guide for writers, *Writing for the BBC*, is published by the BBC, price 35p (by post 43p).

## Tickets for BBC shows

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the **BBC Ticket Unit, London W1A 4WW**.

Applications should be sent a month before the date required, indicating the type of show preferred, and enclosing a stamped addressed envelope. It is not possible to guarantee tickets for a particular show but the Ticket Unit does its best to send tickets for shows that they feel the person would appreciate. All applications are acknowledged and tickets are sent a week before the date of the show. In the case of visitors to London it is always advisable for the Ticket Unit to be informed of the London address, and the exact dates of their stay. In the case of London residents there may be a delay for popular shows. Normally it is not possible to send more than one or two double tickets to any individual. Minimum age limits vary according to the type of programme, so children's ages should always be stated.

The types of shows are:

*Radio*: light entertainment, comedy, panel games and quiz shows, light music, chamber music, symphony orchestra and modern or old-time dancing, popular music.

*Television*: light entertainment, panel games, comedy, pop (but not *Top of The Pops*), children's programmes.

### Visits to BBC premises

Arrangements for seeing round Broadcasting House and other centres can be made only exceptionally.

People with a special or professional interest may make arrangements for seeing round Broadcasting House and other centres by writing to **Head of Secretariat, BBC, Broadcasting House, London W1A 1AA**, or the Controller in their own region.

Visitors from overseas should address themselves to: **External Broadcasting Audience Research, BBC, PO Box 76, Bush House, London WC2B 4PH**.

### SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone.

*For relatives of sick persons*: such SOS messages are broadcast only when the hospital or doctor certifies that the patient is dangerously ill and when all other means of communication have failed. Normally the full name of the person sought, and the relationship, must be given. The message is broadcast only if the patient is asking to see a relative or the doctor considers that this would be beneficial.

*For missing persons and for witnesses of accidents*: only official requests originated by the police are considered.

*Appeals for special apparatus, foods, or drugs for treatment of rare diseases* will be broadcast only at the request of major hospitals and after all other means of obtaining them have failed.

*For travellers abroad*: it is also possible in circumstances of real urgency for SOS messages to be broadcast in countries abroad by radio organisations which are members of the European Broadcasting Union. These messages would be broadcast in an attempt to reach people travelling abroad who are urgently wanted at home. The rules, in principle, are the same as those which apply to SOS messages broadcast in the United Kingdom. Requests

of this kind, which must come from doctors or hospitals, cannot be considered unless all other means of contacting the person who is wanted have been tried and have failed.

Messages are broadcast once only and cannot be repeated.

There is no charge for broadcasting SOS messages.

### Appeals for charity

The BBC has been broadcasting charitable appeals since 1923, and on a weekly basis since 1926. Up to 1975 over £19,000,000 has been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as *The Week's Good Cause*, usually at 11.10 am on Sunday, or on BBC-1, usually at 6.50 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for instance, in aid of the victims of an earthquake or flood – are also broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland.

In selecting appeals for broadcasting, the BBC has the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales and Northern Ireland carry out the same function for their respective regions (see page 328 for members of the appeals advisory bodies).

Within certain specified limits, any deserving cause, whether it be great or comparatively small, may be considered for a broadcast appeal. Preference in selection is, however, given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Second in preference are those which aim to promote social, physical, cultural, or mental or moral well-being but which do not necessarily deal with individual cases of distress; this category includes organisations promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted

occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage. Applicants for appeals should write to the **Appeals Secretary, Broadcasting House, London W1A 1AA.**

## Open Door Programmes

The Community Programme Unit, in *Open Door*, enables groups, individuals or sections of the community to make their own television programmes, which are shown on BBC-2. The groups are given technical facilities and professional advice by the BBC, but themselves decide the style and content of their programmes, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from **Community Programme Unit, BBC Television Centre, Wood Lane, London W12 8QT.** Some BBC Regional Stations are now offering a similar service for issues of local concern (*see page 322* for addresses of BBC Regions).

## Publicity and press offices

The Publicity and Information Department provides a comprehensive service to the press about programmes and BBC policy. The department issues a range of printed publicity, and produces and distributes photographs to the press.

Enquiries from journalists are dealt with in London by press officers at the following addresses:

**12 Cavendish Place, London W1A 1AA**

01-580 4468

9 am–6 pm Monday to Friday

Television Centre, Wood Lane, London  
W12 7RJ 01-743 8000

9 am–midnight Monday to Friday

10 am–midnight Saturday

11 am–midnight Sunday

## Foreign press office

**Bush House, Strand, London WC2B 4PH**

01-240 3456

10 am–6 pm Monday to Friday

This office looks after overseas journalists and the London correspondents of foreign newspapers. (*Visitors should go to Queen's House, 28 Kingway, London WC2 6JR.*)

Outside London, information officers in Scotland, Wales and Northern Ireland and at the production centres in Manchester, Birmingham and Bristol deal with press enquiries.

## BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

**Sir Edmund Compton** (Chairman),

**Sir Henry Fisher** and **Baroness Serota.**

The Commissioners serve for three years, have premises of their own outside the BBC and appoint their own staff.

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

The terms of reference of the Commission relate strictly to complaints from people or organisations who believe themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast; they do not extend to general complaints about the nature or quality of programmes.

The Governors look upon the Commission as a means of offering the BBC, with attendant publicity, a second opinion in cases of complaint where a viewer, listener or organisation feels unfairly treated by the BBC. The setting



up of the Commission does not affect the constitutional functions of the Governors, the programme responsibility of the executive, or the role of the General Advisory Council as the principal advisory body of the Governors.

The Commission's address is:

**31 Queen Anne's Gate, London SW1H 9BU.  
Tel: 01-839 6894.**

The constitution and terms of reference of the Commission are:

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

shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.

11 In making adjudications, the Commission shall act collectively, although this should not exclude the possibility of the expression of a dissenting opinion. When one member is absent or declares himself to be disqualified by reason of a special interest in any adjudication, it shall be proper for complaints to be considered by only two members of the Commission.

12 The Commission will, from time to time, decide on its own practice and procedure. Unless otherwise decided, however,

- i) Complaints will ordinarily be put forward in writing although whenever the Commission in its discretion considers it necessary an oral hearing will be granted.
- ii) Complaints will be heard in private.
- iii) Complainants must bear their own costs.

13 The decision of the Commission that a complaint does not come within its jurisdiction shall be final.

## Licences and licence fees

### Licence fees in European countries: July 1976

Country	Sound only		Sound and television		Sound and television	
		£	<i>monochrome</i>	£	<i>colour</i>	£
Austria	324 Sch.	10.20	1,140 Sch.	35.90	1,140 Sch.	35.90
Belgium	429 B.Fr.	6.04	1,848 B.Fr.	26.03	2,755 B.Fr.	38.80
Denmark	98 D.Kr.	9.03	398 D.Kr.	36.68	664 D.Kr.	61.20
Eire	—	Nil	—	16.00	—	27.00
Finland	40 F.Mk.	5.80	160 F.Mk.	23.19	290 F.Mk.	42.03
France	30 Fr.	3.47	155 Fr.	17.92	235 Fr.	27.17
Germany	36 D.M.	8.00	126 D.M.	28.00	126 D.M.	28.00
Italy	3,585 Lire	2.46	21,000 Lire	14.44	—	—
Netherlands	33 Fl.	6.95	108 Fl.	22.74	108 Fl.	22.74
Norway	60 N.Kr.	6.12	320 N.Kr.	32.65	420 N.Kr.	42.85
Sweden	50 S.Kr.	6.33	220 S.Kr.	27.85	320 S.Kr.	40.50
Switzerland	60 S.Fr.	13.79	120 S.Fr.	27.59	120 S.Fr.	27.59
United Kingdom	—	Nil	—	8.00	—	18.00

Based on information from the European Broadcasting Union.

### Broadcast receiving licence fees in the United Kingdom 1922–1976

<i>Radio only</i> introduced	1 Nov 1922 at 10s.	<i>Combined tv and radio</i> increased	1 Aug 1965 to £5
increased	1 Jun 1946 to £1	<i>Colour tv supplementary</i> introduced	1 Jan 1968 at £5
<i>Combined tv and radio</i> introduced	1 Jun 1946 at £2	<i>Combined tv and radio</i> increased	1 Jan 1969 to £6
<i>Combined tv and radio</i> increased	1 Jun 1954 to £3	<i>Combined tv and radio</i> increased	1 July 1971 to £7
Excise duty of £1 imposed (not receivable by BBC)		<i>Combined tv and radio</i> increased	1 Apr 1975 to £8
<i>Combined tv and radio</i> increased	1 Aug 1957 to £4	<i>Colour tv supplementary</i> increased	1 Apr 1975 to £10
Excise duty abolished		The radio only licence fee was abolished from	
BBC given full amount	1 Oct 1963 of £4	1 February 1971.	
<i>Radio only</i> increased	1 Aug 1965 to £1 5s.		

## Broadcasting receiving licences 1927-1976

Licences at 31 March	Total	Issued free for blind persons	Issued for payment		
			Radio only	Radio and television combined	
1927	2,269,644	5,750	2,263,894	Monochrome    Colour	
1930	3,092,324	16,496	3,075,828		
1935	7,011,753	41,868	6,969,885		
1940	8,951,045	53,427	8,897,618		
1945	9,710,230	46,861	9,663,369		
1946	10,395,551	47,720	10,347,831		
1947	10,777,704	49,846	10,713,298	14,560	
1948	11,179,676	52,135	11,081,977	45,564	
1949	11,747,448	53,654	11,567,227	126,567	
1950	12,219,448	56,376	11,819,190	343,882	
1951	12,369,027	58,161	11,546,925	763,941	
1952	12,753,506	60,105	11,244,141	1,449,260	
1953	12,892,231	61,095	10,688,684	2,142,452	
1954	13,436,793	62,389	10,125,512	3,248,892	
1955	13,980,496	62,506	9,414,224	4,503,766	
1956	14,261,551	62,745	8,459,213	5,739,593	
1957	14,525,099	62,453	7,496,390	6,966,256	
1958	14,646,350	61,387	6,494,960	8,090,003	
1959	14,736,413	57,784	5,423,207	9,255,422	
1960	15,005,011	54,958	4,480,300	10,469,753	
1961	15,176,725	50,852	3,858,132	11,267,741	
1962	15,372,219	46,782	3,491,725	11,833,712	
1963	15,698,991	43,371	3,212,814	12,442,806	
1964	15,884,679	40,337	2,959,011	12,885,331	
1965	16,046,603	34,355	2,759,203	13,253,045	
1966	16,178,156	31,499	2,579,567	13,567,090	
1967	16,773,205	29,662	2,476,272	14,267,271	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971 (Note 1)	15,943,190	—	—	15,333,221	609,969
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

## Notes:

1. Owing to industrial action within the Post Office between January and March 1971 the licences in force at 31 March 1971 do *not* reflect the true licensing position at that date.
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. Dealer's demonstration fee and concessionary licences for residents of old people's homes have been excluded from the figures.

## Sales and services

### BBC Publications

One of the objects of the BBC, as laid down in its Charter, is 'To compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation'. The width of these terms of reference is reflected in the variety of BBC Publications.

#### Radio Times

Published every week in 25 editions, its programme pages provide a detailed day-by-day reference guide to the whole of the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. Editorial articles, many in colour feature the subject matter of the most notable broadcasts of the week. *Radio Times* is on sale at newsagents throughout the British Isles, price 11p or by subscription, at £14 per year. Its circulation is approximately 3,500,000 with a readership approaching nine-and-a-half million.

#### The Listener

Like BBC television and radio, *The Listener* reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn substantially from broadcast talks and discussions, but it also carries original material relating to broadcasting and the arts. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. Distribution is world wide and sales are about 37,000 copies a week. *The Listener* is published each Thursday, price 20p, and is obtained from newsagents, or by subscription at £15.50 per year. Full details of all subscription rates are published in the journal or can be obtained from the

**Circulation Manager, BBC Publications,  
35 Marylebone High Street, London  
W1M 4AA.**

### London Calling

The monthly journal of the BBC External Services, gives programme details and frequency information about the BBC World Service in English. Brief details are also given of BBC services in other languages and BBC English by Radio broadcasts.

### Huna London

The monthly magazine of the BBC Arabic Service, gives programme information about the Arabic Service and contains articles of general interest. Circulation is 80,000 throughout the Arab World. *London Calling* and *Huna London* are issued free of charge. Further details are obtainable from

**External Services Publicity,  
BBC, Bush House, London, WC2B 4PH.**

### General Publications

Many television and radio programmes are supported or followed up by books, and BBC Publications have a large list on a variety of subjects. Some of the titles published recently are:

*Spirit of the Age*, a fully illustrated and expanded version of the BBC-2 series on British architecture.

*Explorers*, by Desmond Wilcox, produced to accompany the television series.

*The Human Conspiracy*, by Nigel Calder, a BBC-2 programme about social behaviour. Two volumes based on recent Royal Institution Christmas Lectures – *Sounds of Music* by Charles Taylor, and *Monkeys without Tails* by John Napier.

*The Inventing of America*, by Bruce Norman, a background book to the BBC-1 programme. A fifth volume of selections from Patrick Moore's long-running series, *Sky at Night*. Among paperbacks there have been two books from BBC-1's popular comedy series, *Porridge*, two new quiz books, *A Question of Sport*, and a second collection from *Mastermind*, two new cookery books from Delia Smith, and books based on radio's two long-running serials – *Twenty-five Years of the Archers* and *Waggoners' Walk*. A paperback version of Dr J. Bronowski's *the Ascent of Man* was also published during the year.

For children: *Thirteenth Book of Blue Peter* and the *Second Roobarb Annual*, the *Blue Peter Book of Odd Odes*, *Humpty's Book of Play School Rhymes*, *It's Ragtime* and *Answers from Dial a Scientist*.

Additions to the Jackanory paperback series included *King Arthur*, *Zadig*, and *Pussy Owl*, Brigid Brophy's first stories for children. David Attenborough's television series, *Fabulous Animals*, was published simultaneously in hard and paperback.

### Further Education

Many Further Education programmes are accompanied by publications. These fall into two main categories:

- a) Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are, in the main, for language courses, but include adult literacy and other subjects. The books provide the basis for homework and preparation.
- b) Books which, while not essential, provide the student with a permanent record on the theme of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations or statistics. For most of the language series, recordings, with basic dialogue and pronunciation practice, are also available. Details of both programmes and the publications are printed in *Radio Times*.

Among recent Further Education publications are the following: *Ensemble*, a beginner's French series on radio and television, and *Wegweiser*, a second year German series, only on radio, but both series have two books, two records and two cassettes. Other radio series accompanied by a publication include:—*Teaching Languages*, *You Are What You Eat*, that offers advice on the basic principles of nutrition, *Faraway Food*, which, as the title implies, deals with a selection of foreign cuisines.

Series on television accompanied by a publication include, *Making Toys*, *Dressmaker*, *Illustrated Economics*, *Trade Union Studies Book 1*, *First Five Years* (on the development

of young children), *Mr Smith's Vegetable Garden*, *Mr Smith's Flower Garden*, *May I Have the Pleasure?* (tracing the development of social dancing from ancient to modern times), *Happy Return*, a paperback to assist women to find suitable full and part-time jobs, *Milestones in Working Class History*, and the *Devil's Music – A History of the Blues*.

To help adults learn to read, there are two publications, *On The Move* a work-book, and the *Adult Literacy Handbook*, for tutors.

BBC books can be obtained through book-sellers or from **BBC Publications, 144-152 Bermondsey Street, London. SE1 3TH.**

### Schools Publications

At the request of the School Broadcasting Council, numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools. Six months in advance of each school year, annual programme documents for primary, middle and secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make time-table arrangements and order their publications in good time.

Over seven million items were bought by more than 33,000 schools in the last school year. BBC schools publications are provided on a non-profit-making basis. Termly time-tables for staff-room notice boards are issued free to all schools before each term. Details of publications and current series can be obtained from **The School Broadcasting Council (30 B/C), The Langham, Portland Place, London W1A 4AA** and the publications direct from

**BBC Publications (Schools), 144-152 Bermondsey Street, London, SE1 3TH**

### BBC Enterprises

BBC Enterprises is a commercially-operated group within the Corporation comprising a number of divisions which operate in home and overseas markets by recording, packaging, selling, hiring out or licensing a carefully selected part of the programme output and



associated products or facilities of both BBC Radio and Television. With a steadily increasing annual turnover measured in seven figures, BBC Enterprises' net profit after all staff salaries accommodation and other operating costs have been paid is reinvested in future programme production.

### Television programme exports

BBC Enterprises is one of the world's largest television programme exporters and is able to claim the largest catalogue of available material as well as the most varied range of programming. During a year up to 7,000 hours of programmes are supplied to 90 countries. Television Sales Division conducts its negotiations and technical distribution activities from its London headquarters at Ealing, its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Television, New York. A special Ealing-based section is geared to handle topical items.

### Hire and sale of educational films

Television Sales Division has been operating in the British and overseas non-theatrical markets for many years and can make available more than 1,300 titles for purchase and 600 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16 mm film or on videocassette form as visual aids to education and training. A fully descriptive catalogue, which details all the titles both for purchase and for hire is available from Enterprises offices in London, Sydney or Toronto or from its US distributor Time-Life Multimedia, New York.

### Film library sales

Another commercial activity handled by Television Sales Division is based on the BBC Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, cine-clubs and any other interested customers throughout the world have access to selected film footage

and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

### Character merchandising

The Merchandising Division of BBC Enterprises is a licensing agency for all types of merchandise and marketing activities, theatre and cinema productions, publications, etc., based on radio or television programmes and characters. It operates globally not only on behalf of BBC Television but also for many other United Kingdom and overseas producers.

### Exhibitions

The Exhibitions Division of BBC Enterprises mounts exhibitions both at home and overseas based on programmes or other BBC activities. There have been costume displays from such programmes as *Elizabeth R* and *The Pallisers* as well as a popular exhibition of special effects from the *Dr Who* series.

### Facilities

The Facilities Section of Business Division is able to provide production facilities needed by overseas broadcasters planning to cover news stories, sporting events or international occasions taking place in the United Kingdom. These facilities include the highly sophisticated equipment used for the co-ordination of simultaneous transmissions by Telecommunications Satellites to any part of the world, located in a new International Control and Commentary Area at Television Centre. Details of charges for these facilities are available on request.

### BBC Records and Tapes

BBC Records and Tapes produces and markets for sale to the public at home and overseas LPs, singles, cassettes and 8-track cartridges based on BBC radio and television programmes. The catalogue contains over 200 titles on the BBC Records label or new Beeb pop label which can be bought through record shops and department stores and includes a wide range of material, from wild life records to music of many kinds.

**Addresses***England*

BBC Enterprises, Villiers House, The Broadway,  
Ealing, London W5 2PA  
Telephone: 01-743 8000  
Telex: 934678 or 935963 (BBC ENTERPS LDN) or  
265781 (BBC LONDON)  
Cables: TELECENTRE LONDON

BBC Records & Tapes and BBC Merchandising,  
The Langham, Portland Place, London W1A 1AA  
Telephone: 01-580 4468  
Telex: 265781  
Cables: BROADCASTS LONDON

BBC Film Library Sales  
Reynard Mills, Windmill Road, Brentford,  
Middlesex TW8 9NF  
Telephone: 01-567 6655  
Telex: 934678 or 265781  
Cables: TELECENTRE LONDON

*Australia*

BBC Enterprises, Westfield Towers, 100 William  
Street, Sydney, New South Wales 2011, Australia  
Telephone: Sydney 3586411  
Telex: BBCORP 20705  
Cables: LONCALLING SYDNEY

*Canada*

BBC Enterprises, PO Box 500, Terminal 'A'  
Toronto, Canada  
Telephone: 925-3891  
Telex: 06 23577  
Cables: LONCALLING TORONTO

*United States*

Time-Life Films, Time & Life Building, 1271 Avenue  
of the Americas, New York, NY 10020, USA  
Telephone: (212) 586-1212  
Telex: 232495  
Cables: TIME INC NEW YORK

**CEEFAX**

CEEFAX is the very latest form of BBC broadcasting – a dial-a-page news and information service which allows the viewer to *see facts* on his home television screen as an alternative to the ordinary television picture.

CEEFAX uses two lines of the ordinary 625-line signal to provide 'pages' of news, travel

information, weather maps, sports results, market reports, even cookery recipes. These are regularly updated by a small editorial staff at Television Centre, which mainly draws on already-existing BBC output. At the moment, CEEFAX is updated for 16 hours a day, seven days a week – though CEEFAX stays on air throughout all the hours of BBC-tv transmission, and can be seen anywhere in Britain where there is a 625-line picture.

In order to see CEEFAX, a viewer's set must be equipped with a special decoder, and these are only just beginning to be made in any quantity.

CEEFAX was developed by the BBC's Research Department at Kingswood Warren in 1972, and the first test transmissions began six months later. After trials and talks with the British television manufacturers and the IBA a common United Kingdom standard was agreed in March 1974 and a final specification was published in January 1976.

Regular CEEFAX bulletins of news and information began on 23 September 1974.

Britain leads the world in these 'teletext transmissions', and broadcasters from all over the world have been to the CEEFAX newsroom on the 7th floor of Television Centre to see the operation. Research department engineers from the BBC have helped carry out tests in both West Germany and Sweden, and interest from abroad has come from as far apart as Mexico and Japan, the United States and New Zealand.

Some decoders allow the text to be superimposed on the ordinary television picture (so that a viewer can check a batting order or team names while watching cricket or football) and all are arranged so that news flashes or sub-titles can be inserted into the BBC television picture.

CEEFAX is currently transmitting separate magazines of some 100 pages each on both BBC-1 and BBC-2. Every page carries a page header giving the date and actual time, down to seconds. There are facilities which allow each of the pages in a magazine to carry self-changing sub-pages up to four in number. This means that a page of road travel information, for instance, can be subdivided into four sections

changing at fixed intervals to cover at least four separate travel situations.

The editorial uses of CEEFAX are still being tried out and examined, and a CEEFAX style – particularly in the use of colour and small graphic drawings – is being developed on an almost daily basis. Display sets are installed in most BBC buildings, and in a number of important centres in London and outside.

The most important features of CEEFAX are *speed* (news can be updated as fast as a sub-editor can type); *choice* (the viewer chooses a page when he wants it) and *recall* (the information is always sitting in the television set during all the hours of television transmission).

## BBC Libraries

The BBC needs to maintain for its own operational purposes a number of specialised libraries and other collections of information. The following is a list of the main libraries and sources of information, with notes describing the arrangements which can be made for public access.

### Reference Library Service

*Reference Librarian:*

G.L.Higgins

01-580 4468 Ext. 3747

*Deputy Reference Librarian:* J.D.Lee

01-580 4468 Ext. 2523

Broadcasting House, London W1A 1AA

*Library stock:* 146,000 books and pamphlets: 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to material about broadcasting may be made available on written application, in which case fees are payable.

*Publications:* British Broadcasting 1922-1972: a select bibliography.

### Central Reference Library

The Langham

*Librarian:* J. D. Lee

01-580 4468 Ext. 2523

*Senior Enquiry Assistant:* B.I. MacDonald  
01-580 4468 Ext. 2906

Main collection of general stock. Special collections: drama, film, music and broadcasting.

### External Services Library

Bush House, Aldwych, London WC2B 4PH

*Librarian:* Mrs M. Welch

01-240 3456 Ext. 2280.

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

### Monitoring Service Library

Caversham, Reading

*Librarian:* Miss J. Pollard

0734 (Reading 472742)

Specialised indexes of political and other prominent personalities throughout the world.

### Television Service Library

Television Centre, Wood Lane,

London W12 7RJ

*Librarian:* A.J.Holt

01-743 8000 Ext. 2540

Books and periodicals of general interest with emphasis on the visual arts. Illustrations collection.

### Engineering Research Department Library

Kingswood Warren, Tadworth, Surrey

*Librarian:* Mrs E.K.Whelan

Mogador 2361 (from London 604 2361)

Books and periodicals on radio and television engineering and related subjects.

### Programme Information Unit

The Langham, Portland Place,

London W1A 1AA

*Programme Information Officer:* Miss J. Clark

*Script Librarian:* Miss P. M. Daniels

01-580 4468 Ext. 2899 or 4033

The unit comprises a library of radio and television scripts (excluding plays and news bulletins) and an Index to radio and television programmes. Accessible to researchers by appointment only, and charges are made for this service. For news bulletins, see News

Information Service. Playscripts may be consulted in the Play Library at Broadcasting House or in the Television Drama Script Library at Television Centre.

### **Radio Drama Play Library**

Broadcasting House, London W1A 1AA  
*Play Librarian:* Miss K. D. Hutchings  
01-580 4468 Ext. 3495

*Library stock:* scripts or microfilm of all the programmes produced by Radio Drama Department, i.e. plays, features and poetry programmes from 1922; approximately 40,000 scripts.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers by appointment only.

### **Television Drama Script Library**

(Television Script Unit)  
Television Centre, Wood Lane,  
London W12 7RJ  
01-743 8000 Ext. 4390

Comprehensive indexes to all drama productions. Copies of most television plays, series and serials can be consulted. By appointment only.

### **Written Archives Centre**

BBC, Caversham Park, Reading RG4 8TZ  
*Written Archives Officer:* Mrs J. M. Kavanagh  
0734-472742 Ext. 137

*Stock:* 75,000 files of correspondence, minutes of meetings, etc.; over 30,000 news bulletins and scripts; press cuttings; programmes-as-broadcast and other programme information.

These papers relate to the history, development and influence of BBC Radio and Television at home and abroad from 1922 to 1954, and are a rich source of modern social history as well as including material on eminent figures in politics, the arts and broadcasting, World War II, education, entertainment, music and literature.

*Bona fide* researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence and research undertaken by staff. Charges are made for certain services.

### **News Information Service**

*News Information Librarian:* G. Whatmore  
01-580 4468 Ext. 3797

News and current affairs libraries. Stock of 24 million news cuttings, news indexes, government publications and books. These units are not open to the public but may be used by *bona fide* researchers and organisations on payment of a fee. Other libraries are assisted with news information at the discretion of the unit heads.

#### *Radio Services Unit*

Broadcasting House, London W1A 1AA  
01-580 4468 Ext. 3200

Press cuttings from British newspapers and magazines, plus Government publications. Index to radio news bulletins. Comprehensive index to shipping since 1940.

#### *External Services Unit*

Bush House, Aldwych, London WC2B 4PH  
01-240 3456 Ext. 2322

Press cuttings from British newspapers and magazines with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

#### *Television Current Affairs Unit*

Lime Grove, Shepherd's Bush,  
London W12 7RJ 01-743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

#### *Television News Unit*

Television Centre, Wood Lane,  
London W12 7RJ 01-743 8000 Ext. 3241

Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

### **Music Library**

Yalding House, 156 Great Portland Street,  
London W1N 6AJ 01-580 4468 Ext. 3598

*Librarian:* Miss M.H. Miller

*Library stock:* over 200,000 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 broadcasting but will lend for other performances music which is not available from other sources.

*Publications:* catalogues of chamber music, piano and organ music, songs, vocal scores.

#### Television Music Library

Television Centre, Wood Lane,  
London W12 7RJ 01-743 8000 Ext. 4041  
*Librarian:* G.I.Rosser

*Library stock:* 46,000 manuscripts specially commissioned for BBC Television. Copies of 50,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC Television in planning and studio stages of programmes. Not open to public, except in certain cases where material is not available elsewhere.

#### Popular Music Library

Ariel House, 74A Charlotte Street, London  
W1P 1LB  
01-580 4468 Ext. 4584  
*Librarian:* Brian Payne

*Library stock:* 450 reference books, 74,000 manuscript and printed sets of popular and light orchestral music, 110,000 songs and piano solos, 10 periodicals. Comprehensive collection on all aspects of popular music from 1800 provides a service to the whole of the BBC in popular and light music. Not open to the public.

#### Gramophone Library

Broadcasting House, London W1A 1AA  
*Librarian:* Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 85 years. Present holdings about 1,000,000. Mainly discs (both coarse and micro-groove) but with some cylinders and cassettes. For BBC programmes purposes only. The library is not available for use by other organisations or members of the public.

#### Sound Archives

Broadcasting House, London W1A 1AA  
*Sound Archives Librarian:* Tony Trebble  
01-580 4468 Ext. 3965

*Library stock:* about 63,000 individually catalogued recordings on disc or tape, covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

*Services:* BBC use only, although external researchers are admitted in exceptional cases: all enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, SW7 (01-589 6603). Under an agreement with the BBC the Institute may acquire BBC Sound Archives recordings and record BBC programmes off-air for its collection of sound recordings which includes commercial and non-commercial recordings. The Institute is intended to serve as a research centre for recorded sound documents. The Institute is not permitted to allow BBC recordings to be copied or leave the Institute's premises.

#### Foreign Recordings Library

Broadcasting House, London W1A 1AA  
*Manager:* John Ross-Barnard  
01-580 4468 Ext. 2835

*Library stock:* Mainly programmes and selected music from broadcasting organisations all over the world. Not open to the public.

#### Television Film and Videotape Library

South Block, Reynard Mills Industrial Estate,  
Windmill Road, Brentford, Middlesex  
*Film and Videotape Librarian:* Mrs A.Hanford  
01-567 6655

*Purchase or hire of complete films:* R. Crafts, at *BBC Enterprises*, Villiers House, The Broadway, Ealing, London W5 2PA  
01-743 8000 Ext. 394

*Purchase of section of film material:*  
Mrs G. Cooper, at *BBC Television Film Library* 01-567 6655

*Library stock:* selected film programmes, items, newsfilm and other film material produced by the BBC, mainly since 1948; about 300 million feet of film in total. The library also includes



information about videotape programme material. The library provides a service only for BBC users, but a limited number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film material.

### Central Stills Library

Television Centre, Wood Lane,  
London W12 7RJ

*Stills Manager:* Graham Milloy  
01-743 8000 Ext. 4670

*Library stock:* more than 160,000 BBC copyright 35-mm transparencies taken by staff photographers. News, sport and current affairs events from 1969; also a portrait collection and pictures of places throughout the world.

*Services:* the library – which is operational from 9.30 am until the end of transmission – supplies duplicates from original slides to all BBC Television programmes. The Picture Research Unit acquires colour and black and white archive material for use in programmes. Photographs may be made available for sale through Photograph Sales.

### Photograph Sales

10 Cavendish Place, London W1A 1AA

*Sales Manager:* Brian Clifford  
01-580 4468 Ext. 5015 and 3759

Based on the BBC Photograph Library, this unit sells BBC copyright photographs in colour and monochrome of programme productions, personalities, news coverage and other broadcasting subjects. Available to researchers, magazine and book publishers and all who need pictures for commercial use in the UK and overseas.

### BBC Photograph Library

10 Cavendish Place, London W1A 1AA

*Librarian:* Elisabeth Rezler  
01-580 4468 Ext. 5117/8

*Library stock:* the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills, technical photographs and personalities both in colour and black and white. 750,000 monochrome

negatives, with prints in stock; 110,000 original colour transparencies.

*Services:* monochrome photographs supplied free of charge for press use – for publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits preferably by appointment.

### Radio Times Hulton Picture Library

35 Marylebone High Street,  
London W1M 4AA

*Librarian:* Mrs C. Sergides  
01-580 5577 Ext. 4621

*Library stock:* a general historical commercial picture lending library of more than 6,000,000 photographs, drawings, engravings, maps, etc., covering people, places, events and subjects ranging in time from pre-history up to 1957. Mostly black and white, but a proportion of coloured engravings and colour transparencies.

*Services:* the collection is available to all who require pictures for commercial reproduction. Scale of fees and descriptive brochure available from the Librarian.

### Pronunciation Unit

Broadcasting House, London W1A 1AA

*Pronunciation Assistant:* Mrs H. C. Wright  
01-580 4468 Ext. 4240

The unit provides an advisory service for BBC announcers, newsreaders and other broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts.

*Publications:* BBC Pronouncing Dictionary of British Names, 1971; BBC Pronunciation Policy and Practice, 1974.

### Transcripts and radio tapes

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels, plus many regional and local radio programmes. Moreover the BBC acquires only the broadcasting rights in much of the material which it uses and legally it is not in a position

to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the scriptwriters and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are responsibly involved in a programme or its contents, particularly when these are required for personal reference purposes only.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes. (See also the entries for script libraries above.)

Charges are made for these services. Requests should be made in writing to: **The Transcripts and Tapes Unit, c/o Secretariat, BBC, Broadcasting House, London W1A 1AA.** (See also BBC Enterprises for recordings of television programmes and radio tapes.)

## BBC Radiophonic Workshop

The BBC Radiophonic Workshop provides a creative service for radio and television programmes. Its production ranges from complete background scores of electronic music to sound for poetry and science fiction, and signature tunes. From time to time complete experimental stereo programmes are originated and produced.

The Radiophonic Workshop makes its main contributions to drama, documentaries and children's programmes in television and to drama and schools programmes in radio. It carries out more than 200 commitments each year. The workshop, at the BBC music studios in Maida Vale, is equipped with tape recording machines and other electronic equipment for generating, manipulating and synthesising sound. The composition and realisation of this music and sound is done by a small number of specialised staff. Some of the workshop's output can be heard on long playing records sold by BBC Records.

## International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 39 languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

### International broadcasting organisations

**EBU:** The European Broadcasting Union, of which the BBC's Director-General, Sir Charles Curran, has been re-elected President, is an association of broadcasting organisations, with 34 active members in Europe and around the Mediterranean, and 67 associate members situated in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the European Broadcasting Union relays over 68,000 television news items through Eurovision.

**CBA:** The public service broadcasting organisations of the Commonwealth have been meeting regularly at approximately two-yearly intervals to pool experience and discuss common problems in the editorial and technical fields. These organisations have now grouped themselves into a more formal body under the name of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his small staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training, and technical advice.

**ABU:** In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian Broadcasting Union.

**ITU:** The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

#### **Aid to other broadcasters**

The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often with the help of UK Government or other development funds. Special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects are run in the UK, and in some cases, specially tailored training attachments are arranged.

Details of application and enrolment for training courses may be obtained from the **Head of Personnel and Administration, International Relations, Broadcasting House, London W1A 1AA**. Candidates require sponsorship and continuing employment by an overseas television or radio organisation. In certain cases, assistance from the British Government Overseas Development Ministry may help to pay tuition fees, and to cover travelling and living costs.

#### **Visitors**

Every year well over 1,000 broadcasters and others with specialised interests in broadcasting visit the BBC from all over the world. All of these – apart from engineers and journalists – are initially received by the Liaison Department of International Relations Division which works out detailed programmes for their visits with the help of other BBC departments. Initial contact should be with **Head of Liaison, International Relations, BBC, Broadcasting House, London W1A 1AA**. Tel. 01-580 4468 X5122/5123. Visiting journalists and engineers are looked after by External Services Publicity and Engineering Information Departments respectively. Several hundred weeks of study visits are also arranged by Liaison Department for foreign broadcasters either after they have attended BBC training courses or for the sake

of facilitating exchanges of experience between staff working in similar fields.

#### **Services to foreign broadcasters**

One of the functions of International Relations Division is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a stipulated fee. Each year several thousand such bookings are made; they range from complicated outside broadcasts to single short-voiced pieces from unmanned studios.

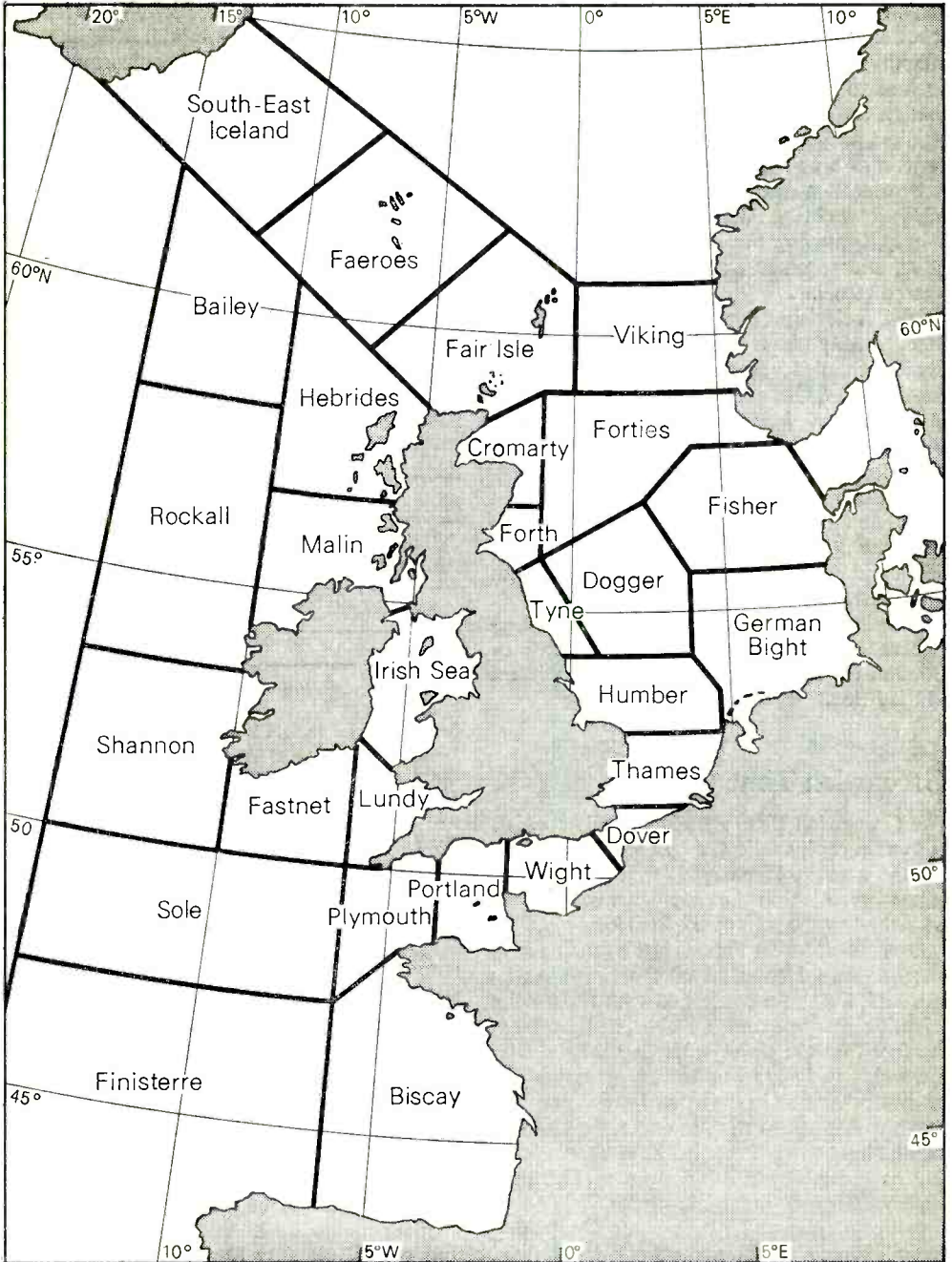
#### **Services to BBC staff making programmes abroad**

Many BBC programmes are made in whole or in part overseas. International Relations offers their producers a range of advice on the problems they may face. The producers themselves, of course, bring back information and experience of great value to others. International Relations Division operates a system known as 'Feedback' which collects, collates and stores this information and makes it available to other staff planning to go abroad. Its purpose, at a time when money is tight, is to save both time and money at the planning stage and to ensure that travellers depart armed with as much useful information as possible.

#### **Weather forecasts**

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC radio and television. The Central Forecasting Office supplies most of the bulletins; regional forecasts come from the meteorological offices in the regions concerned. Radio forecasts are broadcast direct from the studio at the London Weather Centre. Shipping forecasts are broadcast on Radio 2 on 1500 metres (*see map opposite*). Radio 2 is interrupted at the earliest convenient moment for gale warnings and these are repeated, if necessary, on the hour.

Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable incon-



Shipping forecasts: coastal sea areas (Crown copyright by permission of Controller H.M. Stationery Office)

venience to the public are also broadcast at short notice on Radio 2. In the case of fog affecting motorways, where conditions are such as to constitute a threat to safety, information is broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the News Summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television provides six national forecasts a day from Television Centre. The 'weatherman' forecasts, presented by Meteorological Office staff, aim to meet the needs of both the specialist and the general audience. The Atlantic chart, regularly updated, gives the information in meteorological terms. For the weather maps of the United Kingdom the BBC has recently introduced, in co-operation with the Meteorological Office, a range of new symbols to illustrate the weather in an informative and attractive way. In 1976 these won a Special Commendation from the Designers and Art Directors Association of London for the BBC graphic design assistant Mark Allen.

## Greenwich Time Signal

The Greenwich Time signal normally consists of five short pips followed by a longer one and, for the average listener, all that needs to be remembered is that the exact start of the hour is marked by the start of the final long pip.

Greenwich Mean Time is a time scale based on the diurnal rotation of the Earth on its axis and, for those concerned with the precise scientific measurement of time, suffers from the fact that the mean solar day is gradually increasing in length due to a progressive and irregular decrease in the rate of rotation of the Earth which means that, in effect, the Earth is losing about three thousandths of a second per day as judged by the far more precise time scale established by atomic clocks.

With the time scales thus gradually drifting apart it is necessary to make a correction from

time to time by the introduction of either a positive or negative leap-second. All this means is that on certain rare occasions instead of five short pips preceding the longer one there may be either four or six. The start of the long pip will still mark the exact start of the new hour.

The signals are received by land-line from the Royal Observatory Time Station at Herstmonceux, in Sussex, and are broadcast on a world-wide basis throughout the day.

## Staff and administration

The BBC employs almost 25,000 full-time and more than 1,000 part-time staff as follows:

	Men	Women	Total
Full time	16,625	8,058	24,683
Part time	66	1,214	1,280
<i>Total</i>	16,691	9,272	25,963

Managerial, programme, technical and executive staff	14,802
Secretarial and clerical staff	5,661
Weekly staff including cleaners	4,671
Catering and hostels staff	685
<i>Overseas: Locally recruited staff</i>	144
<i>Total</i>	25,963

## Staff recruitment

It is the BBC's policy to fill vacancies on its permanent staff by competition except in the junior weekly, secretarial and clerical grades. Vacancies are filled whenever possible by promotion of existing staff, but when it is considered necessary to draw on a wider field the competition is opened to outside candidates as well, usually after advertisement in the press. Some traineeships in specialised departments attract graduates with good general aptitudes and others, broadly (but not exclusively) in



the 20 to 25 age range; and details of these can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate. Under the open competitive system, promotion within the BBC does not depend on seniority; thus a person who joins the BBC after acquiring professional experience is at no long-term disadvantage compared with one who enters as a trainee.

### **Programme, editorial and administrative recruitment**

Radio and television production posts are advertised whenever vacancies occur. These are normally filled by competition, and comparatively few production vacancies are advertised in the press. When external candidates are to be considered, advertisements are placed in *The Listener*, *The Daily Telegraph* on alternate Wednesdays, and, as appropriate, in specialised publications such as *UK Press Gazette*, *Times Educational Supplement* or *The Stage*. Vacancies outside London are also advertised in the provincial and local press. Journalistic posts are similarly advertised. There are three large news departments in London as well as newsrooms in the Regions, and there are opportunities for experienced journalists to fill newsroom, reporter, and correspondent vacancies. Administrative posts are advertised from time to time, covering the normal range of personnel work, accountancy, data processing, work study and job evaluation. Appropriate experience is a requirement for such posts. Vacancies in support services of all types, of which Publicity and Design are examples, are also advertised.

Inquiries about employment in programme, editorial and administrative services in radio and television should be addressed to:

**Head of Appointments Department, BBC, Broadcasting House, London W1A 1AA.**

For the clerical, secretarial, and weekly paid categories, applicants should apply to the same address in London or one of the regional centres whose addresses are given on page 322. Applicants should give full particulars of age, education, experience and qualifications stating kind of work in which they are interested.

### **Engineering recruitment**

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Recruits from universities and polytechnics with degrees in electrical engineering, electronics or physics, largely fill the requirements for newly qualified engineers.

In addition, applicants from 18 to 26 years of age can be considered for more junior posts grouped under two main headings: Technical Operators and Technical Assistants. Technical Operators are responsible for the operation of radio and television broadcasting equipment and under this heading are: Technical Operators (Radio), Camera Assistants, Audio Assistants and Sound Assistants. Technical Assistants, on the other hand, are more concerned with testing, setting-up, and maintaining the equipment although at times they are also required to operate it. Technical Assistants progress to Engineer grade by internal training and the Engineers' training course and examinations. Applicants for Technical Operator and Technical Assistant posts should have a good general education including English, Mathematics and Physics at 'O' level; for Technical Assistants, it is also necessary to have studied mathematics and physics at 'A' level standard. The ONC or the City and Guilds Telecommunications Technicians Certificates (Part 1) are also acceptable qualifications.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as graduate trainees in the Research and Designs Departments. Further details of recruitment into the engineering departments and of the graduate traineeships can be obtained from:

**The Engineering Recruitment Officer, BBC, Broadcasting House, London W1A 1AA.**

### **Programme contracts**

Most contributors to BBC programmes receive payment which may range from a few pounds for a simple talk to a substantial sum for a star performer in a major series. These fees are

assessed and administered by Programme Contracts Department and its radio booking sections, and the Artists Contracts Department in television. Contracts vary according to the nature of the engagement; a straightforward talk or interview may present few complications, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Apart from negotiating and originating about 200,000 contracts each year the Contracts Departments' staff also arrange labour permits for foreign artists, licences and chaperones for children, carry out the general administration of the 12 BBC orchestras and BBC Singers, and, on behalf of BBC Enterprises, administer residual payments and negotiate special fees for those artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

The BBC has a reputation for fair dealing and it tries, within its resources, to offer the best possible terms and conditions to performers and contributors; these are based on agreements with the relevant unions and associations, governing minimum fees and conditions in both radio and television. These bodies include Actors Equity, the Musicians Union, the Incorporated Society of Musicians, the Radiowriters Association and the National Union of Journalists; the BBC is in constant touch with them in the course of the negotiation of agreements and in discussing their interpretation.

## Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the Copyright Department. (The exception is payment for material for talks which is negotiated by Programme Contracts Department). Radio and television rights in commissioned music or

literary material are acquired in return for agreed fees by direct negotiation with each composer or author or his agent or publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material wanted for its broadcasts.

### Agreements with official bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC programme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's Programmes-as-Broadcast. Likewise the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records, the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Agreements with the *Music Publishers' Association* deal with the rates to be paid for the hire of orchestral material and the broadcasting of dramatico-musical works, which are not controlled by the *Performing Right Society*.

The BBC also has a long-standing agreement with the *Publishers' Association* and the *Society of Authors*, which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis.

Both the *Radiowriters' Association* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contributors of radio drama and features and there is an agreement with these bodies relating to specially-written plays, series and serials and dramatisations. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has four agreements with the Guild relating to specially-written plays, specially-written series and serials, dramatisations and television educational drama. In each case the nature of the rights to be acquired by the BBC is laid down, and minimum fees for beginners and professional rates for established writers, according to the length of the script are prescribed.

**Assessment of fees**

Fees for published material and stage plays for radio broadcasting are based on the terms laid down in the agreement with the *Publishers' Association* and others referred to above. For radio broadcasts of stage plays a scale fee is paid, and for television it is assessed. Fees for all specially-written material, whether for radio or television, are assessed on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for the type of contribution in question, and where agreements have been negotiated with outside bodies the minimum and professional rates referred to above.

The BBC normally pays an initial fee which covers a single broadcast performance and also gives the BBC optional rights, subject to payment of further fees, to give repeats in BBC programmes and, in the case of television, to permit recordings of the programmes to be used by overseas broadcasting organisations. For radio programmes overseas rights are generally separately negotiated. If recordings of the programme are sold abroad the additional fees accruing to the author, especially in the case of television, can be substantial.

Fees for local radio are assessed at lower rates than those for network programmes.

**Organisation charts**

The following charts give a broad outline of the way in which the BBC is organised centrally. See pages 202 to 206 for an account of the organisation in Scotland, Wales, Northern Ireland and the English Regions.

**Board of Governors**

- Chairman
- Vice-Chairman
- National Governor for Scotland
- National Governor for Wales
- National Governor for Northern Ireland
- Seven other Governors
- Director-General

**Board of Management**

- Director-General
- Managing Director, Television
- Managing Director, Radio
- Managing Director, External Broadcasting
- Director of Engineering
- Director, Public Affairs
- Director of Personne
- Director of Finance

The Chief Secretary

Chief Assistant to Director-General

Managing Director, Television

<p>—Programme Groups and Departments</p>	<p>{</p> <ul style="list-style-type: none"> <li>Planning</li> <li>Presentation</li> <li>Drama Group</li> <li>Light Entertainment Group</li> <li>Outside Broadcasts Group</li> <li>Current Affairs Group</li> <li>Science and Features</li> <li>General Features</li> <li>Music and Arts</li> <li>Documentary Programmes</li> <li>Children's Programmes</li> <li>School Broadcasting†</li> <li>Further Education†</li> <li>Religious Broadcasting†</li> <li>Purchased Programmes</li> <li>Open University Productions</li> <li>Community Programmes</li> </ul> <p>}</p>
<p>—Programme Servicing Groups and Departments</p>	<p>{</p> <ul style="list-style-type: none"> <li>Film Operations and Services Group</li> <li>Design Group</li> <li>Studio Management</li> <li>Scenic Services Group</li> <li>Script Unit</li> </ul> <p>}</p>
<p>—Engineering Operations and Maintenance (Television Group)*</p>	
<p>—Finance</p>	
<p>—Personnel</p>	
<p>—Development</p>	<p>{</p> <ul style="list-style-type: none"> <li>Administration</li> <li>Liaison</li> <li>Co-productions</li> <li>Artists' Contracts</li> <li>Television Computer Projects</li> </ul> <p>}</p>
<p>—Enterprises</p>	

\*Responsible to Director of Engineering for professional standards.

†Parts of Educational and Religious Broadcasting Departments, which cover radio and television.

**Managing Director, Radio**

- Planning and Presentation { Radios 1 and 2  
Radio 3  
Radio 4
- Programme Departments { Drama  
School Broadcasting†  
Further Education†  
Gramophone Programmes  
Light Entertainment  
Music Programmes  
Sport & Outside Broadcasts  
Radio 1 Music  
Radio 2 Music  
Religious Broadcasting†  
Talks & Documentaries  
Current Affairs Group
- Programme Services { Programme Operations  
Recording Services
- Engineering Operations and Maintenance\* (Radio Group)
- Finance
- Personnel and Administration
- Local Radio

\*Responsible to Director of Engineering for professional standards.

†Parts of Educational and Religious Broadcasting Departments which cover Radio and Television.

**Director of Finance**

- Accounting Services
- Internal Audit

The chief accountants or heads of finance for Television, Radio, External Broadcasting, Engineering, News and Regions work to their respective managing directors, directors or controllers but are professionally responsible to Director of Finance.

**Managing Director, External Broadcasting**

- Engineering Operations and Maintenance\* (External Broadcasting)
- European Services { German  
French language  
South European  
Central European  
East European
- Overseas Services { Arabic  
Latin American  
Eastern  
Far Eastern  
African
- English Services { World Service  
Talks and Features (World Service)  
Overseas Regional Services  
Transcription Services  
External Programme Operations
- External Services News
- Central Talks and Features
- Central Current Affairs Talks
- Monitoring Service
- English by Radio and Television
- Audience Research
- Administration

\*Responsible to Director of Engineering for professional standards

**Editor, News and Current Affairs**

- Television News
- Radio News
- Journalists' Training
- Administration



Director of Engineering

—Research	—Operations & Maintenance (Transmitter Group)	—Engineering Personnel
—Designs	—Operations & Maintenance (Communications)	—Engineering Training
—Transmitter Capital Projects	—Operations & Maintenance* (Radio Group)	—Engineering Information
—Studio Capital Projects	—Operations & Maintenance* (Television Group)	—Engineering Secretariat
—Architectural and Civil Engineering	—Operations & Maintenance* (Regions)	—Finance & Costing Services, Engineering
—Equipment	—Operations & Maintenance* (External Broadcasting)	—Accounting Services, Engineering

\*Under Managing Director or Controller concerned but responsible to Director of Engineering for professional standards

Director, Public Affairs

—Information Services	{ Secretariat Publicity and Information Audience Research Reference and Registry Services
—Publications	{ Advertisement Circulation Sales Promotion Distribution Production Radio Times Hulton Picture Library <i>Radio Times</i> <i>The Listener</i> Educational Publications General Publications <i>Ariel</i> (staff newspaper)
—International Relations	

Director of Personnel

—Staff Administration	{ General Medical and Welfare Grading
—Management Services Group	
—Staff Training and Appointments	{ Staff Training Appointments
—Legal Adviser	{ Solicitor Programme Contracts Copyright
—Central Services Group	{ Estates and Planning Buying Catering Central Services (Central premises) Central Services (television) Personnel

## Names and Addresses

### List of senior staff

*Director-General:* Sir Charles Curran  
*Chief Assistant to the Director-General:*  
 P. Hardiman Scott  
*The Chief Secretary:* C. D. Shaw

### Radio

*Managing Director, Radio:* P. H. Newby, CBE  
*Director of Programmes, Radio:* D. T. Muggeridge  
*Controller, Radio 1 and 2:* C. J. McLelland  
*Controller, Radio 3:* S. Hearst  
*Controller, Radio 4:* I. J. McIntye  
*Controller, Music:* R. N. Ponsonby  
*General Manager, Local Radio:* M. J. Barton  
*Chief Engineer, Radio Broadcasting:* J. D. MacEwan  
*Head of Personnel and Administration, Radio:*  
 G. A. Tree  
*Chief Accountant, Radio:* G. B. Parkin  
*Chief Assistant, Radio Management:* O. G. Taylor  
*Head of Current Affairs Group, Radio:* M. W. Wallace  
*Head of Drama, Radio:* R. C. F. Mason (from 1.1.77)  
*Head of Music Programmes, Radio:* Miss E. C. Warren  
*General Manager, Symphony Orchestra:* W. Relton  
*Head of Radio 1:* C. D. Chinnery  
*Head of Radio 2:* G. J. H. Owen  
*Head of Light Entertainment, Radio:* C. J. Mahoney  
*Head of Programme Operations, Radio:* G. Manuel  
*Head of Recording Services, Radio:* L. M. Stapley  
*Head of Talks and Documentaries, Radio:* G. Fischer  
*Head of Gramophone Programmes:* J. Lade  
*Head of Sport and Outside Broadcasts, Radio:*  
 R. W. R. Burrows  
*Assistant Chief Engineer, Radio Broadcasting:*  
 D. H. Cummings  
*Assistant Head of Current Affairs Group, Radio:*  
 A. A. Rendell  
*Head of Current Affairs Magazine Programmes:*  
 A. Rogers  
*Deputy General Manager, Local Radio:*  
 P. J. Redhouse

### Television

*Managing Director, Television:* Ian Trethowan  
*Director of Programmes, Television:* A. D. G. Milne  
*Controller, Developments, Television:*  
 R. H. Scott, CBE  
*Controller, BBC-1:* G. B. Cowgill  
*Controller, BBC-2:* A. E. Singer  
*Controller, Programme Services, Television:*  
 P. G. A. Ramsay  
*Controller, Personnel, Television:* R. R. Chase

*Chief Engineer, Television:* C. R. Longman  
*Assistant Chief Engineer, Television Operations:*  
 H. G. Anstey  
*Assistant Chief Engineer, Television Development:*  
 D. R. Kinally  
*Chief Accountant, Television:* R. H. Bates  
*Head of Light Entertainment Group, Television:*  
 W. F. Cotton, OBE  
*Head of Comedy, Light Entertainment, Television:*  
 C. J. Gilbert  
*Head of Outside Broadcasts Group, Television:*  
 C. I. Morgan  
*Assistant Head of Outside Broadcasts Group:*  
 A. P. Wilkinson  
*Head of Sport:* S. Leitch  
*Head of Entertainment and Events Programmes,  
 OB Group:* P. A. Lewis  
*Head of Drama Group, Television:* S. A. Sutton  
*Head of Plays, Drama, Television:* J. Cellan Jones  
*Head of Serials, Drama, Television:* W. Slater  
*Head of Series, Drama, Television:* R. A. Marsh, DFC  
*Head of Current Affairs Group, Television:*  
 B. G. Wenham  
*Deputy Head of Current Affairs:* J. M. Tisdall  
*Head of Science Features, Television:* P. D. J. Daly  
*Head of Music and Arts, Television:* H. Burton  
*Head of General Features, Television:* D. Wilcox  
*Head of Documentary Programmes, Television:*  
 E. R. Cawston, CVO  
*Head of Children's Programmes, Television:*  
 Miss M. L. Sims, OBE  
*Head of Presentation, Television:* R. Moorfoot  
*General Manager, Enterprises:*  
 P. H. Dimmock, CVO OBE  
*Head of Television Sales, Enterprises:* P. J. F. Lord  
*Head of Business Administration, Enterprises:*  
 W. G. Dovey  
*Head of Programme Planning Group, Television:*  
 M. G. P. Raleigh  
*Head of Planning, Current:* J. H. Dutot  
*Head of Planning, Forward:* J. L. Ecclestone  
*Head of Business, Co-Productions, Television:*  
 J. J. Stringer  
*Head of Purchased Programmes, Television:*  
 G. Rugheimer  
*Chief Assistant, Operations, Programme Services:*  
 D. J. Corbett  
*General Manager Film Operations and Services,  
 Television:* C. V. Phipps  
*Head of Film Operations, Television:* R. Wideson  
*Head of Film Services, Television:* D. O. Martin  
*Head of Television Design Group:* C. R. Hatts  
*Head of Television Design:* P. M. E. Seddon  
*Head of Design Services, Television:* J. D. Cooper  
*Head of Graphic Design, Television:* C. Cheesman

*Head of Costume Department, Television:*

P. H. Shepherd

*Head of Make-up Department, Television:*

H. J. Elliott

*Head of Television Script Unit:* K. D. Williams

*General Manager, Scenic Services, Television:*

B. Wright

*Head of Construction, Television:* E. Benn

*Head of Studio Operations, Television:* P. K. Wigzell

*Head of Studio Management, Television:* H. Cottrell

*Head of Artists Contracts, Television:* E. K. Wilson

*Head of Television Computer Projects:* T. B. Smith

*Head of Television Liaison:* H. L. Middleton

*Head of Television Administration Department:*

J. F. Keeble

*Head of Finance Services, Television:* F. J. Gibbons

*Head of Costing Services, Television:* vacancy

*Head of Personnel, Television Engineering:* R. A. Craig

*Head of Accounting Services, Television:* K. N. Wright

*Head of Personnel, Television Programmes:* J. R. Smith

*Head of Personnel, Television Programme Services (I):*

R. G. Johnson

*Head of Personnel, Television Programme Services (II):*

C. D. Cave

*Head of Engineering, Television Studios:* R. B. Mobsby

*Head of Technical Operations, Television Studios:*

P. Ward

*Head of Engineering, Television Outside Broadcasts:*

C. J. Paton

*Head of Engineering, Television Network:* N. H. Taylor

*Head of Engineering, Television Services:*

H. A. Goodings

*Head of Engineering, Television Recording:*

L. H. Griffiths

*Head of Engineering, Television News:* H. C. J. Tarner

*Head of Engineering, Television Projects:* A. R. Stanley

## News and Current Affairs

*Editor, News and Current Affairs:* D. M. Taylor

*Managing Editor, News:* G. Slessenger

*Chief Assistant to Editor, News and Current Affairs:*

A. D. B. Hope

*Editor, Television News:* A. S. Todd

*Editor Radio News:* S. F. Taylor

*Head of Personnel and Administration, News:*

P. F. Wickham

*Head of Finance, News:* C. D. Brooks

## Educational Broadcasting

*Controller, Educational Broadcasting:* D. Grattan

*Head of School Broadcasting, Radio:* C. Armour

*Head of School Broadcasting, Television:* G. Hall

*Head of Further Education, Radio:* M. Stephens

*Head of Further Education, Television:* J. Cain

*Head of Open University Productions:* R. Rowland

*Head of Educational Broadcasting Services:*

E. I. Gilman

*Education Secretary:* J. Robson

## Religious Broadcasting

*Head of Religious Broadcasting:* The Rev. John Lang

*Head of Religious Programmes, Radio:*

The Rev. Michael Mayne

*Head of Religious Programmes, Television:*

P. W. Armstrong

## External Broadcasting

*Managing Director, External Broadcasting:*

G. E. H. Mansell

*Controller Administration, External Broadcasting:*

L. G. Thirkell

*Controller, European Services:* A. Lieven

*Controller, Overseas Services:* R. E. Gregson

*Controller, English Services:* A. S. Kark

*Chief Engineer, External Broadcasting:*

D. A. V. Williams

*Head of Personnel and Administration, External*

*Services:* W. H. A. Tothill

*Head of Personnel, Language Services:* J. C. H. Farmer

*Head of Monitoring Service:* J. Rae

*Chief Accountant, External Services:* M. Diamond

*General Manager, Transcription Services:*

C. H. R. Bell

*Editor, External Services News:* D. M. L. Witherow

*Head of Talks and Features (World Service):*

R. Milne-Tyte

*Head of Central Talks and Features:* V. H. J. Price

*Head of Central Current Affairs Talks:* F. D. Barber

*Head of English by Radio and Television:* H. R. Howse

*Head of External Services Programme Operations:*

L. Thompson

*Head of Productions and Planning, World Service:*

J. F. Wilkinson

*Head of Central European Service:* Miss M. Anthony

*Head of East European Service:* P. J. Fraenkel

*Head of French Language Service:* J. Ogilvie

*Head of German Service:* H. Jaecker

*Head of South European Service:* A. J. A. Mango

*Head of African Service:* G. J. Bennett

*Head of Arabic Service:* H. F. Duckworth

*Head of Eastern Service:* M. W. Dodd

*Head of Far Eastern Service:* S. B. Wavell

*Head of Latin American Service:* A. M. A. Palaus

*Head of Overseas Regional Services:* I. N. Lang

*Superintendent Engineer, External Broadcasting I:*

J. K. Edwards

*Superintendent Engineer, External Broadcasting II:*

G. M. B. Rankin

*Head of External Broadcasting Audience Research:*

B. S. G. Bumpus

**Engineering**

*Director of Engineering:* J. Redmond  
*Deputy Director of Engineering:* T. B. McCrirkick  
*Assistant Director of Engineering:* P. Rainger  
*Chief Accountant, Engineering:* G. E. Buck  
*Chief Engineer, Regions:* G. W. Mackenzie  
*Chief Assistant to Director of Engineering:*  
 G. A. Graham  
*Head of Designs Department:* E. R. Rout  
*Head of Research Department:* G. D. Monteath  
*Head of Studio Capital Projects Department:*  
 D. P. Leggatt  
*Head of Transmitter Capital Projects Department:*  
 W. Wharton  
*Head of Equipment Department:* F. G. Parker  
*Head of Architectural and Civil Engineering Department:* J. D. Metcalf  
*Chief Personnel Officer, Engineering:* D. E. Creasey  
*Assistant Chief Personnel Officer, Engineering:*  
 E. E. Dix  
*Head of Personnel, Engineering (Transmission):*  
 C. H. Richardson  
*Engineering Recruitment Officer:* R. A. Neal  
*Head of Engineering Information Department:*  
 C. B. B. Wood, MBE  
*Head of Engineering Training Department:*  
 H. Henderson  
*Head of Engineering Secretariat:* S. Casson  
*Head of Finance and Costing Services, Engineering:*  
 F. J. A. McGahern  
*Head of Accounting Services, Engineering:*  
 S. G. Miller  
*Chief Engineer, Transmitters:* G. D. Cook  
*Chief Engineer, Network and Communications:*  
 D. R. Morse

**Personnel**

*Director of Personnel:* M. O. Tinniswood  
*Controller, Staff Administration:* M. Kinchin Smith  
*Controller, Staff Training and Appointments:*  
 D. K. Ashton  
*Legal Adviser:* R. J. Marshall  
*Head of Management Services Group:* J. K. Rickard  
*Head of Central Services Group:* J. Auty  
*Assistant Controller, Staff Administration:* C. R. East  
*Assistant Controller, Staff Administration (Grading):*  
 H. H. Pierce  
*Head of Grading:* F. C. Barrett  
*Head of Personnel Services:* J. B. Gray  
*Corporation Medical Adviser:* A. D. Muirhead, MC,  
 MB, B CHIR, MRCOG, DIH  
*Head of Industrial Relations:* M. V. Smith  
*Chief Assistant, Pay Policy:* J. P. B. Kipping  
*Chief Assistant, Conditions of Service:*  
 R. M. Woodbridge

*Head of Staff Training:* L. A. Chase  
*Head of Appointments Department:* A. G. Finch  
*Solicitor:* G. G. Derrick  
*Head of Programme Contracts:* J. G. H. Wadsworth  
*Head of Copyright:* B. A. Jennings  
*Head of Computer Services:* J. S. Rutherford  
*Chief Assistant, Central Services Group:* A. Birks  
*Head of Estates and Planning:* D. R. Rice  
*Head of Buying:* D. K. Allen  
*Head of Catering:* I. G. T. Pinfield  
*Head of Personnel, Central Services:* E. D. Price  
*Head of Central Services, Central Premises:*  
 J. A. Roffey  
*Head of Central Services, Television Premises:*  
 J. M. Caffarey

**Finance**

*Director of Finance:* H. P. Hughes  
*Controller, Finance:* M. Checkland  
*Chief Accountant, Central Finance Services:*  
 C. Taylor

**Public Affairs**

*Director, Public Affairs:* K. H. L. Lamb  
*Controller, Information Services:* D. J. Webster  
*Head of Publicity and Information:* P. W. Woon  
*Head of Audience Research:* B. P. Emmett  
*Assistant Secretary and Head of Secretariat:*  
 J. A. Norris  
*Head of Reference and Registry Services:*  
 R. D. Hewlett  
*Controller, International Relations:* N. M. Wilson  
*Head of Liaison, International Relations:*  
 D. J. Barlow  
*General Manager, Publications:* J. G. Holmes  
*Deputy General Manager, Publications:* M. J. Tree  
*Assistant General Manager, Publications (Sales):*  
 A. D. Duggin  
*Development Manager, Publications:* R. G. Twisk  
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1948 Bertrand Russell, *Authority and the individual* (Allen & Unwin, 1949. £1-25; paperback, 1966. 35p)

1949 Robert Birtley, *Britain in Europe: reflections on the development of a European society* (unpublished)

1950 John Zachary Young, *Doubt and certainty in science* (OUP, 1950. o.p.; Galaxy Books, 1960. 75p)

1951 Cyril John Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)

- 1952 Arnold Toynbee, *The world and the west* (OUP, 1953. o.p.)
- 1953 J. Robert Oppenheimer, *Science and the common understanding* (OUP, 1954. o.p.)
- 1954 Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)
- 1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. 80p; Penguin Books, 1961. 52½p)
- 1956 Edward Appleton, *Science and the nation* (Edinburgh UP, 1957. o.p.)
- 1957 George F. Kennan, *Russia, the atom and the West* (OUP, 1958. o.p.)
- 1958 A. C. Bernard Lovell, *The individual and the universe* (OUP, 1959. o.p.; paperback, 1961. 25p)
- 1959 Peter Medwaar, *The future of man* (Methuen, 1960. o.p.)
- 1960 Edgar Wind, *Art and anarchy* (Faber, 1963. £1.60)
- 1961 Margery Perham, *The colonial reckoning* (Collins 1962. o.p.)
- 1962 George M. Carstairs, *This island now* (Hogarth, 1963. £1.00)
- 1963 Albert E. Sloman, *A university in the making* (BBC, 1964. o.p.)
- 1964 Leon Bagrit, *The age of automation* (Weidenfeld and Nicholson, 1965. o.p.)
- 1965 Robert Gardiner, *A world of peoples* (BBC, 1966. 75p; Longmans, 40p)
- 1966 John Kenneth Galbraith, *The new industrial state* (Hamish Hamilton, 1967. o.p.; Deutsch, r.e. 1972. £2.75; Penguin Books, 1968. 40p; includes the 1966 lectures)
- 1967 Edmund Leach, *A runaway world?* (BBC, 1968. o.p.; OUP. o.p.)
- 1968 Lester Pearson, *Peace in the family of man* (BBC, 1969. £1.05)
- 1969 Frank Fraser Darling, *Wilderness and plenty* (BBC, 1970. £1.05; Ballantine, 1971. 30p)
- 1970 Donald Schon, *Beyond the stable state* (Temple Smith, 1971. £2.50; includes material from 1970 lectures)
- 1971 Richard Hoggart, *Only connect* (Chatto & Windus, 1972. o.p.)
- 1972 Andrew Shonfield, *Europe: journey to an unknown destination* (Allen Lane, 1973. o.p.; Penguin, 1973. 30p)
- 1973 Alastair Buchan, *Change without war: the shifting struggle of world power* (Chatto & Windus, 1974. £2.25)
- 1974 Ralf Dahrendorf, *The new liberty: survival and justice in a changing world*. Routledge and Kegan Paul, 1975.

- 1975 Daniel J. Boorstin. *The exploring spirit: America and the world experience*. BBC, 1976.

## Some BBC dates

### 1922

- 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 John 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 of chimes of Big Ben to usher in the New Year.

### 1924

- 4 Apr Broadcasts for schools began.
- 14 Sep Belfast (2BE) station brought into service.

### 1926

- 31 Dec The British Broadcasting Company dissolved.

### 1927

- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years.
- 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 brought into service, marking the beginning of the regional scheme.
- 1932**
- 2 May Broadcasting House, London, brought into service.  
22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).  
19 Dec Empire Service from Daventry inaugurated.  
25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.
- 1936**
- 2 Nov High-definition Television Service from Alexandra Palace officially began.  
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).  
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 Service began (now Hindi and Urdu Services).
- 1941**
- Jun '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 31 December 1946).
- 1945**
- 15 Feb First Commonwealth Broadcasting Conference opened in London.  
29 Jul Light Programme introduced and Regional Home Services restarted.
- 1946**
- 24 Mar Russian Service began.  
1 Jun Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.  
7 Jun Television Service resumed.  
29 Sep Third Programme introduced.
- 1947**
- 1 Jan Royal Charter renewed for five years.  
1 Jan General Overseas Service began.
- 1948**
- 11 Oct First television broadcast from No. 10 Downing Street.

**1949**

17 Dec Sutton Coldfield television station brought into service.

**1950**

12 Feb European Broadcasting Union founded.  
17 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**

1 Jul Royal Charter renewed for ten years.  
15 Aug Wenvoe television station brought into service.

**1953**

2 Jun Coronation televised for first time.

**1954**

6 Jun & 4 July 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.

**1960**

29 Jun First transmission from BBC Television Centre.

**1962**

20 Feb First message from space (US Astronaut Colonel Glenn's) 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 First BBC-2 programmes on 625-lines transmitted from Crystal Palace.  
30 Jul Royal Charter renewed for 12 years.  
30 Aug Introduction of the Music Programme in the Third Network.

**1967**

1 Jul BBC-2 began regular colour television transmissions using PAL system on 625-lines (first in Europe).  
30 Sep Radio 1 introduced on 247 m. Radio networks renamed Radios 1, 2, 3 and 4.  
8 Nov Local radio experiment began: BBC Radio Leicester.

**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*.

340 Reference

Sept to Dec Eight new BBC local radio stations opened.

**1971**

10 Jan Open University transmissions started.

1 Feb Radio only licence fee abolished.

10 Nov Pebble Mill, Birmingham, opened by Princess Anne.

**1972**

1 Nov The Queen opened the BBC 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 1979.

23 Sep Regular CEEFAX service started.

**1975**

9 Jun & } Four-week parliamentary broadcasting  
4 Jul } experiment; live and recorded radio  
      } broadcasts from the House of Com-  
      } mons.

**1976**

18 Jun New Broadcasting House, Manchester, opened by the Prime Minister.

2 Jul Royal Charter extended for a further three years to 31 July 1979.

# Index

- ABS:** *See* Association of Broadcasting Staff  
**Aberdeen, BBC Radio** 204  
**Academy of the BBC** 44, 218–9, 220  
**Access broadcasting** 30, 41, 149, 297  
    *See also* Community Programmes Unit;  
    Public participation in programmes  
**Addresses, BBC** 322–5  
**Appeals** 297  
**Appointments Department** 313  
**Audience Research** 294  
**Broadcasting House, London** 322  
**Central Stills Library** 308  
**Community Programmes Unit** 297  
**Correspondents, BBC foreign** 324–5  
**Engineering Information Department** 294  
**Engineering Recruitment** 313  
**Enterprises** 304  
**Export Liaison Unit** 211  
**External Broadcasting** 214, 322  
**Foreign Recordings Library** 307  
**Gramophone Library** 307  
**International Relations** 310  
**Local Radio Stations** 323–4  
**Monitoring Service** 213  
**Music Library** 306  
**Network Production Centres** 323  
**News Information Service** 306  
**News offices overseas** 324–5  
**Northern Ireland** 322  
**Open University** 222  
**Overseas Audience Research & Correspondence** 294  
**Photograph Library** 308  
**Photograph Sales** 308  
**Popular Music Library** 307  
**Press Offices** 297  
**Programme Correspondence Section** 294  
**Programme Information Unit** 305  
**Programmes Complaints Commission** 298  
**Pronunciation Unit** 308  
**Publications** 294, 301–2, 322  
**Publicity and Information** 297  
**Radio Drama Play Library** 306  
**Radio Times Hulton Picture Library** 308  
**Record Requests** 294  
**Reference Library Services** 305  
**Regional Television Stations** 323  
**Representatives Overseas** 324  
**Scotland** 322  
**Scripts and scores, Submission of** 295  
**Sound Archives** 307  
**Television Centre, London** 322  
**Television Drama Script Library** 306  
**Television Film and Videotape Library** 307  
**Television Music Library** 307  
**Tickets for BBC Shows** 295–6  
**Transcripts and radio tapes** 308–9  
**Visits to BBC premises** 296  
**Wales** 322  
**World Service Record Requests** 294  
**Writing to the BBC** 294  
**Written Archives Centre** 306  
**Adult Literacy Project** 25, 37, 39, 40, 86  
**Advertising and sponsorship of programmes** 271, 287, 289  
**Advisory Committees** 80–5, 273–4, 280, 293, 327–32  
**Agricultural** 83–4, 329–30  
**Appeals** 84, 108, 113, 296, 328  
**Archives** 85, 273, 330  
**Asian Programmes** 84, 85, 273, 330  
**Engineering** 84, 330  
**Gaelic** 104  
**Industrial & Business Affairs Consultative Group** 273  
**Music** 83, 108, 330  
**Religious** 83, 108, 113, 223–4, 327–8  
**Science Consultative Group** 84, 273, 330  
**Social Effects of Television Advisory Group** 85, 273, 330  
**Advisory Conciliation and Arbitration Service** 75  
**Advisory Councils** 80–3, 273–4, 280–2, 326–7  
**Further Education** 83, 329  
**General** 15, 80–1, 273–4, 280, 326  
**Local Radio** 82, 273, 330–2  
**Northern Ireland** 81, 273, 326  
**Regional** 80, 81–2, 273, 281–2, 326–7  
**Aerials, Receiving** 71, 228–30  
**African Service** 56, 122, 209  
**Agricultural Advisory Committees** 83–4, 329–30  
**Agricultural programmes** 43, 174, 175, 181, 206  
**Aide Mémoire on political broadcasting** 215–6  
**Alexandra Palace** 274  
**Annan Committee on the Future of Broadcasting** 29, 34, 110, 195, 201, 275

- BBC memoranda 12, 70, 80, 82, 103–4, 110  
*Annual Review of Audience Research Findings* 294  
 Appeals Advisory Committees 84, 108, 113, 296, 328  
 Appeals for charity 46–7, 84, 202, 296–7  
 Appointments Department 312–3  
 Arabic Service 14, 56–7, 122, 209, 301  
 Archive Features: *See* Features Departments  
 Archives Advisory Committee 16–7, 80, 85, 273, 330  
 Archives, Sound: *See* Sound Archives  
 Archives, Written: *See* Written Archives Centre  
 Artists' Contracts Department 314  
 Arts Council 26  
 Arts Features: *See* Features Departments  
 Ascension Island Relay Station:  
   *See* Atlantic Relay Station  
 Asian Broadcasting Union 74, 309–10  
 Asian Programmes Advisory Committee 84, 273  
   Members 330  
 Asian Programmes Unit 43, 84, 206  
 Association of Broadcasting Staff 75  
 Atlantic Relay Station 56, 214  
 Audience Research 47–9, 66, 293–4  
   *See also* Audiences; Overseas Audience Research  
 Audiences 47–9, 293–4  
   External Broadcasting 55, 58, 66  
   Radio 24, 47–8  
   Television 47–8  
 Audiometric screening 77  
 Auditions 295  
 Awards, national and international:  
   *See* Prize-winning programmes
- BBC Choral Society 221, 295  
*BBC Engineering* 73  
 BBC Northern Singers 220  
 BBC-1 and BBC-2: *See* Television Services  
 BBC Records 89, 303, 314  
 BBC Singers 220, 221, 223  
 BBC-Wales Television: *See* Wales  
 BREMA: *See* British Radio Equipment Manufacturers' Association  
 Balance sheet and accounts, BBC: *See* Finance, BBC  
 Bangor radio studio centre, Wales 111, 205  
 Barrow-in-Furness closed circuit local radio experiment 13, 24, 29, 202  
 Bengali language broadcasts 122, 210  
 Beveridge Committee on Broadcasting, 1949 215–6, 274  
 Birmingham, BBC Radio 30, 262–3, 323, 330–1  
 Birmingham Network Production Centre 206  
   Address 323  
   Programme review 180–1  
   Radio 43, 206  
   Television 19, 42–3, 198, 206
- Blackburn, BBC Radio 262–3, 323, 331  
 Board of Governors: *See* Governors, Board of  
 Board of Management 17, 315  
   Members 17  
 Books on broadcasting 333–336  
 Borrowing powers: *See* Finance, BBC  
 Brazilian Service 51, 210  
 Brighton, BBC Radio 262–3, 323, 331  
 Bristol, BBC Radio 202, 262–3, 323, 331  
 Bristol Network Production Centre 206  
   Address 323  
   Natural History Unit 19, 22, 44, 84, 206  
   Programme review 182–3  
   Radio 44, 206  
   Television 43–4, 198, 206  
 British Actors' Equity Association 314  
 British Broadcasting Company 269–70  
 British Council 62, 211  
 British Forces Broadcasting Service 127  
 British Overseas Trade Board 211  
 British Radio Equipment Manufacturers' Association 69, 73  
 British Tourist Authority 61  
 Broadcasting Councils: *See* Advisory Councils; National Broadcasting Councils; Schools Broadcasting Councils  
*Broadcasting: memorandum on television policy* (Cmd 9005) 274–5  
*Broadcasting: memorandum on the Report of the Broadcasting Committee, 1949* (Cmd 8291 and 8550) 215–6, 274  
*Broadcasting: memorandum on the Report of the Committee on Broadcasting, 1960* (Cmd 1770 and 1893) 275  
*Broadcasting in the Eighties and Nineties* BBC Memorandum to the Committee on the Future of Broadcasting 12  
*Broadcasting Policy, 1946* (Cmd 6852) 274  
 Broadcasting House, London 69, 214, 322  
 Budget broadcasts 32, 216  
 Bulgarian language broadcasts 14, 122, 208  
 Bullock Report 82–3  
 Burmese language broadcasts 122, 210  
 Bush House 63, 94, 207
- Cable Television Association of Great Britain 73  
 Cantonese language broadcasts 58, 122–4, 126, 210  
 Caribbean Relay Station 74, 94, 214  
 Carlisle, BBC Radio 262–3, 323, 331  
 CEEFAX 13, 23, 69, 72, 227, 304–5  
 Central Agricultural Advisory Committee 83–4  
   Members 329  
 Central Appeals Advisory Committee 84, 296  
   Members 328  
 Central European Service 55, 122, 208



- Central Music Advisory Committee 83  
Members 330
- Central Religious Advisory Committee 34, 83,  
223-4  
Members 327
- Central Stills Library 308
- Chairman, BBC 7, 14, 80, 271, 279
- Charity Appeals: *See* Appeals for Charity
- Charters, BBC 269-85  
1964 Charter text 276-85  
Extension to July 1979 275  
Supplemental Charters 1974 and 1976 275
- Children's programmes  
Radio 118, 186  
Television 117, 148-83 *passim*, 197
- Chinese language broadcasts 14, 58-9, 122-6  
*passim*, 210  
*See also* Cantonese
- Choirs, BBC 220
- Choral Society, BBC: *See* BBC Choral Society
- Cleveland, BBC Radio 202, 262, 264, 323, 331
- Closed circuit local radio 13, 24, 29, 202
- Colour Television 11, 41, 47, 68-9, 111, 228-9  
Reception 228-9
- Comedy  
Radio programmes 29, 200-1  
Television programmes 18, 45, 197
- Commercial local radio: *See* Local radio, Independent
- Commissioned works, 106, 159, 200, 218, 219, 314
- Committee on Continuing Education, Open  
University 39, 83
- Committees of inquiry 274-5, 333
- Commonwealth Broadcasting Association 74, 309
- Communications Department 226
- Community Programmes Unit 197, 297  
Television programmes 149
- Complaints and criticism of the BBC:  
*See* Controversial issues, BBC treatment of:  
Programmes Complaints Commission; Writing  
to the BBC
- Computer Planning Department 79
- Concert Orchestra, BBC 219, 220
- Conductors of BBC orchestras 218, 220
- Constitution, BBC 269-73, 276-92
- Consumer programmes 16, 30
- Continuity 117, 118
- Contracts 78-9, 313-4
- Controversial issues, BBC treatment of 15-6, 269,  
272-3  
Balance and impartiality 16, 32, 215, 216, 269,  
270, 272-3  
Editorial control 215  
Right of reply 216
- Co-productions 12, 25, 26, 211
- Copyright 36, 79, 277, 314-5
- Copyright Department 314
- Correspondents, BBC News 16, 33, 215, 324-5
- Crawford Committee on Broadcasting, 1925  
269-70, 274
- Crawford Committee on Broadcasting Coverage,  
1974 Report, 14, 29, 68, 70; on Scotland 104,  
107; on Wales 109, 204
- Criticism: *See* Controversial issues, BBC  
treatment of; Programmes Complaints  
Commission; Writing to the BBC
- Curran, Sir Charles, Director-General 80, 309
- Current Affairs Groups 197, 201, 214-5  
Radio programmes 158, 168, 174, 176, 201  
Television programmes 45, 131-3, 168, 172, 175,  
178, 180, 183, 189, 197  
*See also* News and Current Affairs
- Current Affairs Magazine Programmes Department  
43, 158, 201
- Cyprus Relay Station: *See* East Mediterranean  
Relay Station
- Czech language broadcasts 55, 122, 208
- Data transmission: *See* CEEFAX; Teletext systems
- Dates, BBC 337-40
- Derby, BBC Radio 262, 264, 323, 331
- Design Group, Television 197
- Designs Department, Engineering 225
- Deutsche Welle 51, 64, 65, 74, 213, 214
- Devolution 17, 33  
Scotland 103, 215
- Digital Systems 72-3, 226-7  
*See also* Pulse code techniques
- Dimbleby, Richard: *See* Richard Dimbleby Lecture  
Director-General, BBC 13, 15, 75, 80, 269, 309, 319
- Disc jockeys, BBC Radio 24, 31
- Documentaries departments  
Radio programmes 29, 118, 156-86 *passim*, 201  
Television programmes 19-20, 22-3, 117, 133-83  
*passim*, 197
- Documentary Programmes Department, Television  
197
- Drama departments 197, 201  
Radio programmes 26, 29, 118, 161-86 *passim*  
Television programmes 21-3, 117, 141-80 *passim*
- Duty Office, Television 198
- EBU: *See* European Broadcasting Union
- EEC: *See* European Economic Community
- EETPU: *See* Electrical, Electronic,  
Telecommunication and Plumbing Union
- East Advisory Council Members 326
- East European Service 55, 122, 208
- East Mediterranean Relay Station 63, 214
- East Region (Norwich)  
Address 323

- Advisory Council 326
- Frequencies and transmitting stations 234–5, 244–5, 252, 260–1
- Programme hours 115, 116
- Programme review 178
- Eastern Relay Station 209, 214
- Eastern Service 122, 209–10
- Economy measures 11, 12, 18, 24, 27, 28, 36, 54, 57, 75, 110–11, 195, 199, 201, 310
- Education and Science, Department of 40, 222
- Educational Broadcasting 36, 197, 201, 221–2
  - Advisory Councils 82–3
  - Finance 36
  - Frequencies 70
  - Local radio 40
  - Northern Ireland 120
  - Programme hours 36
  - Recording off-air 36, 37, 221
  - Scotland 120–1
  - Wales 121, 172, 222
    - See also* English by Radio and Television; Further Education; Open University; School Broadcasting
- Election broadcasts: *See* General Elections
- Electoral law 217
- Electrical, Electronic, Telecommunications and Plumbing Union 75
- Electronic Engineering Association 73
- Engineering 13–4, 68–74, 225–68
  - Advisory Committee 84, 330
  - External Broadcasting 213–4
  - Organisation chart 318
  - Queen's Award to Industry 227
  - Radio: frequency reallocations 69–71
  - Recruitment and training 74, 313
  - Research and Development 72–3, 225
  - Senior staff list 321
  - Technical liaison 72
  - Technical liaison with, and aid to overseas organisations 72–3, 74
  - Television 68–9
    - See also* Transmitting stations, and under individual subjects, e.g. colour television
- Engineering Advisory Committees 84
  - Members 330
- Engineering Information Department 73, 231, 294
- Engineering Recruitment 313
- Engineering Training Centre, Evesham 74
- English by Radio and Television 12, 62–3, 122, 123–7 *passim*, 210–1
- English for Africa 123–7 *passim*
- English language broadcasts by External Services 62–3, 122, 123–7 *passim*, 210–1
- English Regions 42–6, 205–6
  - Addresses 323
  - Advisory Committees and Councils 81–2, 273, 281–2, 328–32
  - Programme review 178–9
  - Senior staff list 321–3
    - See also* under individual regions
- Enterprises, BBC 40, 86–9, 302–4
  - Addresses 304, 322
  - BBC Records and Tapes 89, 303
  - Educational films, Hire and sale of 40, 62–3, 88, 222, 303
  - Exhibitions 88–9, 303
  - Facilities to overseas broadcasters 303
  - Film Library Sales 88, 303
  - Income from 12, 86
  - Merchandising 89, 303
  - Television sales 40, 87, 303
- Equity: *See* British Actors' Equity Association
- European Broadcasting Conference, Stockholm, 1961 70
- European Broadcasting Union 25, 74, 220, 227, 299, 309
- European Economic Community 14, 27, 49, 58, 59
- European Services 54–5, 208
  - See also* under individual services
- Eurovision 198, 215, 227
- External Broadcasting 14, 51–67, 206–14, 287, 289, 290
  - Addresses 211, 213, 214, 322
  - Audiences 51, 66
  - Co-operation with overseas networks 207
  - Co-productions 25, 26, 211
  - Correspondence from listeners 14, 54, 57, 58, 60, 66
  - Engineering 213–4
  - Finance and grant-in-aid 57, 93–4, 97, 99, 101–2, 207, 212, 213, 290
  - Industry and exports 60–1, 209, 211
  - Languages, number of 207
  - Objectives and influence 206–7
  - Organisation 207
  - Programme hours 122, 207–8
  - Publications 303
  - Rebroadcasts: *See* Rebroadcasts
  - Relay Stations 63, 74, 213–4
  - Senior staff list 320
    - See also* under individual services
- External Services: *See* External Broadcasting
- External Services News Department 210
- Far East Relay Station 63, 210, 214
- Far Eastern Service 58–9, 122, 210
- Farming programmes: *See* Agricultural programmes
- Features departments
  - Archive features 165, 201

- Radio programmes 27, 118, 162, 170–1, 174
- Television programmes 20–1, 43, 117, 134–72  
*passim*
- Fees to contributors 313–5
- Festival of Light Music, Radio 2 219
- Film Library: *See* Television Film and Videotape Library
- Films, British and foreign feature 115, 117
- Finance, BBC 11–12, 90–102, 271–2, 278, 283–4
  - Balance sheet and accounts 90–102, 283–4
  - Borrowing powers, BBC 11, 95, 275, 278
  - See also* Enterprises, BBC; Licences, Broadcast receiving; External Broadcasting: Finance; Open University; Publications
- Finance Directorate
  - Organisation chart 317
  - Senior staff list 321
- Finnish language broadcasts 122, 124, 208
- Foreign and Commonwealth Office 213
- Foreign Broadcast Information Service 213
- Foreign Recordings Library 307
- Fourth television channel 12, 68, 109–10, 204–5
- French language broadcasts 56, 122, 123, 126
- French Language Service 14, 54, 56, 61, 122, 208
- Frequencies
  - Allocations 69–71, 228, 267
  - External broadcasting 214, 267
  - International Conference, Geneva, 1974 69; 1975 13, 69–70, 228
  - Local Radio 262, 267
  - Radio: Medium and long wavebands 63, 69–70, 228, 229, 260–1, 267
  - Radio: vhf wavebands 70–1, 229–30, 251–8, 267
  - Television: 405-line 68–9, 229, 232–41
  - Television: 625-line 68–9, 225, 228–9, 242–50
  - Wavelength and frequency relationship 268
- Further Education 36–41, 222
  - Advisory Council 83, 222, 329
  - Departments 197, 201
  - Programme hours 117, 118
  - Publications 40, 86, 222, 302
  - Radio programmes 38–9, 118, 163, 222
  - Television programmes 39, 117, 140, 182, 197, 222
- Further Education Advisory Council 40, 83, 222
  - Members 329
- Gaelic Advisory Committee 104
- Gaelic language broadcasts 104, 107, 169, 171, 204
- General Advisory Council 15, 80–1, 273–4, 280–2
  - Members 326
- General Elections 215, 216–7
  - Northern Ireland Convention election 175–6
  - Party Election Broadcasts 31–2, 216–7
- General Features Department, Television 197
- German language broadcasts 61, 122, 123, 126
- German Language Service 14, 54, 61, 122, 208
- Government announcements, Broadcast 270–1, 289
- Governors, Board of 13, 14, 15, 16, 75, 80, 269, 278–9, 297, 315
  - Members 10
- Gramophone Library 85, 307
- Gramophone Programmes 160, 200, 201
- Grant-in-aid: *See* External Broadcasting: Finance
- Greek language broadcasts 55, 122, 124, 208
- Greene, Sir Hugh 272
- Greenwich Time Signal 312
- Haley, Sir William 272
- Hausa language broadcasts 56, 122, 123, 125, 209
- Hebrew language broadcasts 124
- Highland, BBC Radio 13, 24, 104, 105, 204
- Hindi language broadcasts 31, 57, 122, 124–5  
*passim*, 210
- Home Department, Secretary of State for 11, 275
- Home Office 93, 275
- Home Services 91–2, 94–102, 276–7, 286
  - See also* Radio Services; Television Services
- Hulton Picture Library: *See* Radio Times Hulton Picture Library
- Humbeside, BBC Radio 30, 202, 262, 264, 323, 331
- Huna London 57, 301
- Hungarian language broadcasts 55, 122, 208
- ITU: *See* International Telecommunication Union
- Immigrants Advisory Committee: *See* Asian Programmes Advisory Committee
- Impartiality: *See* Controversial issues, BBC treatment of
- Income: *See* Finance, BBC
- Incorporated Society of Musicians 314
- Independence, BBC 207, 269, 271–3
- Independent Broadcasting Authority 34–5, 69, 76, 216, 218, 274, 275, 288
- Indonesian language broadcasts 58, 66, 122, 124, 210
- Industrial and Business Affairs, Consultative Group on 273
- Industrial Films Catalogue 88
- Industrial Relations: *See* Staff: Industrial relations
- Inflation 11–12, 103
- Interference 69, 70, 228, 229
- International Association for the Exchange of Students for Technical Experience 74
- International broadcasting 51–3, 63–5, 309–10
  - Developments 220
  - External broadcasting hours 65 (table)
  - Languages used 207
  - Organisations 309–10
- International Electrotechnical Commission 74

- International Press Institute 51  
 International Radio Consultative Committee 74, 310  
 International Relations Division 310  
 International Standards Organisation 74  
 International Telecommunication Convention, 1959 287  
 International Telecommunication Union 73-4, 228, 310  
   Medium and low frequency planning conference, Geneva, 1974 69; 1975 13, 69-70, 80, 104, 228  
 International Telegraph and Telephone Consultative Committee 74, 310  
 Italia Prize 22, 220  
 Italian language broadcasts 122, 208
- Jamming of broadcasts 55  
 Japanese language broadcasts 58, 122, 124, 210
- Language for Life: See* Bullock Report  
 Lao language broadcasts 125  
 Latin American Service 59, 122, 210  
 Leeds, BBC Radio 262, 264, 323, 331  
 Legal Department 78-9  
 Leicester, BBC Radio 262, 264, 323, 331  
 Libraries and information sources, BBC 305-9  
   Central Stills Library 308  
   Foreign Recordings Library 307  
   Gramophone Library 307  
   Music Library 306-7  
   News Information Service 306  
   Photograph Library, BBC 308  
   Photograph Sales 308  
   Popular Music Library 307  
   Programme Information Unit 305-6  
   Pronunciation Unit 308  
   Radio Drama Play Library 306  
   Radio Times Hulton Picture Library 308  
   Reference Library 305  
   Sound Archives 307  
   Television Drama Script Library 306  
   Television Film and Videotape Library 307-8  
   Television Music Library 307  
   Transcripts and Tapes Unit 308-9  
   Written Archives Centre 306
- Licences and Agreements, BBC 269-71  
   Extension to July 1979 275  
   1969 Licence, text 285-92  
 Licences, Broadcast receiving  
   Fees, 1922-76 299  
   Fees in European countries 299  
   Fees increase 11, 95  
   Income from 95, 271-2, 290  
   Number of, 1927-76 300  
 Light entertainment departments 197, 201, 220  
   Radio programmes 29, 43, 118, 164-86 *passim*  
   Television programmes 18-9, 117, 151-83 *passim*  
 Lime Grove Studios, BBC 198, 214  
*Listener, The* 86, 301  
 Local Radio Councils 82, 273  
   Members 330-2  
 Local Radio, BBC 13-4, 29-30, 84, 201-2  
   Audiences 47  
   Awards for programmes 30, 31  
   Closed circuit 13, 24, 29, 202  
   Councils 82, 273-4, 330-2  
   Educational programmes 40  
   Frequencies 262-6, 267  
   Programme hours 116  
   Programme review 166-7  
   Public participation 202  
   Scotland 203-4  
   Station addresses 323-4  
   Station managers 323-4  
   Transmitting stations 262-6  
 Local Radio, Independent (ILR) 47  
 London, BBC Radio 29-30, 31, 167, 202, 262, 265, 323, 332  
*London Calling* 60, 301  
 London Studio Players 219, 220  
 Londonderry radio studio 203  
 Long-wave broadcasting: *See* Frequencies;  
   Transmitting stations  
 Lunchtime Lectures 334
- Malay language broadcasts 122, 123, 125, 126, 210  
 Maltese language broadcasts 61, 122  
 Management, Board of 17, 315  
   Members 17  
 Management Services Group 79  
 Manchester, BBC Radio 30, 202, 262, 265, 323, 332  
 Manchester Network Production Centre 205-6  
   Address 323  
   New Broadcasting House 42, 44  
   Programme review 183-6  
   Radio 45  
   Television 44-5, 198  
 Mechanical-Copyright Protection Society 314  
 Medium-wave broadcasting: *See* Frequencies;  
   Transmitting Stations  
 Medway, BBC Radio 30, 31, 202, 262, 266, 324, 332  
 Merseyside, BBC Radio 262, 266, 324, 332  
 Midland Radio Orchestra 43, 45, 219, 220  
 Midlands Advisory Council, Members 326  
 Midlands Region (Birmingham)  
   Address 323  
   Advisory Council 326  
   Frequencies and transmitting stations 234-5, 244-5, 252, 260-1  
   Programme hours 115, 116

- Programme review 178
- Ministerial broadcasts 32, 216, 289
- Mixed Committee on Transmission of Television  
74
- Monitoring Information Centres 72
- Monitoring Service 67, 212–3, 289  
Address 213  
Exchange Agreements 213  
Finance 97, 213
- Motoring information on radio 227–8, 312
- Music 218–21  
Advisory Committees 83, 330 (members)  
Departments 197, 201, 203  
Light and popular music 24–5, 165, 199, 219–20  
Opera 26, 160, 200, 220  
Programme hours 117, 118, 218  
Promenade Concerts 20, 160, 200, 209, 219, 221  
Radio 24–9, 159–86 *passim*, 199, 218–20  
Radio programme review 159–86 *passim*  
Serious music 25–6, 112, 200, 218–9, 220  
Television 20, 220  
Television programme review 138–75 *passim*
- Music and Arts Department, Television 20, 138–9,  
197, 220
- Music Libraries 85, 306–7
- Music Publishers' Association 79, 314
- Musicians' Union 314
- NATTKE: *See* National Association of Theatrical,  
Television and Kine Employees
- NTRA: *See* National Television Rentals Association
- NUJ: *See* National Union of Journalists
- National Association of Theatrical, Television and  
Kine Employees 75
- National Broadcasting Councils 273–4, 280–1
- Northern Ireland, Provision for 273, 280–1  
Scotland 103–8, 203, 275, 280–1  
Members 103  
Wales 109–13, 205, 275, 280–1  
Members 109
- National Joint Council 75
- National Television Rentals Association 73
- National Union of Journalists 75, 76, 314
- Natural History Unit, Bristol 19, 22, 44, 84, 206  
Programme review 22, 182
- Needle time 314
- Nepali language broadcasts 122, 125, 210
- Network Production Centres 19–20, 42–5, 205–6
- Newcastle, BBC Radio 262, 265, 324, 332
- News and Current Affairs 15, 32–4, 214–5  
External broadcasting 53–4, 59–60, 209, 210  
Local radio 29–30, 214–5  
News departments 197, 201  
Organisation chart 317  
Programme hours 117, 118
- Radio programmes 24–5, 27, 158–70 *passim*, 174,  
176, 200
- Regional newsrooms 46, 215
- Senior staff list 320
- Television programmes 34, 131–3, 136–7, 168,  
172, 175, 178, 197  
*See also* Monitoring Service
- News Information Service 306
- News Offices overseas 324–5
- Normanbrook, Lord 271
- North Advisory Council Members 326
- North-east Advisory Council Members 326–7
- North-east Region (Newcastle)  
Address 323  
Advisory Council 326–7  
Frequencies and transmitting stations 238, 244,  
253, 260–1  
Programme hours 115, 116  
Programme review 178
- North Region (Leeds)  
Address 323  
Advisory Council 326  
Frequencies and transmitting stations 236–7, 244–5,  
253, 260–1  
Programme hours 115, 116  
Programme review 178
- North-west Advisory Council Members 327
- North-west Region (Manchester)  
Address 323  
Advisory Council 327  
Frequencies and transmitting stations 236–7,  
244–5, 253, 260–1  
New Broadcasting House, Manchester 42, 44  
Programme hours 115, 116  
Programme review 178
- Northern Ireland 41–2, 202–3, 273–4  
Address 322  
Advisory Committees 82, 84, 327–30  
Advisory Council 81, 273, 326  
Broadcasting House, Belfast 81, 202–3  
Convention Election coverage 175–6  
Frequencies 41, 239, 250  
Londonderry radio studio 203  
National Governor 81, 273  
Programme hours 41, 115, 116, 203  
Programme review 175–7  
Senior staff list 322  
Transmitting stations 41, 203, 239, 250
- Northern Ireland Advisory Council 81, 273  
Members 326
- Northern Ireland Appeals Advisory Committee  
296  
Members 328
- Northern Ireland Agricultural Advisory Committee,  
Members 330
- Northern Ireland Orchestra 203, 219, 220



- Northern Ireland Religious Advisory Committee, Members 327
- Northern Radio Orchestra 45, 219, 220
- Northern Symphony Orchestra 42, 45, 206, 218, 220
- Notes on Radio Drama* 295
- Nottingham, BBC Radio 30, 262, 266, 324, 332
- Olympic Games  
Winter Olympics, Innsbruck 19, 146
- Open Door programmes: *See* Community Programmes Unit
- Open University 36, 39–40, 95, 115, 116, 117, 118, 199, 222, 314  
*See also* Committee on Continuing Education, Open University
- Open University Productions Department, BBC 197, 222
- Oracle, IBA teletext system 69
- Orchestras, BBC 203, 218, 220  
*See also* under individual orchestras
- Organisation, BBC 282  
Charts 315–8  
Senior staff lists 319–22
- Orkney, BBC Radio 104, 204
- Output: *see* Programme hours
- Outside broadcasts departments 197, 201  
Radio programmes 163–86 *passim*, 204  
Television programmes 146–83 *passim*  
*See also* Sport
- Overseas Audience Research and Correspondence Department 66, 294
- Overseas Regional Services 61, 122, 123, 126, 210
- Overseas Services 55–6, 209–10  
*See also* under individual services
- Oxford, BBC Radio 202, 262, 266, 324, 332
- Parliament  
Broadcasts of proceedings 14, 24, 27, 30, 33, 49, 54, 60, 215, 217–8  
Members' broadcasts 32, 216  
Obligation to broadcast reports 289  
Reports of proceedings 201, 215, 217, 289
- Party election broadcasts 31–2, 216–7  
*See also* General Elections
- Party political broadcasts 31–2, 216, 281
- Pension fund: *See* Staff: Pension Fund
- Performing Right Society 314
- Persian language broadcasts 61, 122, 209–10
- Personnel Directorate 75–9  
Organisation chart 318  
Senior staff list 321
- Phone-in programmes: *See* Public participation in programmes
- Phonographic Performance Ltd. 314
- Photographic Library, BBC 308
- Photograph Sales 308
- Pilkington Committee on Broadcasting, 1960 275
- Plays: *See* Drama
- Poetry programmes 28, 200
- Police  
Co-operation with 32  
Messages 296
- Polish language broadcasts 122, 208
- Political and Parliamentary broadcasting 31–2, 215–8  
*See also* Budget broadcasts; Election broadcasts; Ministerial broadcasts; Parliament; Party election broadcasts; Party political broadcasts
- Popular Music Library 307
- Portuguese language broadcasts 14, 51, 54, 122, 123, 126, 208, 210
- Post Office 69, 269
- Posts and Telecommunications, Minister of 275, 285–92  
*See also* Home Department, Secretary of State
- Prescribing Memoranda (Supplementary obligations of BBC) 271
- Presentation Department, Television 155, 197–8
- Presfax 72
- Press Offices, BBC, addresses 297
- Prize-winning programmes and performances  
Radio 30–1, 35  
Television 22–4, 35, 312
- Programme Contracts Department 295, 313–4
- Programme Correspondence Section 293, 294
- Programme Hours 289–90  
External Services 122  
International Broadcasting 65  
Open University 222  
Radio 24, 27, 28, 116  
Reductions 24, 27  
Television 115, 195
- Programme Information Unit 305–6
- Programme Planning Group, Television 195–6, 198
- Programmes  
Radio 199–201  
Radio: Analysis of content 118  
Television 197–8  
Television: Analysis of content 117
- Programmes Complaints Commission, BBC 16, 297–9  
Address 298  
Adjudications 49–50  
Commissioners 297  
Constitution 298–9
- Promenade Concerts 20, 160, 200, 209, 219, 221
- Pronunciation Unit 308
- Public Affairs Directorate  
Organisation chart 318

- Senior staff list 321
- Public opinion on broadcasting: *See* Audience Research
- Public participation in programmes
- Phone-in programmes 28, 41, 200, 202
- See also* Access broadcasting; Community Programmes Unit
- Public Service broadcasting 12, 218, 269
- Publications, BBC 40, 86–9, 301–2
- Addresses 294, 301–2
- English by Radio and Television 62–3
- Income from 12, 36, 86
- Overseas journals 301
- Schools and further education 36, 40, 82, 86, 120, 221–2, 302
- See also* under titles of publications
- Publicity & Information Department 297
- Publishers' Association 79, 314, 315
- Pulse code techniques
- Digital systems 72–3, 226–7
- Pulse code modulation 226–7
- See also* CEEFAX
- Pushtu language broadcasts 123
- Quadrphony 62, 71, 105, 212
- Queen's Award to Industry 227
- RTRA: *See* Radio and Television Retailers' Association
- Radio 1 24–5, 116, 118, 199–200, 201, 219
- Radio 2 24–5, 45, 110, 116, 118, 199–200, 201, 219–20
- Radio 3 25–7, 38, 45, 116, 118, 200, 218–9, 220
- Radio 4 27–9, 45, 104, 110, 116, 118, 200, 219
- Radio and Electronic Component Manufacturers' Federation 73
- Radio and Television Retailers' Association 73
- Radio Drama Play Library 306
- Radio Free Europe 65
- Radio Liberty 63, 64, 65
- Radio Orchestra 219, 220
- Radio Services 24–31, 199–202
- Audiences 47–8
- Awards for programmes 30–1
- Finance 91–2, 97, 100
- Frequencies 69–71
- Organisation chart 317
- Programme analysis 118
- Programme organisation 201
- Programme review 156–88 *passim*
- Regional broadcasting 42–5, 205–6
- Senior staff list 319
- Transmitting stations: *See* Transmitting stations: Radio
- See also* Radio 1, 2, 3, 4; Local Radio
- Radio Tapes Services 210, 211, 212
- See also* Rebroadcasts; Topical tapes
- Radio Telefís Eireann 41
- Radio Times* 86, 301
- Radio Times Hulton Picture Library 86, 308
- Radiophonic Workshop, BBC 309
- Radiovision 222
- Radiowriters' Association 314, 315
- Rebroadcasts 57, 59, 61–2, 211–12
- List of countries using BBC External Services output 123–7
- Receivers, number of
- Colour television 47, 68, 203, 204, 205
- United Kingdom, television 47, 68
- World radio 206
- World radio and television 52 (table)
- Reception 69, 70, 111, 203–6, 228–31
- See also* Aerials; Frequencies; Interference
- Record requests 294
- Recording off-air 36, 37, 221
- Reference Library 305
- Referendum broadcasts 14, 24, 27, 30, 32, 48–9, 59, 80, 131, 158
- Regional Advisory Councils 81–2, 274, 281–2
- Regional broadcasting 17, 42–6
- Addresses 323
- Advisory Committees and Councils 80, 81–2, 273, 281–2, 326–7
- English Regions 42–6
- Finance 100
- Programme hours 115, 116
- Programme review 178–86
- Senior staff list 321–2
- Television Regions 46
- See also* Network Production Centres and under individual regions
- Regional television stations: *See* English Regions
- Reith Lectures 29, 156, 336
- Reith, Lord 269
- Relay stations 63, 68, 74, 213–4
- Maps of domestic stations 233–59 *passim*
- Religious broadcasting 34–6, 187–8, 223–4
- Advisory Committees 223–4, 327–8
- Departments 197, 201
- Prize-winning programmes 35
- Programme hours 117, 118
- Radio programmes 30, 35–6, 174, 177, 181, 183, 186, 187, 223
- Regional broadcasting 223
- Television programmes 34–5, 168, 172, 175, 182, 188, 223
- Representation of the People Act, 1949 217
- Representation of the People Act, 1969 217
- Representatives overseas, BBC 324–5
- Research and development, BBC 72–3
- Research Department 72, 225, 304

- Responsibilities, BBC: *See* Constitution, BBC  
 Richard Dimbleby Lecture 138  
 Robert Mayer Children's Concerts 160, 219  
 Romanian language broadcasts 14, 122, 208  
 Royal Charters: *See* Charters, BBC  
 Russian language broadcasts 122, 208
- SOGAT: *See* Society of Graphical and Allied Trades
- Sales of BBC programmes 303
- Satellite communication 71, 88
- School broadcasting 36–8, 221–2  
 Broadcasts available for sale 221  
 Departments 197, 201  
 Number of listening and viewing schools 221  
 Programme hours 117, 118  
 Publications 36, 86, 119, 221  
 Radio programmes 37, 120–1  
 Radiovision 222  
 Recording off-air 36, 37, 221  
 School Broadcasting Councils 82–3, 328–9  
 Television 37–8, 120–2  
 Television programmes 120–2  
 Videotape recording 38, 221
- School Broadcasting Council for the United Kingdom 40–1, 82–3, 86, 222  
 Members 328–9
- School Broadcasting Council for Scotland 203–4  
 Members 329
- School Broadcasting Council for Wales 113, 205  
 Members 329
- Science and Features Department 197  
 Television Programmes 134–5
- Science Consultative Group 84, 273  
 Members 330
- Science Features: *See* Features departments
- Scores, Submission of 295
- Scotland 103–8, 203–4, 273–4  
 Address 322  
 Advisory Committees 84, 108, 203–4, 327–30  
 Awards for programmes 22, 106  
 Broadcasting House, Edinburgh 204  
 Broadcasting House, Glasgow 204  
 Broadcasting House, Inverness 105  
 Colour Television 69, 105, 204  
 Educational programmes 120–1, 222  
 Frequencies 240, 248, 256  
 Gaelic language output 104, 107, 169–171, 204  
 National Broadcasting Council 103–8, 273–4, 275  
 National Governor 103, 273, 280–1  
 Programme hours 115, 116, 204  
 Programme review 106–7, 168–71  
 Radio 106–7  
 School Broadcasting Council 108, 203, 329  
 Senior staff list 322  
 Television 105–6, 203–4  
 Transmitting stations 105, 240–1, 248–9, 256–7, 260–1
- Scotland, BBC Radio 104, 204
- Scottish Agricultural Advisory Committee 108  
 Members 330
- Scottish Appeals Advisory Committee 108, 296  
 Members 328
- Scottish Music Advisory Committee 108  
 Members 330
- Scottish Radio Orchestra 106, 219, 220
- Scottish Religious Advisory Committee 108  
 Members 327
- Scottish Symphony Orchestra 106, 107, 218, 220
- Scripts, Submission of 295
- Selsdon, Lord 270  
 Television Committee, 1934 274
- Serbo-Croat language broadcasts 122, 208
- Sheffield, BBC Radio 202, 262, 265, 324, 332
- Shetland, BBC Radio 104, 204
- Shipping forecasts 310–11  
 Map of coastal sea areas 311
- Short-wave broadcasting: *See* Frequencies:  
 External broadcasting; Transmitting stations:  
 External broadcasting
- Siberry, J. working party, report 68, 109–10
- Sinhala language broadcasts 14, 57, 126
- Slovak language broadcasts 122, 208
- Slovene language broadcasts 122, 208
- Social Effects of Television, Advisory Group on the 85, 273  
 Members 330
- Society of Authors 79, 314
- Society of Graphical and Allied Trades 75
- Solent, BBC Radio 262, 265, 324, 332
- Somali language broadcasts 53, 56, 122, 209
- SOS Messages 296
- Sound Archives 37, 165, 201, 307
- Sound Broadcasting Act, 1972 275
- Sound-in-Syncs 72, 226–7
- South Advisory Council, Members 327
- South-east Region  
 Frequencies and transmitting stations 232–3, 244–5, 251, 260–1  
 Programme hours 116
- South European Service 122, 208
- South Region (Southampton)  
 Address 323  
 Advisory Council 327  
 Frequencies and transmitting stations 232–3, 244–5, 254, 260–1  
 Programme hours 115, 116  
 Programme review 178
- South-west Advisory Council 82  
 Members 327
- South-west Region (Plymouth)  
 Address 323

- Advisory Council 327  
 Frequencies and transmitting stations 234-5, 244-5, 254, 260-1  
 Programme hours 115, 116  
 Programme review 178  
 Spanish language broadcasts 55, 122, 123-7 *passim*, 208, 210  
 Sponsorship: *See* Advertising and sponsorship of programmes  
 Sport  
 Radio programmes 25, 43, 45, 118, 163-86 *passim*, 199, 201  
 Television programmes 19, 44, 117, 146-83 *passim*, 197  
 Staff 75-9, 282, 312-3  
 Grading and job evaluation 77  
 Health and welfare 77, 282  
 Industrial relations 75-6, 274, 282  
 Number of staff 75, 312  
 Pay and salaries 13, 76  
 Pension fund 77, 95  
 Recruitment and promotion 77-8, 312-3  
 Retirements 17, 107, 112-3  
 Senior staff lists 319-22  
 Women, Equality of opportunities for 78  
 Staff Training 77-8  
 Engineering training 74  
 Management training 78  
 Office training 78  
 Overseas liaison and training 310  
 Radio training 78  
 Television training 78  
 Stereophony 24, 41, 71, 199, 204, 205, 227, 230-1  
 Areas able to receive transmissions 71, 204, 205, 251-9, 259 (map)  
 Stockholm Conference, 1961: *See* European Broadcasting Conference, Stockholm 1961  
 Stoke-on-Trent, BBC Radio 31, 262, 265, 324, 332  
*Summary of World Broadcasts* 67, 212-3  
 Survey of Listening and Viewing 47, 293  
 Swahili language broadcasts 56, 122, 124, 209  
 Swann, Sir Michael 10  
 Sykes Committee on Broadcasting, 1923 274  
 Symphony Orchestra, BBC 25-6, 218, 220
- Talks  
 Radio programmes 27, 156-91 *passim*, 201  
 Television programmes 19, 20  
*See also* Documentaries departments  
 Tamil language broadcasts 57, 122, 125, 210  
 Tapes: *See* Radio Tapes Services; Topical Tapes; Rebroadcasts; Transcripts and tapes  
*Task of Broadcasting News, The: A Study for the BBC General Advisory Council* 15, 81  
 Teesside, BBC Radio: *See* Cleveland, BBC Radio
- Telephone programmes: *See* Public participation in programmes  
 Teletext systems 69, 72, 227, 304-5  
*See also* CEEFAX; Oracle, Viewdata  
 Television Act, 1954 274  
 Television Centre, BBC 69, 198, 214  
 Television Drama Script Library 306  
 Television Film and Videotape Library 303, 307-8  
 Television Film Studios, Ealing 198  
 Television Management Information System 198  
 Television Music Library 307  
 Television Service 12, 18-24, 195-8  
 Address 322-3  
 Audiences 47-8  
 Awards for programmes 22-4  
 BBC-1 and BBC-2 46, 68-9, 115, 117, 220  
 Colour television 11, 41, 47, 68-9, 111  
 Finance 91-2, 96, 100  
 Organisation chart 316  
 Production centres 42-5, 198  
 Production methods 196-7  
 Programme analysis 117  
 Programme hours 115, 196  
 Programme organisation 197-8  
 Programme reviews 129-92  
 Programme servicing 198  
 Regional broadcasting 42-6  
 Senior staff list 319-20  
 Transmitting stations: *See* Transmitting stations: Television  
 Television Theatre, Shepherd's Bush 198  
 Thai language broadcasts 58, 122, 210  
 Tickets for BBC shows 295-6  
 Time-Life Films 88, 304  
 Time signals 312  
 Topical Tapes 61-2, 123-7 *passim*, 210, 212  
*See also* Radio Tapes Services; Rebroadcasts  
 Trade and Industry, Department of 211  
 Trade Test Transmissions 73  
 Trade Unions 75-6  
*See also* Contracts; Staff: Industrial relations and under individual unions  
 Training: *See* Staff Training  
 Transcription Services 12, 62, 211-12  
*See also* Rebroadcasts  
 Transmitting stations 203, 204, 226, 231-68, 287-8  
 External broadcasting 63, 213-4  
 International broadcasting 64  
 Local Radio 262-6  
 Maps of domestic transmitters 233-66  
 Monitoring Information Centres 72  
 Radio: Medium and long wavebands 69-70, 260-1, 262-6  
 Radio: Vhf wavebands 70-1, 111, 251-8, 262-6  
 Stereophony 71, 199, 204, 205, 251-9  
 Television: 405-line 244-50

- Television: 625-line *11, 68, 111, 225, 226, 232-43*  
 Transcripts and radio tapes *61-2, 308*  
 Turkish language broadcasts *122, 126, 208*
- Uhf broadcasting: *See* Frequencies; Transmitting stations: Television: 625-line
- Ullswater Broadcasting Committee, 1935 *215, 274*  
 Ulster, BBC Radio *41, 81, 203*
- United States of America  
 BBC Overseas Regional Services programmes for *210*  
 Bicentennial celebrations *21, 29, 44, 219*  
 Broadcasts overseas *63-4, 65*  
 Foreign Broadcast Information Service *213*  
 Radio Free Europe *65*  
 Radio Liberty *63, 64, 65*  
 Receiver ownership *52*  
 Voice of America *51, 64, 65*
- Urdu language broadcasts *31, 57, 122, 125, 209-10*
- Vhf broadcasting: *See* Frequencies; Transmitting stations
- Videotape recording *38, 40, 221*
- Vietnamese language broadcasts *58, 122, 210*
- Viewdata, Post Office teletext system *69*
- Visits to BBC premises *296*
- Visnews Limited *95, 215*
- Voice of America *51, 64, 65*
- Wales *109-13, 204-5, 273-4*  
 Address *322*  
 Advisory Committees *113, 328-30*  
 Bangor radio studio centre *205*  
 Broadcasting House, Llandaff *111, 205*  
 Colour television *111, 205*  
 Educational broadcasting *121, 172, 222*  
 Frequencies *242-3, 247, 258, 261*  
 Fourth television channel *68, 109-10, 204-5*  
 National Broadcasting Council *109-13, 273-4, 275*  
 National Governor *109, 273, 280-1*  
 Programme hours *115, 116, 204-5*  
 Programme review *111-12, 172-4*  
 Radio *110-11, 111-12*  
 School Broadcasting Council *113, 329*  
 Senior staff list *322*  
 Siberry working party report *109*  
 Television *112, 204-5*  
 Transmitting stations *111, 242-3, 246-7, 258, 260-1*  
*See also* Welsh language broadcasts
- Wavebands, Wavelengths: *See* Frequencies
- Weather forecasts *310-12*
- Welsh Agricultural Advisory Committee *113, 205*  
 Members *330*  
 Welsh Appeals Advisory Committee *328*  
 Members *113, 205, 296*  
 Welsh Arts Council *112*  
 Welsh Choral Society *112*  
 Welsh language broadcasts *68, 109, 117, 172, 174, 204-5, 222, 223*  
 Welsh Religious Advisory Committee *113, 205*  
 Members *328*  
 Welsh Symphony Orchestra, BBC *112, 205, 218, 220*  
 West Advisory Council Members *327*  
 West Region (Bristol)  
 Address *323*  
 Advisory Council *327*  
 Awards for programmes *22*  
 Frequencies and transmitting stations *234-5, 244-5, 254, 260-1*  
 Programme hours *115, 116*  
 Programme review *178*  
 Wireless Telegraphy Act, 1949 *270, 286, 287, 290*  
*World Broadcasting Information* *213*  
 World Service *54, 59-60, 123, 208-9, 219, 223*  
 Countries rebroadcasting *124-7 passim, 209*  
 Record requests *294*  
 Select list of programmes *189-91*  
 World news bulletins *59-60, 209*  
*See also* Rebroadcasts
- Writers' Guild of Great Britain *79, 315*  
*Writing for the BBC* *295*  
 Writing to the BBC *294*  
 Written Archives Centre *306*
- Yugoslav Service *122*





ABC CEEFAK 100 Thu 15 Jul 11:22/88

# LeeFax

NEWS HEADLINES ... 101  
 NEWS IN DETAIL ... 114  
 NEWS LASH ... 120  
 WEATHER ... 118

FINANCE HEADLINES ... 120  
 FT 3000 ... 122

SPORT HEADLINES ... 130

TRAVEL NEWS ... 115-119  
 COMPUTER NEWS ... 131  
 SHOPPING GUIDE ... 131

PROGRAMME GUIDE  
 TVG ... 133 Radio ... 133

FULL SPEED  
 - PAGE 126

RADIO LONDON  
 EXPERIMENTAL  
 PAGES

Headlines-120  
 News 120-121  
 Program-122

RECIPE ... 143



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