

BBC
HANDBOOK
1939



THE BRITISH BROADCASTING
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Sir John Reith

Sir John Reith left the BBC on 30 June 1938 to become whole-time Chairman of Imperial Airways. It is hard to think of any other example of one man having become so closely identified with a great national service as Sir John with broadcasting. As General Manager, Managing Director and Director-General, consecutively, he was the chief executive of broadcasting in this country since it first took shape in the British Broadcasting Company in 1922. He was the architect of the BBC and the service that it gives reflects clearly his character and views. *The Times*, commenting on the announcement of Sir John's departure from the BBC, said, 'The BBC is not without its critics, and never should be; but Sir John can leave Broadcasting House with the knowledge that his pioneer work, now brought to maturity, has not to wait for the approval of posterity.' No one seems to doubt that his outstanding qualities of vision and energy will ensure for him in civil aviation a second opportunity for successful public service. What the ether has lost, the air has gained!

The BBC's New Director-General

Mr. F. W. Ogilvie joined the BBC on 1 October 1938. Here is a bare summary of the experience which he brings to his new work. He was educated at Clifton and Balliol College, Oxford, and served in the 4th Bedfordshire Regiment from 1914 to 1919. From 1920 to 1926 he was a Fellow and Lecturer of Trinity College, Oxford. Between 1926 and 1934, while Professor of Political Economy at Edinburgh University, his other activities included membership of Trades Boards, the National Advisory Council for Juvenile Employment (Scotland) and the Food Council (Great Britain) and

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Consumers' Committee for Scotland (Agricultural Marketing Acts). He was also Director of the Edinburgh Chamber of Commerce and Chairman of the Joint Advisory Committee on Adult Education for South-East Scotland. In 1934 he became President and Vice-Chancellor of Queen's University, Belfast, where he remained until 1938, combining this work with the Chairmanship of the Ministry of Labour (Northern Ireland) Committee for Instruction of Unemployed Juveniles and other interests in economics, art and agriculture. Mr. Ogilvie is 46.

Licence Growth

The number of wireless licences in force in the United Kingdom rose from 8,479,600 at 31 December 1937 to 8,908,900 at 31 December 1938, an increase of 429,300 as compared with 519,027 during 1937. This means that the BBC has now an audience in this country of about 32,000,000 people.

Output

The following figures for the total working hours of the BBC's transmitters during 1938, as compared with 1937, show how the various services described in this book have been extended during the past year :

| | 1938 | 1937 |
|--------------------|--------------|--------------|
| HOME SERVICE | 79,525 hours | 77,714 hours |
| OVERSEAS SERVICES | 32,846 ,, | 23,779 ,, |
| TELEVISION SERVICE | 2,679 ,, | 1,619 ,, |
| | <hr/> | <hr/> |
| TOTAL | 115,050 ,, | 103,112 ,, |

New Transmitters and Studios

Scarcely a year passes without important extensions of the BBC's equipment and premises. 1938 was no exception. For the home service, a new medium-power

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transmitting station, giving better reception in and around Aberdeen, was opened on 9 September: a new high-power station at Start Point in South Devon and a new medium-power station at Clevedon near Bristol, both under construction, will, when they replace certain existing transmitters in the summer of 1939*, provide a much improved service to the greater part of the South Coast and West of England: new studio premises were completed in Aberdeen and Glasgow and begun in Belfast, and demolition of the buildings on the site in Portland Place for the extension of Broadcasting House, London, was carried out. The number of transmitters normally in use for the Empire Service at Daventry was increased from four to six, and two further high-power transmitters for the extension of the services in Spanish and Portuguese for Central and South America are being installed. A new studio was equipped for the London Television station and plans were prepared for the conversion of the Alexandra Palace Theatre into a television studio with five separate stages. For the improvement of television outside broadcasts, from the success of which the reputation of the Television Service has largely grown, a second mobile unit was obtained and an alternative receiving station for the radio transmissions of the mobile units was established on Highgate Hill. For its four services—Home, Empire, Foreign Languages, and Television—the BBC now has in operation 25 transmitters and 91 studios.

News Bulletins

News feeds on crisis and at all critical times the BBC's news bulletins stand out as the most important part of its service in listeners' estimation. In a year so full of momentous international events as 1938 the BBC's News Department worked at high pressure. Some

* See page 115.

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account of its work on the occasion of the autumn crisis is given in a special article on page 31. The extra news bulletins broadcast at that time were discontinued after the period of crisis. One regular new bulletin was, however, introduced in January 1939—an additional five-minute news bulletin at 6.30 p.m. on Sundays. Hitherto, except during the crisis, the only news on Sundays was the 15-minute bulletin at 8.50 p.m.

Broadcasts in Foreign Languages

From 27 September onwards the BBC broadcast news bulletins daily in six foreign languages. The story of the Spanish, Portuguese, and Arabic services was told in last year's Handbook; these services were successfully launched early in the year. The Arabic service is the only one in which, for technical reasons, it has been possible so far to include general programme material as well as news bulletins. For example, some hundreds of records of Arabic music have been collected by the BBC for broadcasting. This service is known to have been well received, especially in the more remote Arabic regions such as Saudi Arabia, Iraq, the Persian Gulf, and the Anglo-Egyptian Sudan, where newspapers are relatively scarce and local broadcasting services not easily available. The Spanish and Portuguese services consist as yet of news bulletins only, but it is hoped to do more when new transmitters are ready during 1939. The re-broadcasting of the bulletins from several local stations in the Latin-American Republics, by arrangement with Reuter, has added very substantially to the number of listeners who hear them. It was at the height of the autumn crisis that it was decided to include news bulletins in French, German, and Italian for European listeners. Although there is no precise information about the extent of the audience for the European bulletins, it is known that they can be

well received in many parts of the Continent and especially in the countries principally concerned. The BBC has aimed throughout at securing for its foreign broadcasts the high reputation for reliability and fairness enjoyed by its English news bulletins.

More Listeners for the Empire Service

Broadcasting organizations in the Colonies, lacking much original programme material of their own, make considerable and regular use of the Empire Service by re-broadcasting its programmes from their local stations. The Dominions, with more indigenous material and their own well-developed broadcasting systems, are naturally more self-reliant and until recently have generally been content to re-broadcast just the high-spots of the Empire programmes. Towards the end of 1937, however, the Canadian Broadcasting Corporation began to re-broadcast at least one hour of programmes from Daventry every day. The Australian Broadcasting Commission decided during 1938 to set aside an hour every Sunday—known as ‘The BBC Hour’—for re-broadcasting the Empire Service. All India Radio takes, among other things, the weekly ‘World Affairs’ talks. New Zealand experiences atmospheric conditions less favourable for reception of Daventry, but a certain number of talks from the Empire Service are nevertheless re-broadcast there. The South African Broadcasting Corporation has to some extent been prevented from joining in by the lack, soon to be remedied, of a really effective receiving centre. The value of these arrangements for re-broadcasting the Empire Service is that they enable its programmes to be heard by listeners overseas for whom reception by short-wave direct from Daventry is either impracticable or at least less satisfactory than by long or medium-wave from their local stations.

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The Royal Visit to Paris

When in May 1903, King Edward VII visited Paris, his subjects at home could only read of his reception twenty-four hours or more after it had occurred. The chief events in the visit of King George and Queen Elizabeth to France in July 1938 could be followed by British people all over the world while they were actually happening, or, by means of recordings, an hour or two later. Listeners heard a recorded commentary on the arrival of the Yacht *Enchantress* at Boulogne and the unveiling of the Britannia memorial there. They heard also, through microphones placed at the lower end of the Champs Élysées, the shouts of welcome from the people of Paris as the Royal Procession approached and crossed the Place de la Concorde, a description of the public dancing in the streets the following evening, a record of the military review at Versailles, the special music before the banquet at the Versailles Château, and the unveiling of the Australian War Memorial at Villers Bretonneux.

Relay from Singapore

In 1865—before the final establishment of the Atlantic cable—news of President Lincoln's assassination in Washington, U.S.A., did not reach this country until eleven days after the event. In 1938, by the wonder of radio, listeners in Great Britain were able to hear a description of the opening of the Singapore Naval Base while the ceremony was actually in progress. This Singapore broadcast on 14 February constituted the first relay from Malaya. Reception was excellent considering the devious route by which the programme had to travel in order to reach England. It originated from an outside broadcast point at the Naval Base, about 10 miles out of Singapore. From the Base to Singapore it travelled by special outside broadcast line, then by

NOTES OF THE YEAR

land-line for 300 miles to Kuala Lumpur, in Malaya, and on to Bandoeng, in Java, by short wave. It came from Java to Amsterdam by beam telephone and completed the journey to London by 'music line', that is, one of the special telephone lines suitable for conveying music as well as speech. All this in a split second of time!

Sunday Programmes

The BBC's decision to extend its Sunday programme service came into effect as from 24 April. Previously the only transmission on Sunday mornings before 12.30 p.m. was a Religious Service at 9.25 a.m. followed by a Weather Forecast. Now the Service and Weather Forecast are followed by a continuous morning programme consisting for the most part of light music. During the rest of the day, in addition to a further measure of light music, there have been a number of special series of programmes of a popular kind, representing the BBC's desire to lighten the programmes without destroying the special nature of the day. These have included 'Hero and Heroine'—a series of famous songs and duets from operetta, Wilfred Rooke Ley's musical romances—'The Table under the Tree', Walford Hyden's 'Rivers of Europe', Terence de Marney in the serial version of 'The Cloister and the Hearth' and a series of feature programmes recalling the histories of famous British regiments, entitled 'The Thin Red Line'.

Sir Henry Wood's Jubilee

Sir Henry Wood's first professional engagement as a conductor began on 1 January 1888. On 5 October 1938, at the Royal Albert Hall, he conducted his six-thousandth concert, in which representatives from four orchestras, sixteen soloists, three organists, three choirs, Rachmaninoff and an audience of 8,000 combined

NOTES OF THE YEAR

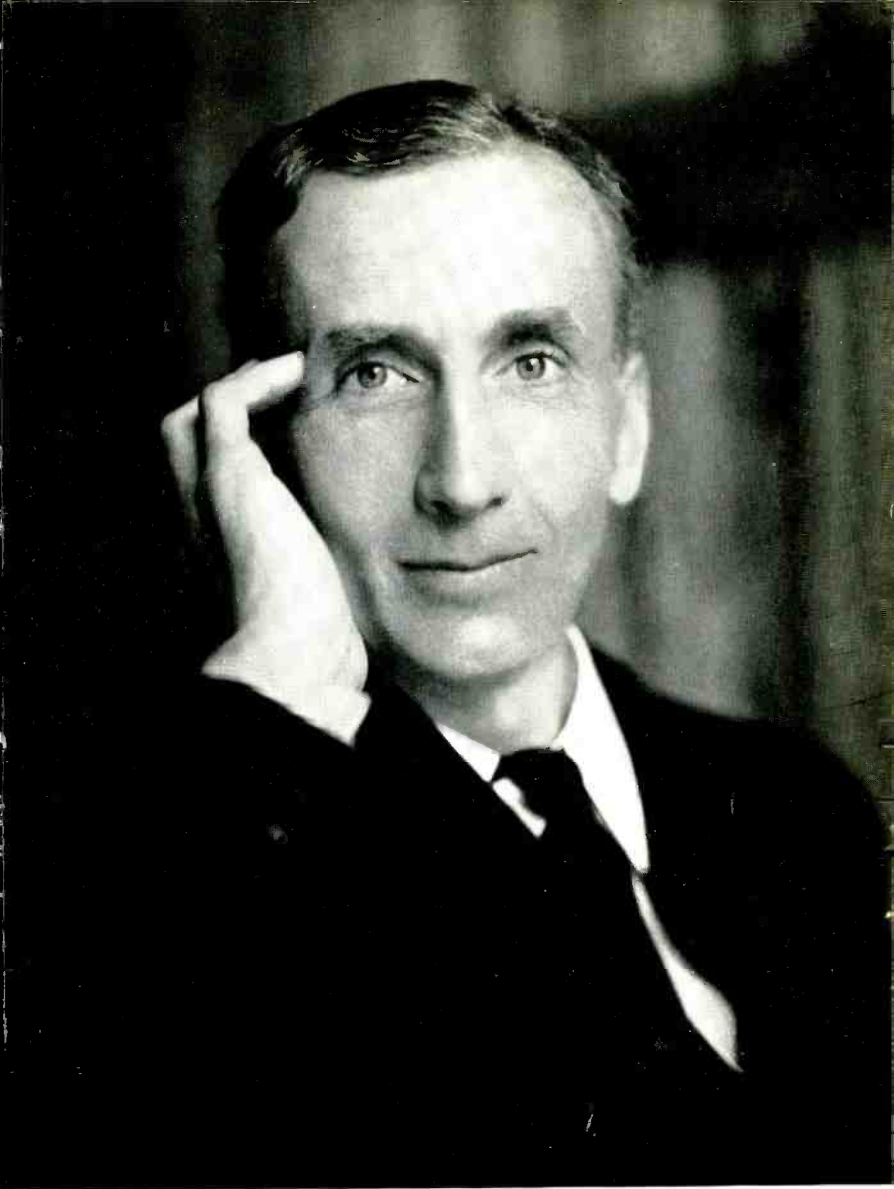
to celebrate his Jubilee as a conductor. The proceeds of the concert went towards Sir Henry's scheme for endowing hospital beds for musicians, and, appropriately in view of his close association with the BBC for many years, part of the concert was broadcast. A day or two earlier he had completed his forty-fourth consecutive Promenade Concert season, one of the most successful and the best attended of them all. The BBC linked two of its autumn Symphony Concerts with Sir Henry's Jubilee by arranging for him to conduct respectively Handel's 'Judas Maccabaeus' and a programme of Elgar's music.

The London Music Festival

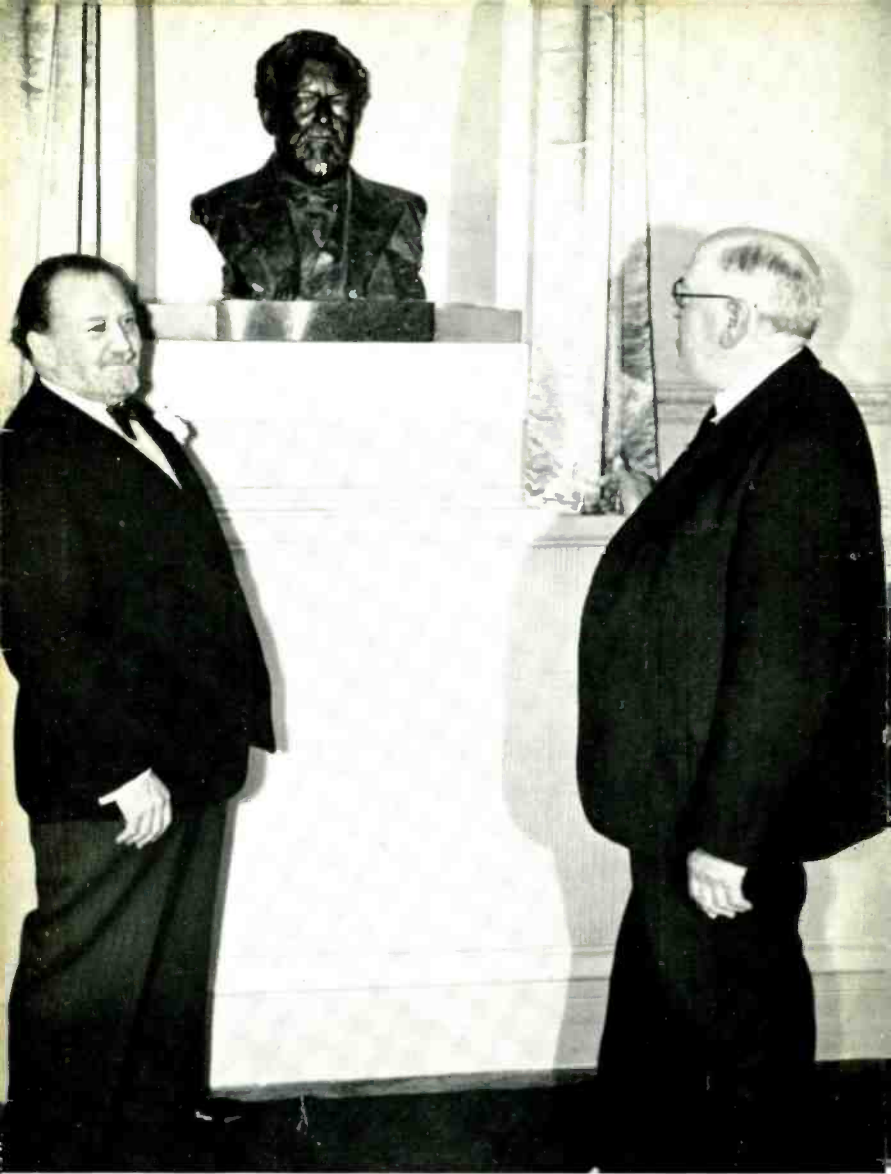
The third of the BBC's London Music Festivals, in which Toscanini conducted the BBC Symphony Orchestra, was held in the early summer. The Festival was notable for two performances of Verdi's Requiem with the BBC Choral Society and the soloists who had collaborated with Toscanini in a memorable performance of the work at Salzburg the year before. As in previous years the demand for tickets for Queen's Hall was far greater than the supply and elaborate precautions were taken to ensure that all applicants within a specified time had an equal chance of success in the ballot for tickets. 'Atticus' commented in the *Sunday Times* that it was 'as difficult to gain admission as to secure a badge for the Royal Enclosure at Ascot'.

Opera

Opera reached the listener in 1938 in greater quantity and in more varied form than ever before. Relays from the opera houses in this country and abroad were continued. Opera broadcast from the studio by the BBC's special Music Productions Section included works not frequently to be found in the repertoires of the British Opera companies; Puccini's 'La Rondine' was a notable



Mr. F. W. Ogilvie, the BBC's new Director-General



Sir Henry Wood's Jubilee. Sir Walford Davies unveiling the bust of Sir Henry Wood in Queen's Hall (26 September 1938) (see page 15)

example. Judging from the volume of appreciation accorded to these special productions, the attempt to make opera really coherent and enjoyable for the ordinary music-loving listener met with considerable success. An additional source of opera was added to those already available when, for the first time, a successful relay was carried out from the Metropolitan Opera House in New York. Finally, in pursuit of the ideal of satisfying equally both ear and eye, the Television Department included in its programme, as an experiment, an opera production with a double cast, singers for sound and actors for vision.

Talks on Live Issues

Broadcast talks, imaginatively planned, can help the ordinary man to form his own judgment on issues of the day before they are settled or recede into the background. The talks broadcast in 1938 provide examples of this. The greatest issue of the time was whether peace would be kept. Early in the year ideas such as Collective Security, Regional Pacts, Isolation, Pacifism, the League of Nations, and the Balance of Power were explained and discussed by various authorities in a series called 'The Way of Peace' (this series established a record in the number of organized listening groups which followed it). The series called 'Efficiency and Liberty' was another example; the various European systems of government were examined to see how far the efficiency of the nation was combined in each case with the liberty of the individual, a live issue indeed for the contemporary citizen. Later, in the autumn, an important series on 'The Mediterranean' was included at a time when the subject was in the front of the news. The question of 'Road *v.* Rail', which was prominent as a public issue in the autumn, had been reviewed in a summer series on 'Transport', which explored the whole field of modern

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communications. Series like these require to be planned months in advance and their topicality when broadcast depends on a good deal of intelligent anticipation on the part of the planners.

Controversy on the Air

The BBC is sometimes accused of fighting shy of real controversy on the air. The talks referred to in the foregoing paragraph could be quoted in reply to such a charge, and to these could be added a long list of diverse topics which formed the subjects for broadcast debates in 1938. For example, football pools, drink, timeless test matches, national service, slum clearance, the housing shortage, prison reform, the freedom of the British Press, the existence of ghosts, how to live with parents, astrology, age and youth, and 'back to the land' were all debated during the year. Then again there was a series of debates under the title 'Public Ownership and Private Enterprise', in which coal, electricity, food, and insurance were debated in friendly but keen style by expert partisans. In addition, debates were broadcast regionally on local 'bones of contention' such as, for example, the Caledonian power scheme. Although not cast in the form of debates, the autumn talks on 'Class' were another notable example of the treatment of controversial subjects.

Talks in Lighter Vein

Talks, according to the delegates at a recent conference arranged by the BBC, should be simple and human. Treatment of live and controversial issues must be balanced and comprehensive as well as straightforward; but there are always several series of talks in which simplicity and humanity are the keynotes. This was particularly true of 'The World Goes By', 'I Knew a Man', and 'I Was There', three old favourites which

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maintained their popularity in 1938. Sir Ian Hamilton contributed to the 'I Was There' series a notable account of the Battle of Majuba on its fifty-seventh anniversary. In 'How I Began', a series in which well-known people described how they started life, an outstanding talk was given, as might have been expected, by Professor John Hilton. The story of a perilous flight over the Apennines by Sir Alan Cobham and tales of escapes from death by shipwreck, blizzard, starvation, and cannibals were told in 'Up Against It'. In 'Family Papers', various people described with the aid of old letters, diaries, and other records, the lives that their ancestors led fifty to a hundred years ago; while the titles of series such as 'Slices of Life', 'Seeing Life', and 'Soldiers' Tales' testify to their predominant human interest. Lord Elton's friendly 'fireside' series—'It Occurs to Me'—won him a place among the most popular broadcasters: and W. P. Matthew in 'The Amateur Handyman' showed himself to be an excellent supplement to the famous Mr. Middleton and his gardening talks.

Spelling Bees

Spelling Bees, together with sewing bees and corn-husking bees, are said to have originated as evening occupations among settlers in the 'Wild West' in the middle of the last century. Appropriately, spelling bees were first broadcast in the U.S.A.; but in January 1938, the BBC co-operated with the National Broadcasting Company of America in staging a Transatlantic Spelling Bee, which was heard by listeners in both countries. Its success was immediate. Oxford's defeat by the American universities—'haemorrhage' and 'labyrinthine' proved too much for the British students—was followed early in March by a second Transatlantic Bee, which restored British prestige. There followed a succession of 'all-British' bees—'Over 40 v. Under 20', 'Women v. Men',

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'BBC *v.* Listeners', 'Employers *v.* Secretaries', 'Journalists *v.* Dons', and so forth. Variants of the game were also introduced, such as 'ghost' spelling bees, dialect bees, tongue-twisting bees and general knowledge bees. The Television Service included several spelling bees and definition bees in its programmes.

Serial Plays

An interesting aspect of the year's radio-dramatic work was the development of serial plays. The serial feature, which is the backbone of American radio, had made comparatively few appearances here before 1938. 'Mr. Penny' and 'The Plums' were conspicuous examples. Early in the year, 'The Count of Monte Cristo', Patrick Riddell's adaptation of the Dumas classic, with Terence de Marney in the name part, scored a great success. Later, two other serials, 'The Gangsmasher' and 'Send for Paul Temple', both 'thrillers' by living British authors, won wide popularity; a request for listeners' opinions of the latter brought in a heavy post of practically unanimous appreciation. 'Paul Temple', the detective, returned to the microphone in the autumn in 'Paul Temple and the Front-Page Men'. Two other autumn serials were 'English Family Robinson' by Denis and Mabel Constanduros, with Mabel as the 'mother', and an adaptation of Charles Reade's romance, 'The Cloister and the Hearth', in which Terence de Marney again played the principal part—that of Gerard. Publishers, booksellers, and librarians, who had found that the 'Monte Cristo' serial caused a great demand for the novel (a special new edition was published during the course of the serial), were ready for 'The Cloister and the Hearth', and one publisher re-issued a popular edition with a new label round the dust-jacket linking it with the broadcast version.



Microphones in the Arctic

During the summer a member of the BBC's programme staff went to Finland, at the invitation of the Finnish Broadcasting Company, in order to collect material for broadcasting. He travelled with a party consisting of a representative of the German broadcasting organization and members of the Finnish Broadcasting Company. They went with recording equipment from Helsingfors to Liinhamari, a small port on the Polar Sea about 350 miles north of the Arctic Circle. Recordings were made of shooting rapids, Lapland songs, the taking of a Finnish steam bath, the bells of the world's northernmost monastery, interviews with interesting people, and so on. These, with descriptions of reindeer, rivers, fells, lakes, forests, and midnight sun were made the basis of a programme, called 'Arctic Excursion', which gave to British listeners a picture of a comparatively unknown corner of the world.

'Harry Hopeful'

Frank Nicholls, alias 'Harry Hopeful', veteran radio actor of the North, and in private life a jeweller, died in February 1938; and broadcasting lost one of its most lovable characters. 'Harry Hopeful', unemployed Lancashire glass-blower, was not merely a character that listeners liked: he also won the confidence and the friendship of the North-country people that the BBC wanted to bring to the microphone naturally and as they really were. In the course of his three-years' life Harry introduced listeners to nearly a thousand of these 'gradley folk'. Shepherds, farmers, fishermen, craftsmen, quarrymen, postmen, blacksmiths—from the Yorkshire Dales, the Lake District, Cleveland, the Scottish Border, Derbyshire, Durham, the East Riding and the Trough of Bowland—all came to the studio with

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him. He can claim in a sense to have projected the Northern character to the world.

Religious Broadcasts

The popularity of the short daily religious service at 10.15 a.m. is reflected in the demand for *New Every Morning*, the prayer book of the morning service, of which 140,000 copies have been sold since it was published in 1936. A Welsh edition was published in 1938 for the first time. Apart from the Sunday and week-day services, religious programmes during 1938 were grouped more than usually into series and were found thus to attract more interest and correspondence from listeners than before. 'Learning to be a Christian' by Dom Bernard Clements and 'The Paradoxes of the Gospel' by the Master of Balliol were two of several series of talks given on consecutive Sundays. The history of famous places of worship, such as the Temple Church, Brompton Oratory, Wesley's Chapel, and Canterbury, Gloucester, and Durham Cathedrals, was presented in a series of feature programmes. A notable broadcast at the close of the year was 'He That Should Come', a Nativity Play specially written for the occasion by Dorothy Sayers.

Puzzles and Problems for Listeners

Spelling Bees owe much of their popularity to the fact that participation in the game is not confined to those at the microphone. The listener can take part also. This element in broadcasting was considerably developed by the BBC during 1938. In 'Monday Night at Seven', for example, listeners were given plenty of time to cogitate over the crime before Inspector Hornleigh propounded his own solution. Syd Walker—'Good evenin' chums, 'Ow are yer?'—would let a week elapse before pronouncing on the human problems which he set each

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Wednesday in 'Band Waggon'. The weekly women's programme, 'For You, Madam', included a problem feature which aroused considerable interest; and legal problems were raised in 'What do you think?'; 'Puzzle Corner' called for listeners' co-operation; 'New Voices' and 'Songs You Might Never Have Heard' gave them opportunities for talent-spotting, and a new autumn feature was a series of weekly intelligence tests by William Stephenson.

The Royal Command Variety Performance

The broadcasts of the Command Performance in previous years have been tremendously popular with listeners. But they have been unpopular with the proprietors of theatres, cinemas, and other places of entertainment whose pockets have suffered from the disinclination of people to leave their wireless sets on the night of the broadcast. In 1938, as in 1936, these interests succeeded in preventing the broadcast. In order to lessen the disappointment of listeners, the BBC included in the Saturday evening Music Hall programme immediately preceding the Command Performance many of the artists who were to appear in it, a step that met with widespread approval.

'In Town To-night'

Except during its usual summer holiday, 'In Town To-night' appeared every Saturday evening during the year at 7.30 p.m., as it had done for five seasons before. In the autumn a new feature was introduced in the form of interviews with the Man-in-the-Street: a microphone being taken to various places in London, such as Piccadilly Circus for example, and passers-by being questioned by a member of the outside broadcasts staff on subjects of general interest. This feature originated in the U.S.A. as a separate programme called 'Vox Pop'.

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The BBC's version has been entitled 'Standing on the Corner'—an innocent pun on the name of Michael Standing, who conducts the interviews.

Sandy Macpherson for Reginald Foort

Reginald Foort's farewell programme on 31 October 1938 was his four-hundred-and-fifth broadcast during his two years as BBC staff Theatre Organist. During what he has described as the happiest and busiest two years of his life, he put on many popular shows, such as 'Rhythm Music', 'The Organ, the Dance Band and Me', 'Radio Song Sheets', 'My Dream Garden', 'Musical A B C', 'Melodies of the Moment', and 'Fan Mail Favourites'. His recitals brought him letters from appreciative listeners at the rate of about 4,000 a year, and although he came to the BBC with a great reputation as a cinema organ player, there can be no doubt that it had still further increased when he left for his new life of touring 'the halls' with a travelling organ. Sandy Macpherson, who has taken over the BBC Theatre Organ, with its hundreds of stops and thousands of pipes, was organist for the previous ten years at the Empire Cinema, Leicester Square. His knowledge and appreciation of music, particularly light music, are wide and in many ways similar to those of Reginald Foort, with whom he worked for some months soon after coming to England from Canada where he was born.

Broadcasting and the Adolescent

What does the BBC do to cater for the adolescent? There is no daily 'Adolescents' Hour' comparable with the Children's Hour, for most of the programmes broadcast are interesting to boys and girls between the ages of fifteen and twenty. But the BBC has always felt that a

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certain number of programmes addressed specifically to adolescents are useful. Thus, apart from the broadcasts to schools, there have been series such as 'The World Goes By' and 'Young Ideas'; and September 1938 marked the first session of the 'Under-Twenty Club'. This club of the air held weekly meetings, with Howard Marshall as permanent chairman, in order to pool information and exchange ideas. The subjects, chosen as being the ones most often discussed in youth hostels, factories, and young people's clubs and societies, included adventure, current affairs, football, parents—and how to live with them, journalism, play producing, and youth movements. Visitors to the club, who joined in the discussions between the under-twenties, included Sir Malcolm Campbell, Ellen Wilkinson, Sir Frederick Whyte, Tom Harrisson, Harry Price, and others. In addition to being heard and appreciated by many listeners of all ages, these discussions were listened to and reported on by groups of young people in boys' and girls' clubs and evening institutes.

Broadcasts for Schools

The school broadcasts get more unqualified praise from listeners than almost any other part of the BBC's output except the news. Much of it comes from grown-up listeners. A recent example of this came from a hospital in the North of England, where some of the nurses became keen listeners to a series of biology talks broadcast weekly for 'seniors' in the schools. But the school broadcasts, popular though they may be among adults, stand or fall according to the acceptability of the service which they provide for schools. That more and more teachers find them useful is shown by the rise of the number of registered listening schools in England, Scotland, and Wales during the year from 8,268 to 10,090.

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Children's Hour

The more frequent and regular interchange of programmes between London and the various broadcasting Regions, begun in 1937, was continued and improved upon in 1938. The extent to which children from the Regions sent in appreciations of the main London programmes suggests that children's tastes in listening do not differ fundamentally whatever part of the country they live in. It is well known that the Children's Hour reaches many grown-up ears; it is perhaps beyond all other items the programme for family listening. One broadcast in particular must have drawn many families to the loudspeaker: this was the radio version of Walt Disney's 'Snow White and the Seven Dwarfs', which was first broadcast in the evening programmes. Perhaps the biggest event of the year, however, for the Children's Hour audience, was the return to duty of Derek McCulloch in July after an accident which brought him many thousands of messages of sympathy from young people in all parts of the country.

The Public tells the BBC

The BBC continues its policy of inviting from time to time representative people in different parts of the country to meet and discuss broadcasting topics. 'Broadcasting and the Countryman' was the subject discussed at a conference at Birmingham in November. Here the BBC enjoyed hearing the views and experience, expressed with candour and wit, of a large gathering of farmers, villagers, housewives, and country people generally. Many of the speakers were found to agree that talks should be simple and human, that local accent and dialect were welcome, and that an ounce of practical experience was worth a pound of book-learning where

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broadcast talks were concerned. The assertion of one speaker that country people 'abominated education sloshed at them as education' was vigorously countered by another who said that 'the agricultural labourer was as intelligent as any other member of the community' and had his 'serious problems, which could not be solved by variety entertainment'.

* * *

A conference on educational broadcasting brought together over three hundred teachers and others at Belfast in September to discuss the possibilities, so far little developed in Northern Ireland, of broadcasts in the schools and with the listening group. The support of the Minister of Education for Northern Ireland, who presided at one of the sessions, was felt to add materially to the promise of future development held out by the success of the meeting.

The Eisteddfod week at Cardiff was made the occasion for a conference of representative Welsh composers under the auspices of the BBC, at which views were exchanged on how to 'encourage Wales to speak its own language in the musical world'. It is proposed to hold similar meetings each year in future.

The BBC at Bellahouston

When the Empire Exhibition opened at Wembley in 1925, broadcasting in this country was only two years old. Even at Wembley, however, the BBC had its quarters, and a number of broadcasts were made. With a further thirteen years of experience the BBC was able to do very much more for Scotland's Empire Exhibition in 1938. The BBC had its own small pavilion, housing a travelling exhibit descriptive of its work* ; and this

* Described on page 29.

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pavilion served as a focal point for many outside broadcasts. As far back as June 1937, a series of talks was given on the organizing and planning of the Exhibition. News bulletins steadily followed the progress on the site since building began, and later on there was a series of talks in the Scottish programme under the title 'Back Stage at Bellahouston'. There were feature programmes about past exhibitions held in Glasgow, and on 28 April a documentary feature, consisting largely of material recorded on the site, described the current Exhibition in the making. The opening ceremony, with The King's speech, was broadcast on 3 May. Many more Exhibition programmes followed, including weekly visits to the various pavilions, news and gossip about visitors to the Exhibition, running commentaries on such notable occasions as the visit of the Lord Mayor of London, and concerts from the Concert Hall, of which one was given by the BBC Symphony Orchestra under Sir Adrian Boult.

Radiolympia 1938

The 1938 Exhibition was dominated by television. Twenty-two firms (there had been sixteen in 1937 and two in 1936), exhibited television sets and most of them had two or three models. Prices varied from £21 for a table model with a $4 \times 3\frac{3}{8}$ in. screen to £120 to £200 for cabinet sets with screens of about 22×18 in. Special television programmes were arranged and transmitted by the BBC for demonstration purposes, and, in order to stimulate public interest, some of these were performed in a large studio at Olympia specially constructed with glass panels on three sides so that visitors could see an accurate reproduction of what goes on in the studios of the London Television Station at Alexandra Palace. Commenting on the part played by television at Radiolympia, a leader-writer in *The Times* felt able to say that

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it demonstrated that 'this country leads the world in television'. The main new feature among sets designed for the reception of ordinary sound broadcasting was the incorporation of some form of automatic tuning, by means of which a certain number of the more important stations can be selected at will by pressing appropriate buttons on the receiver. One firm showed an all-wave set with a new Silentron valve which provides noiseless amplification, so eliminating the background noise that often troubles short-wave listeners. Other outstanding exhibits included a completely self-contained portable set weighing only 17 lb.

The Late Lord Selsdon

By Lord Selsdon's death on Christmas Eve, the BBC, and the Television Service in particular, lost an old and valued friend. Lord Selsdon was appointed Chairman of the Committee, set up by the Postmaster General in 1934, to consider the development of Television; subsequently he became Chairman of the Television Advisory Committee—a post which he held until his death. He was also a member of Lord Ullswater's Broadcasting Committee of 1935. Ten years earlier, when Postmaster General, he had set up another broadcasting committee, the 'Crawford' Committee, to a recommendation of which the BBC owed its development from a commercial company into 'a public corporation acting as Trustee for the national interest'.

BBC Exhibition

A BBC travelling exhibition, designed and carried out by the Reimann Studios in collaboration with the Corporation, was opened at Charing Cross Underground Station on 24 February. It stayed open for a month, and, judging by the attendances, aroused considerable public interest. During the summer it was on view at

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the Empire Exhibition in Glasgow; and early in the New Year it set forth on a tour of the Midlands, beginning with Leicester. It is to visit ten provincial centres during 1939. The exhibition sets out 'to give a vivid pictorial impression of how wireless has developed, and of how the BBC of to-day works'. It consists of a compact arrangement of wooden screens, mounted on electro-plated stands, and covered with decorative arrangements of photographs and coloured diagrams, with explanatory captions. There are a number of simple mechanical devices, such as a revolving globe to demonstrate the speed at which broadcast sound travels. Various aspects of the BBC's work are explained in a series of photographs, and there are pictorial hints on the art of listening.

Staff Representation

The 'Ullswater' Committee on Broadcasting expressed the view that the Corporation 'should make it clear that it will provide all necessary facilities for any representative organization . . . which its employees may wish to set up'. In accordance with this advice the Director of Staff Administration was instructed to investigate the various alternative forms of representation which might suit the special circumstances of the BBC. His report was considered, at the Corporation's request, by three outside experts, who suggested a scheme for Joint Councils of the Whitley type such as exist in the Civil Service and elsewhere. The staff entitled to representation on the 'staff' as distinct from the 'management' side of the proposed Joint Councils were then invited to discuss the scheme privately and, in the autumn of 1938, to vote on it by secret ballot. The ballot showed a majority in favour of the scheme and steps are now being taken to bring it into operation for all sections of the staff.

Broadcasting and the Crisis

'When one looks back on the past week of tension the part played by broadcasting stands out conspicuously; indeed the use of wireless seemed to provide the chief contrast with those other anxious days of 1914.' This was written in a Sunday newspaper on 2 October 1938. What was the part that broadcasting played?

Before the Crisis

That part was not confined to the days of acute tension at the end of September, but began early in the year with the systematic publicizing and explanation of Air Raid Precautions by the BBC in consultation with the Home Office. On 14 March the Home Secretary broadcast a talk on the need for organized defence against air raids and appealed for volunteers. After that scarcely a week passed without reports on progress, appeals for volunteers, descriptions of experimental black-outs and exercises, or explanations of the different branches of A.R.P.—such as the Auxiliary Fire Service, the Civil Air Guard, the R.A.F. Wireless Reserve, A.R.P. in the factory, the Balloon Barrage, care of gas masks and so on, broadcast by a wide range of speakers, the Home Secretary, the Secretary of State for War, Herbert Morrison, Sir Malcolm Campbell, and Professor John Hilton.

But broadcasting would have fulfilled only half its function if, during those summer months it had been content to tell people about protective measures without explaining something of the causes of the approaching international crisis which seemed likely to call them into play. It had to try, without alarming an already anxious public, to tell listeners what the tension was all about. As early as June, therefore, talks on Czecho-Slovakia were broadcast by Professor Seton-Watson, Masaryk Professor of Central European History at the

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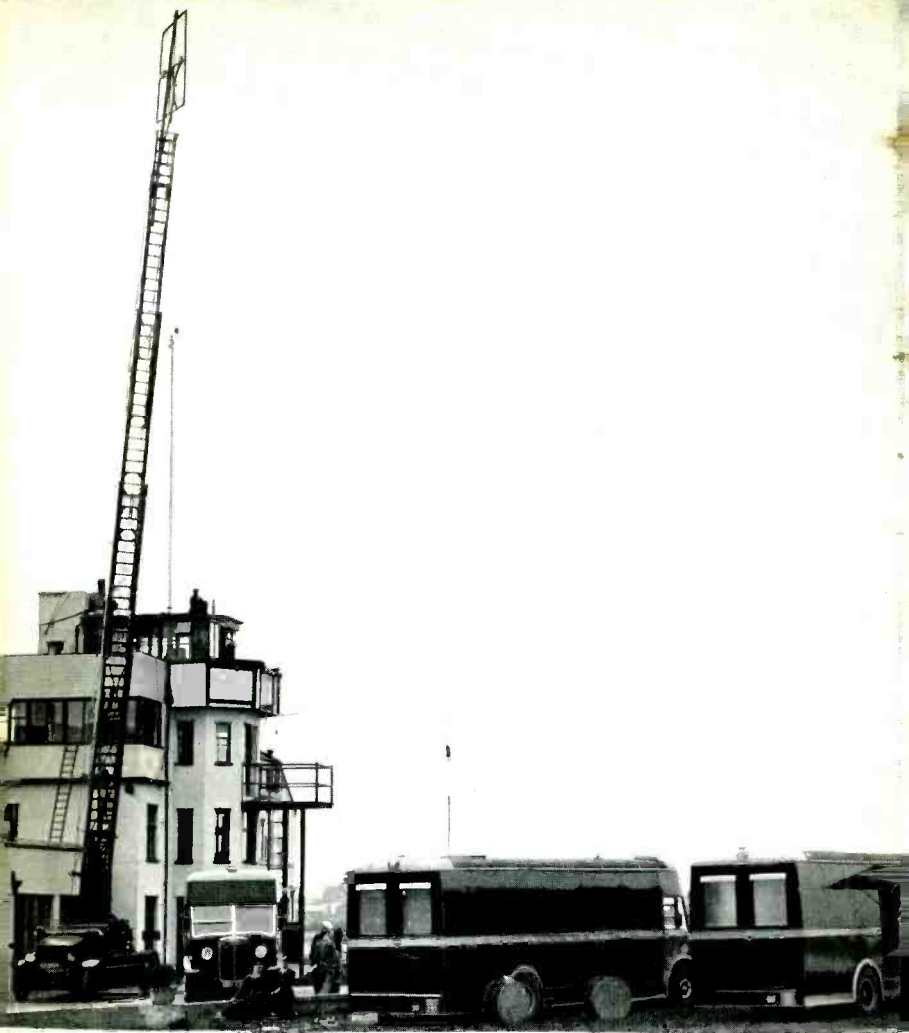
University of London. During July, August, and September, Harold Nicolson, in a series of talks entitled 'The Past Week', which had originally been planned as a light commentary on miscellaneous summer events, explained developments week by week in the Central European situation in the light of his expert knowledge of foreign affairs. Over roughly the same period the Empire Service contained several series of talks by F. A. Voigt and other experts on, for example, 'Background to Central Europe' and 'World Affairs'. When the autumn school term began in September special talks were given on similar subjects by Sir Frederick Whyte in the 'History in the Making' and 'Talks to Sixth Forms' series. The Television Service made a contribution through its 'News Map' series with a talk written by Vernon Bartlett and illustrated with maps of the regions concerned.

Special News Bulletins and Announcements

With Herr Hitler's Nuremberg speech on 14 September and the consequent increase of tension in Czecho-Slovakia, the crisis immediately became far more acute. The BBC's normal programme arrangements, which had been broken into in order to give listeners a running summary of that speech, were subordinated to the paramount desire for news of the almost hourly developments in the international situation. Regular news bulletins were introduced at 10.30 a.m. and 1.0 p.m. in addition to the usual ones at 6.0, 7.30, 9.40 and 11.50 p.m. on weekdays, and a 4.0 p.m. bulletin was added to the 8.50 p.m. news on Sundays. The news bulletins in the Overseas Services were lengthened and programme plans freely adjusted in order to cater for the great demand for British news and comment which was known to exist at such a time throughout the Empire and elsewhere. Reuter, which holds the copyright in the Empire



The Prime Minister on his arrival at Heston Aerodrome from Munich
(see page 36)



The Mobile Television Units at Heston Aerodrome (see page 38)



Televising the Arrival of The King at the Football Association Cup Final at Wembley Stadium (30 April 1938) (see page 36)



Trooping the Colour, Horse Guards Parade, Whitehall (9 June 1938)

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news bulletins, made a welcome gesture in allowing, for the first time, the free rebroadcasting of the news anywhere in the Empire, except Australia, where special commitments exist. Advantage of this concession was eagerly taken and reports were received later that the British news had had a significant influence on public opinion in many parts.

Both the Empire and Home Services broadcast special single items of news outside the fixed bulletins as occasion demanded, and, in addition, a bulletin of special announcements from official and other sources was included in the Home Service every evening at 8.0 p.m. These announcements were concerned with the calling up of Naval Reserves, Territorial Anti-Aircraft Units, etc.; appeals for A.R.P. volunteers; appeals against hoarding of stores and unnecessary use of the telephone; information about petrol supplies, the evacuation of the civil population, the closing of parts of the Underground Railway, and special Church services; warnings to the public to disregard wild rumours, not to try out gas masks in gas ovens, and various other matters.

Mr. Chamberlain's Journeys

Each of the speeches which the Prime Minister made at Heston, before and after his three visits to Germany, was recorded on the spot by means of the BBC's mobile recording van and reproduced later in the news bulletins of the Home and Empire Services. The speeches made on his return from the three visits were also broadcast 'live' in the Home Service. The Television Service showed to viewers the arrival of the Prime Minister at Heston after the Berchtesgaden and Munich visits. A commentary was broadcast on the enthusiastic welcome given to the Prime Minister when he returned to Downing Street after the Munich agreement.

The Prime Minister's talk from Downing Street in the

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evening of Tuesday 27 September was broadcast on long, medium, and short waves. It was relayed by the broadcasting systems of a number of foreign countries and was reported to have made a particularly deep impression in the U.S.A., where it was heard by the President and his Ministers during the course of a meeting at the White House.

News in French, German, and Italian

The Prime Minister's talk was translated into French, German, and Italian and broadcast in these languages on all the medium waves used by the BBC's Regional stations and by six short-wave transmitters used by the Empire Service—sixteen transmitters in all. This, together with President Roosevelt's second and strongly-worded message to the German Chancellor (which had not then been mentioned in the German Press or broadcast news), formed the first news bulletin in European foreign languages broadcast by the BBC. News in French, German, and Italian continued to be broadcast daily during the rest of the crisis and was subsequently constituted, on one short wavelength, and the medium waves used by the English Regional Stations, as a regular service.

Special religious services and prayers for peace were broadcast from the studio each morning and evening during the height of the crisis, and on Sunday 2 October the Archbishop of Canterbury gave the address in a thanksgiving service.

So much for the crisis. But when it had passed, it left an aftermath. New problems arose in home and foreign affairs, and broadcasting, as a national service, had to see how listeners could best be informed about them. Thus, during the last months of 1938 there were talks on the new Czecho-Slovak boundaries, talks on the refugees, talks on A.R.P. and on moral rearmament, a debate on voluntary *v.* compulsory national service and a

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special series of anonymous statements by individuals on their reactions to the situation in September, entitled 'Everyman and the Crisis'.

Inside the BBC

Such, briefly, was the part played by broadcasting in this country, before, during, and after the crisis. The listener recollecting no serious mistakes may think that life in Broadcasting House was not disturbed. But the BBC, like every business and household in the country, felt the strain of those anxious days. The heavy burden carried by the news staff who compiled the bulletins and the announcers who read them needs no emphasis. Programmes had to be carefully watched in order that nothing in them might strike a false note. Some had to be cancelled at short notice for this reason. Others had to go because of the adoption of a single Regional programme for seven days, or to make room for the extra news bulletins and announcements, or to free the participants—the police in one instance—for more urgent business.

There was often very little time in which to prepare for important broadcasts. All arrangements, for example, for broadcasting the Prime Minister's talk from Downing Street throughout the world had to be made in a single day, and the news services in French, German, and Italian were brought into being with $1\frac{3}{4}$ hour's notice. Telephone calls came in at the rate of nearly 1,000 a day asking what time the next news bulletin would be broadcast, what had been said in the last one, whether this or that rumour was true, and a host of other questions. And while all this was happening the BBC had to complete its own plans, laid many months earlier, for the continuance of the broadcasting service in case of war.

Television in 1938

The most spectacular achievements of 1938 were outside broadcasts. This is not surprising when it is remembered that, in transmitting 'actualities' at the moment of happening, television offers something outside the scope of any other medium. Viewers in their homes twice saw the Prime Minister as he stepped from the 'plane at Heston: first after the visit to Berchtesgaden and again on his return from Munich. Viewers were among the first to see him holding aloft that fluttering piece of paper (the writing was visible) bearing his own signature and that of Herr Hitler. Eager viewers scrambled round television sets on Derby Day, after seeing the race from the start, to get an amazing glimpse of Bois Roussel beating the field on the post at Epsom. Private sitting-rooms became part of an immense theatre auditorium when scenes were televised direct from the stage at the St. Martin's and Palace Theatres. Arm-chair critics came into their own when Test Matches were televised direct from Lord's and the Oval, and when Emitron cameras peered through the tobacco smoke at Haringay to see Foord *v.* Phillips and McAvoy *v.* Harvey. These were the highlights in a year of highlights.

Sport, Pageantry, Drama, Variety, Films . . .

Television cameras were again present at Wimbledon for the tennis championships. They showed viewers the finish of the University Boat Race at Mortlake, the Cup Final and other football matches at Wembley, polo at Hurlingham, Trooping the Colour, the Ideal Home Exhibition at Olympia. Repeating the 1937 success, they gave a complete picture of the Lord Mayor's Show and were in Whitehall on Armistice Day to depict—without commentary, for none was needed—the solemn scenes at and around the Cenotaph.

During 1938, studio programmes covered a wide range—opera, drama, comedy, talks, variety. A bold experiment was tried in January when Act II of 'Tristan and Isolde' was presented with a double cast. The actors performed in silence while their parts were sung off-stage. 'R.U.R.', Karel Capek's robot play, was televised in February with the aid of elaborate models and robot costumes made in the Wardrobe Department at Alexandra Palace. Two outstanding drama productions were 'Julius Cæsar' in modern dress and 'Cyrano de Bergerac'.

Gracie Fields topped the bill in an all-star cabaret programme at Alexandra Palace which followed the first after-dinner speech by television on 2 November. The occasion was a Festival Dinner of the Royal Photographic Society at the Dorchester Hotel. Beverley Nichols gave his speech in the studio and was seen and heard on some forty receivers installed beside the dining tables in the hotel. George Robey, Harry Tate, the Western Brothers, and many other music hall favourites contributed to the television variety programmes of 1938.

Topicality is one of the essentials of a television service. With outside broadcasts it is easily obtained, for the Emitron cameras give instantaneous news in vision and sound. In the past year, studio presentations have also aimed at keeping pace with the news. On 31 March, as the result of a surprisingly large postcard vote by viewers, a recorded version of the nine o'clock sound news was introduced as a daily service at the end of the evening programme. Television talks have gained in topicality, a recent example being the News Map series, in which foreign affairs are discussed by experts and illustrated with specially drawn sectional maps. 'People in the News' appeared week by week in 'Picture Page', television's topical magazine, which reached its 200th edition on 15 December.

The teleciné plant, used for the transmission of film,

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was kept busy. Most programmes included the current British Movietone news or Gaumont British news reel, and frequently a cartoon. During the run of Radiolympia two British films were shown—Jack Hulbert in ‘Jack Ahoy’, and Cecily Courtneidge in ‘Aunt Sally’; but, with these exceptions, it has not been possible to secure British or American feature films for television. On 30 May, however, Alexandra Palace was able to give viewers a première presentation of ‘The River’, a notable American documentary dealing with the Mississippi Valley. This was followed on 14 August by a complete foreign feature film, ‘The Student of Prague’, and since then viewers have seen ‘La Kermesse Heroïque’ and ‘So Ended a Great Love’.

Mobile Television Units

August saw the addition of a second mobile television unit which arrived in time for an interesting ‘double act’ by the outside broadcast department. One unit was installed at Radiolympia for a ten-day series of demonstration programmes transmitted direct from a studio erected by the Radio Manufacturers’ Association. The other took up its position at the Zoo for a daily tour of the Gardens.

The new unit, which is practically a replica of the original, consists of three vehicles each about the size of a motor-coach. The first and most important is the scanning van, which houses the control-room equipment, comprising pulse generators, scanning gear, amplifiers and monitoring equipment. It is in this van that the producer works. During a transmission his eyes are glued on two receiver screens, one showing him the picture which is being relayed to Alexandra Palace for radiation to viewers, and the other a ‘pre-view’ from one of the other cameras in circuit. When the producer is satisfied with the quality and general composition of

his 'pre-view' picture he can instruct the vision mixer to 'fade-in' the new picture and 'fade-out' the other. The camera operators, wearing headphones, may be scattered over a sports arena or huddled up in odd corners of a theatre or dance hall; but the producer, talking almost incessantly into his microphone, is in direct touch with all his team. If a camera is slightly out of focus or shows a tendency to wander, a hint from the producer corrects the fault in a matter of seconds.

The second van contains an ultra-short-wave transmitter which passes on the vision signals to the Television Station. This van is required only when the unit is working outside the Central London area. When within the area, the unit is linked up instead with a specially designed cable which has been laid by the General Post Office and includes within its orbit most of the places of interest in the West End. The cable runs to Broadcasting House and thence to Alexandra Palace. A third van houses a petrol generator for supplying power to the radio transmitter and the scanning van. Another addition to the fleet is a fire-escape aerial which can be run up to a height of more than 100 feet in a few minutes. This results in a saving of precious time which was formerly wasted in attempts to find a suitable roof-top on which to erect the aerial. With the advent of this second mobile unit, outside broadcasting facilities have been nearly, if not quite, doubled.

Studio and Control Room Development

Intensive work has been put into the improvement of programmes from the Alexandra Palace studios. Viewers who possessed television sets a year or even six months ago will have noticed a growing *finesse* in production. If bad workmen blame their tools, good workmen may claim the prerogative of praising theirs. Better studio equipment, better cameras, improved

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control systems—all these must receive some of the credit for the rising standard of television production. Also it must be remembered that the staff, on both technical and production sides, are emerging from a gruelling period of apprenticeship, for when the service started two years ago, television production was a mystery which no one had yet tried to solve.

To-day the two studios at Alexandra Palace, supplemented by outside broadcasts, keep the home screens alive for sixteen or seventeen hours a week (there is also an hour of film each week-day morning for trade demonstration purposes). The first step towards the present two-studio system was taken in June when Studio B, originally constructed for the Baird system and used for the previous eighteen months as an extension to Studio A, was closed down to enable it to be completely re-equipped for the Marconi-E.M.I. system. Meanwhile work was being completed on the Central Control Room, the most important addition to the Alexandra Palace plant since the start of the service. Previously all incoming signals, whether from the studio, the mobile units, the teleciné equipment, or from cameras in Alexandra Park, had been handled in the producer's control gallery. The result was a nightmare. While trying to concentrate on his own studio programme, the producer was surrounded by anxious technicians operating switches, talking on telephones, and striving to hear and make themselves heard against a background of music, stage dialogue, and instructions to the camera and microphone crews. All this was changed by the introduction of the Central Control Room, which co-ordinates the work of all the separate sources of vision and sound. By the end of the year Studio B had been reopened and Studio A enlarged and improved.

As far as the viewer is concerned, the use of two studios means better entertainment. Lack of adequate camera rehearsal time has always been one of television's

bugbears. Sometimes a fortnight may be spent in rehearsing a television play, but until recently it has not been possible to bring the cast before the cameras until an hour or two before the actual transmission. This is unsettling enough even to artists who are familiar with the medium and can quickly learn their positions relative to the different cameras. To artists coming for the first time to the television studio, with its glaring lights, roaming cameras and dangling microphones, the experience can be terrifying. Now, however, with seven camera channels available,* plays can be rehearsed in Studio B while Studio A is being used for transmission, or *vice versa*, and artists can acclimatize themselves to their surroundings without being hypnotized by the clock.

What the Viewer thinks

The growth of correspondence from viewers during the closing months of the year was an encouraging sign. An outstanding programme, which evoked a record amount of comment, was the transmission of the whole of J. B. Priestley's comedy 'When We are Married' from the stage of St. Martin's Theatre on 16 November. Viewers took the trouble to telegraph congratulations from places far beyond the official service area—from the Isle of Wight, the South Coast, Berkshire, and even Gloucestershire. Telephone calls from all parts of London jammed the Alexandra Palace switchboard. Next morning, and the morning after, the letters poured in and—what was specially gratifying—many of the writers took the opportunity to express their appreciation of the service and the steady improvement in the programmes and their presentation.

E. C. THOMSON: *Press Officer, Television Service*

The BBC's Post Bag

'She'll vish there wos more', said Sam Weller, 'and that's the great art o' letter writin'.' The BBC, though it gets hundreds of letters every day from listeners, is ready for more. It regards this correspondence as a valuable two-way channel through which listeners' opinions are discovered and the BBC's policies explained. Some people have said that the BBC is mistaken in paying any attention to the views expressed in listeners' letters: others say that too little notice is taken of them. Common courtesy requires that any listener who has taken the trouble to write to the BBC should get a reply and that questions should be carefully answered. Common-sense demands that the BBC should make as much use as it can of the readiness of its customers to comment on its service.

Much could be written of listeners' letters as one of the several methods of 'listener research'—but not here. What follows is just a dip into the BBC's post bag, not a true sample of it. A few of the strange, interesting, and amusing letters have been pulled out and opened.

As broadcasting enters into the daily life of 9,000,000 homes in this country, it is not surprising that the BBC is treated as a friend of the family, to be appealed to when in doubt about anything. One listener, for example, wrote: 'As I am desirous of giving my small daughter an Irish name, I should be most obliged if you would send me a list of unusual Irish names.' Another baby was christened so that its initials should be 'B.B.C.' after the eponymous BBC had been asked to make appropriate suggestions. (A less flattering tribute was accorded by a listener who drew the BBC's attention to a second interpretation of its initials, which in A.R.P. circles stands for 'Brombenzyl-cyanide—an irritant gas having a lachrymatory effect which may persist for several days'.)

Schoolchildren sometimes have the bright idea of

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enlisting the BBC to help with their homework or examination papers. 'What would Shakespeare be writing if he were alive to-day?' was one of the posers which have come into Broadcasting House. 'Name the two great scientists who died in the same year that X-rays were discovered' was another. The BBC has been asked who was John Peel's wife, what is the story behind the 'Valentine' custom, whether the sun is a fixture, who invented Pêche Melba, and whether sheep-farming in the South of France was extensively practised when waltzes were in fashion in Vienna. Once an enquiry, sent in an envelope addressed: 'MSS, Bodleian Library, Lambeth Palace, York Minster', was duly delivered and dealt with by the BBC.

Who is A. J. Alan ?

The BBC does its best to answer these general questions; but it obviously cannot set itself up as a general information bureau—its hands are full enough in answering the multiplicity of questions directly relating to the broadcasting service. There is a constant stream of enquiries from people wanting to know the numbers of gramophone records, the dates of broadcasts, whether talks are being reprinted, and so forth—not to mention calling in the BBC to settle bets about the identity of A. J. Alan (is it indiscreet to say that only one listener—at any rate in recent years—has succeeded in guessing it?)

The BBC's post bag provides too a striking, and sometimes moving, commentary on the place that 'the wireless' holds in the affection, or sometimes disaffection, of listeners. Expressions of feeling about broadcasting range from the gratitude of a deaf listener, cut off from all other sound, who wrote 'the wireless has given me the world again', to the stern critic who began a letter to the BBC with 'Killjoys!' and went on to indict

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'the cemetery minds', as he called them, of BBC officials.

Criticism of BBC programmes is at times rather wide of the mark. Shortly after the news bulletins in French, German, and Italian had been introduced a listener made a strong protest. 'I consider it,' he said, 'against public policy to allow the Germans and Italians to take over the radio at 7.0 p.m. They are both against the British.' Appreciation of programmes is also liable to take strange forms. One listener wrote: 'Last night when we were enjoying Sir Walford Davies and his choir, our fox-terrier suddenly rose, faced the wireless, raised his head and joined lustily in the singing of the *Nunc Dimittis*: this is not the first time he has shown his appreciation of the BBC Singers.' And another: 'Please forward to the above address the sum of 10s. 6d., being the price of a new shirt burnt with a cigarette while listening too intently to the play "How He Lied to Her Husband"'. In contrast is the unaffected simplicity of a tribute to the Children's Hour from a Bradford listener. 'I would just like to thank you and all the artists who have taken part in the Children's Hour to-night. It has been lovely; Mother has enjoyed it too. It has brightened her up after a hard day's wash.'

One up for Crooners

Some letters bring out with special clarity the human element that enters into the business of broadcasting. For example, a speaker who broadcast recently was, through the BBC, put in touch with a friend who heard his talk and who had not seen him since 1876. Again, it was interesting to hear from an Englishman in Lapland who wrote: 'It seemed strange to hear Toscanini play Sibelius on Friday, whilst travelling on a small boat in Northern Finland. The captain, to whose set we were listening, acknowledged the BBC Symphony Orchestra to perform Sibelius better than any other. But this is not

why I write. The stranger fact is that a Finn said he thought English dance band crooners "so good". He is the first man ever I have heard pass such opinion. But I believe he was joking.' In different vein was a letter which read: 'I thought you might be amused to hear of a rather queer coincidence. My husband, a doctor, has retired from work and among other hobbies taken up bees which the family loathe. On Sunday evening whilst attending them, in spite of veil and gloves, he got badly stung. When he came in we all chipped him about his beastly bees and his stupidity in keeping them. To drown our words he turned on the wireless—to our amazement what seemed like 60 voices boomed out "Where is thy sting?". O' course it was considerably switched off and we were all, himself included, reduced to helpless laughter.' No doubt other listeners have known similar coincidences.

It is perhaps a recognition of this personal quality of broadcasting that prompts some of the more unusual requests that turn up from time to time in the BBC's correspondence—requests which unfortunately can seldom be met. There was, for instance, the correspondent who wrote: 'I much enjoy listening to your late dance music, and I know I am not the only one. But having been tuned in for about three-quarters of an hour I drop off quietly to sleep. I suggest, therefore, that an alarm clock or something of a similar rowdy nature should be unleashed at the microphone between the interval of 11.30 p.m. and the ensuing programme of gramophone records.' This was matched by the bridge four who asked for a period of light music to accompany their playing as it was such a help to their bridge. Another correspondent went one better by asking the BBC to find him a suitable wife!

R. W. P. COCKBURN

until recently Head of the Programme Correspondence Section

Broadcasting in Wales

In the year 1868 Morris Griffith, an electrician at the South Stack, Holyhead, wrote and published an essay in Welsh on 'Electricity and the Electric Telegraph', with the sub-title:

'Being the history of the various transmitting instruments—From the Trumpets of Israel to the Atlantic Cable. Together with a few observations upon the nature of electricity, and the manner in which the electric telegraph operates.'

If the quaint phraseology of Griffith provoke a smile, let it be kindly, even respectful, rather than superior, for Griffith was among the pioneers; and, at least, the distance from the Atlantic Cable to Wireless Broadcasting is in no way comparable with that separating the Atlantic Cable from the Trumpets of Israel.

A Separate Region

Sixty-nine years after the publication of Griffith's essay, Sir John Reith came to Cardiff, and there, on 3 July 1937, declared that Wales was, from that date, established as a separate region in the national wireless system. The then Archdruid of Wales—the Rev. J. J. Williams—speaking on the same occasion said, 'Yet another nation has found the means of expressing itself.' Had it anything to express? This question had already been answered by Principal D. Emrys Evans, of the University College of North Wales, in his talk on the occasion of the opening of the Penmon Transmitting Station on 1 February 1937. 'There are,' he said, 'plenty of resources in our culture, our traditions and perspective to give the new station a rich soul. Its message should lead to a better understanding and sympathy between North and South Wales, between Wales and England, and Wales and the world.'

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The new Region has now been in being for some eighteen months and I am asked to assess, to the best of my ability, the influence of broadcasting upon the Welsh national life during that period. This is an impossible task. I can only borrow a phrase of Xenophanes that 'guesswork is over all', and add 'including statistics'!

The riddle of the influence of broadcasting upon the national life of Wales is one to which I can offer no solution. The attempt to solve such a riddle is like 'practising archery at a mark in the dark'; but there can, I imagine, be no dispute about one thing, that broadcasting has changed the whole range of experience in Wales as it has done in all other parts of the world. That it should have done this in Wales mainly through the medium of the Welsh language need excite no surprise. A people's own language has a power, as has been observed, 'of waking immediately emotions, in which are fused beyond all analysis the effects of its very sounds and the feelings that are linked to these sounds by indissoluble association'.

Broadcasting, being a new thing, demands new words and new modes of expression. As these new words and expressions have had to be created in English, so, too, they have had to be created in Welsh. Not only have Schools pamphlets been published in Welsh, but, what is perhaps more notable from the point of view of language, Engineering pamphlets have been rendered into and published in Welsh.

Drama and School Broadcasts

In January 1937 the Aberystwyth Press published a Welsh Radio Play — *Buchedd Garmon* (The Life of St. Garmon) by Saunders Lewis. The play was a metrical play, the metre used being *vers libre* based upon three traditional Welsh metres. Mr. Lewis states in the preface—'Mr. Owen Parry (then Programme Director)

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and the Broadcasting Corporation are entirely responsible for prompting and suggesting this work, and the officials—Mr. Rowland Hughes and Mr. Arwel Hughes—the one by his production and the other by writing the music made possible an effective broadcast.’ The Aberystwyth Press has since published a series of broadcast talks in Welsh under the title *Cymru'n Galw* (‘Wales Calling’). This year the BBC published a Welsh version of *New Every Morning*. Mr. W. D. Williams has succeeded in making the ‘closed metres’ a medium for light songs, and his programmes have been so popular that the Aberystwyth Press is about to publish a book of his works, each item of which has been broadcast. Moreover, periodicals of the standing of *Y Llenor* and *Yr Efrogdydd* have published lengthy, considered articles dealing with every phase of the BBC’s work, while the newspapers circulating in Wales—both English and Welsh—have devoted columns each week to the broadcast programmes.

The number of schools taking the broadcast lessons has, in the same period, more than trebled, and it is noteworthy that Trinity College (a training college for teachers), Carmarthen, has built a hall specifically for the purpose of receiving school broadcasts so as to give intending teachers training in the use of the broadcast lesson. When new schools are erected, the BBC is now invited on occasion to advise on the conditions that will make the building suitable for wireless reception.

A School of Welsh Music

In music, a beginning has been made to build up a school of Welsh musicians who will in music, so to speak, use their own language. Let me quote the view of Mr. H. J. Macran—‘Music is in no sense a universal language. Like its sister, speech, it is determined in every case to a special form by the physical and mental character of the people among whom it has arisen, and the



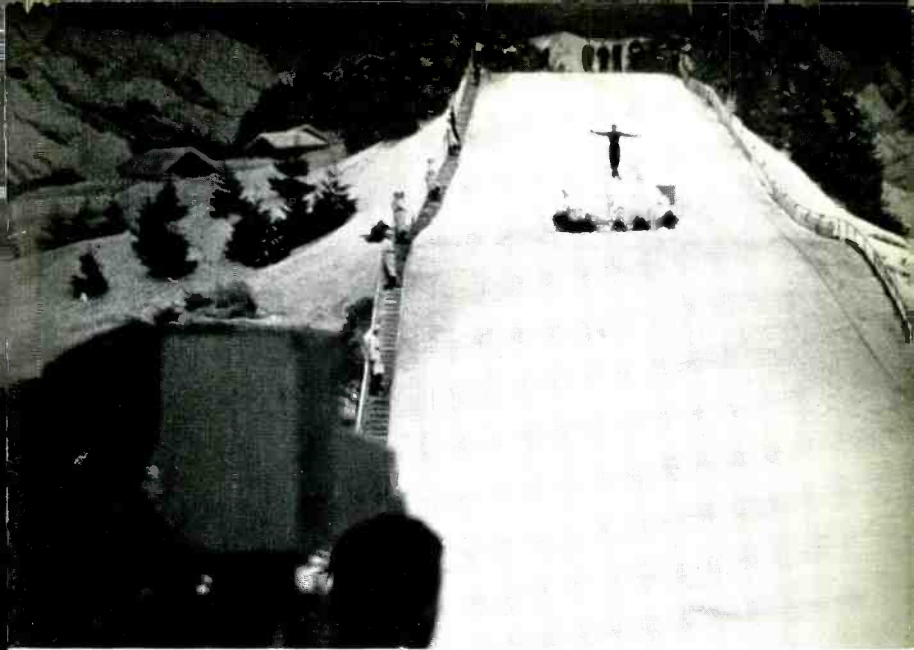
Televising the Russian ballet 'Les Sylphides' at Alexandra Palace
(7 August 1938)

'White Secrets,' a television play by R. W. Earp (26 June 1938)





Broadcast Commentaries and Television depicted the scenes at
the Cenotaph on 11 November 1938



Ski-jumping being televised in 'Winter Cavalcade' at Earl's Court Exhibition Hall (10 December 1938)

3

J. B. Priestley's 'When We Are Married' at St. Martin's Theatre. This was the first play to be televised direct from a theatre (16 November 1938)

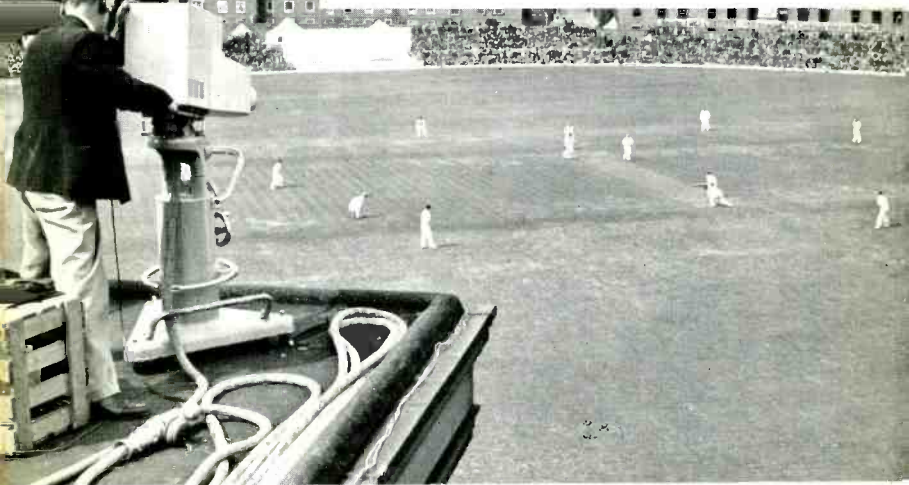


SPORT TELEVISED

L. Hutton making his record-breaking score in the Test Match at the Oval (23 August 1938)

(below) Earl's Court Rangers v. Wembley Monarchs at the Empress Hall, Earl's Court (5 November 1938)

4



circumstances of their environment.' In support of his thesis Mr. Macran gives the striking illustration of a conference of musicians which by a unanimous verdict found that the Greek hymn absolutely lacked meaning and was characterized by unredeemed ugliness. Mr. Macran's conclusion is that it is 'impossible for us now to recover the meaning of this dead music of ancient Greece and well-nigh impossible to accustom our ears to appreciate its form'.

The BBC, believing the view to be correct that music no more than language is universal, invited Welsh composers to a conference to discuss the desirability of creating a specifically Welsh school of music. The composers unanimously agreed that the object was a desirable one, and there can be no doubt that broadcasting can, and does, offer at least one very practical inducement for the attainment of that end, which hitherto has been wanting in Wales. A meeting, too, has been held between the National Council of Music and the BBC's Welsh Programme Director and Music Director to prepare the way for a full survey and development of the musical resources of Wales.

It is interesting to note that a great percentage (in some cases 30-40 per cent) of the members of choirs in distressed areas are unemployed. Nevertheless they contribute 3d. per week towards their music and the general expenses of the choir. Great local interest is shown in these places, and at auditions it is not unusual to find good audiences assembled to listen to the efforts of the choirs.

Early last autumn 'Celt', the Welsh correspondent of the *Liverpool Daily Post*, urged literary societies in Wales to revise their programmes. He suggested that these societies should copy some of the Welsh Regional features. This suggestion has been widely and literally acted upon, as the current programmes of the societies bear witness.

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Other broadcast programmes like 'Ein Pentre Ni' ('Our Village') have been composed well-nigh in every detail by the village people themselves. The poetry and the music were by local composers, and every artist—singers, choirs, even the brass band—was from the village. We hope by this to encourage as far as we can a virile, living, peasant culture.

Welsh National Lectures

During 1938 Dr. Thomas Jones, C.H., delivered the first Welsh National Lecture, taking as his subject 'Of Prime Ministers and Cabinets'. The second National Lecture will be delivered in 1939 in Welsh by Professor W. J. Gruffyd of the University College, Cardiff, on 'Ceiriog'.

Space does not permit me to deal with the religious broadcasts, the drama, feature programmes, outside broadcasts, and the Children's Hour—all of which are playing an increasingly important part in our national life.

Broadcasting is no longer an element apart in the national life—it is one among all the other elements, influencing these other elements and in turn being influenced and shaped by them.

We have not escaped criticism and justifiable criticism. I have not touched upon the standard of attainment. That is a large issue upon which I have much to say and no room here to say it. Meanwhile I commend to those pundits who proclaim the existence of a standard—ascertainable, uniform, and universal, the saying of *the admirable Doctor*, Roger Bacon, 'God has not created this world for the sake of the universal man, but for the sake of individual persons'. Art, no less than life, declines to subordinate its expression to any preconceived and rigid scheme. The only Absolute known to both is the individual.

R. HOPKIN MORRIS, *Welsh Director*

Broadcasting Links with the New World

It was in 1926 that the first broadcast crackled its way across the Atlantic ocean. From that year the development of short-wave transmission made long-distance communication increasingly reliable. The two great American broadcasting companies, keenly competing not only between themselves but with the newspapers, were quick to learn that news and information from Europe caught their listeners' ears. By the early thirties both companies had established offices in London.

The BBC meanwhile was experimenting. In 1935 Raymond Gram Swing was engaged to give his first series of commentaries from America, and S. P. B. Mais was sent on a tour of America before giving his series of talks 'The Modern Columbus'. Towards the end of 1935 it was decided that technical reception of programmes from America had become sufficiently reliable to warrant a more systematic development of relays from the United States. In November of that year the BBC appointed a member of the staff to act as its representative in North America with an office in New York. In 1936 the number of programmes relayed from the United States was not very considerable; but throughout 1937 and 1938 the number of programmes from the United States (and from Canada also) steadily increased until it is now not unusual to have as many as two or even three programmes relayed from North America in the course of a single day.

The BBC believes that there exists in Great Britain a powerful latent interest in the affairs of the United States. Technical handicaps and uncertainties are still an obstacle, but the objectives have been steadily pursued—to give listeners in Great Britain not only an accurate impression of the life of the United States but also, whenever possible, kinds of entertainment acceptable in Great Britain and peculiar to the United States.

BROADCASTING LINKS WITH THE NEW WORLD

From a necessarily cautious beginning, relays from America have now become an important part of British broadcasting. Under the direction of the BBC staff in New York, programmes of all kinds are now, almost as a matter of routine, relayed to British listeners. Week by week, Raymond Gram Swing presents his calm and balanced interpretation of political events; Alistair Cooke has dealt with phases, light and serious, of American life outside the political field; H. B. Elliston—a Britisher and one of the foremost economists in America—contributes a weekly bulletin on Wall Street and American industry. For those who enjoy swing music (in which it is generally admitted that American bands excel) many of the world's most famous orchestras have played.

Talks and Running Commentaries

Talks and running commentaries on events of the day—often arranged at very short notice—have been sent from points at which news was actually being made. Commentators have described, especially for British listeners, almost every major American news event in the past two years—for example, from the banks of the flooded Mississippi; at the record-breaking speed tests run by Captain Eyston on the flats at Salt Lake, Utah; from the opening of the San Francisco Bridge; at President Roosevelt's inauguration; at Lakehurst when the giant *Hindenburg* exploded; from the air when Imperial Airways opened its route between the United States and Bermuda.

For those interested in sport the BBC has broadcast its own commentaries from the ring-side at major prize fights, and eye-witness accounts of important golf and tennis matches. To capture something beyond the sophisticated life of American cities, BBC microphones have brought programmes from the primitive communities in the Tennessee mountains, and have on more than one occasion broadcast the actual service in a

BROADCASTING LINKS WITH THE NEW WORLD

Negro church. Following a special study into the origins of Negro ballads and spirituals, recordings have been made of many Negro tunes and ballads that have never before been heard in Britain. A more recent development is the production of special feature programmes presenting some particular aspect of American life. The vast and dramatic achievements of civil aviation in America were described in the programme 'Coast to Coast', specially produced by the BBC in New York, while to convey to British listeners the strange contrasts and life of New York itself, a programme was specially written and produced telling the story of a single street that crosses the island of Manhattan.

The importance of broadcasting links such as these between Britain and the New World can hardly be exaggerated. In both countries the effects on men's minds has been profound. A few years ago an American ambassador in London complained that his countrymen knew and cared a great deal more about what was happening in Great Britain than British people knew or cared about what was happening in the United States. It was true that, until the development of broadcasting from America, the average Englishman had little real knowledge of American life. This lack of knowledge is now being steadily remedied through Raymond Gram Swing's weekly 'American Commentary' and such series as 'America Speaks', in which leading citizens of the U.S.A. recently explained to British listeners current opinion and events in the New World.

Great Britain to America

The development by the American broadcasting companies of programmes from Great Britain has inevitably followed somewhat different lines. An alert and lively interest in British affairs existed in the United States long before the first broadcast relay. British and European

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happenings from day to day are covered in the American Press more fully than American affairs are covered by British newspapers. American broadcasting was not faced with the problem of creating an interest, for interest already existed. The problem of the American broadcasting companies was and is how to present objectively and interpret to their listeners the confused and often very rapidly changing picture of European affairs. There can be no doubt that during the Czecho-Slovakian crisis transatlantic broadcasting deeply affected America's relationship to world affairs. Hour by hour the American people—from President to humblest citizen—followed the latest news and information relayed to America from every important capital in Europe. America, highly sensitive to any interference of her right to hear everything that might even remotely be of consequence, and herself not immediately involved, was able to listen to the views of each country, and, having listened, to make up her mind.

Apart from times of crisis, there is a constant flow of broadcasts from Great Britain to America, some of them BBC programmes which are relayed on the other side, others special broadcasts for America for which the BBC simply provides the necessary technical facilities. This flow includes almost every kind of programme from speeches by British statesmen and talks and commentaries on great national events, such as the Coronation, to entertainment programmes, of which the Saturday evening variety broadcasts are typical.

A beginning only has so far been made: but already it can be said that the broadcasting links between Europe and America may one day have a determining effect upon America's foreign policy; and in both British and American peoples they may create a clearer understanding of each other's life and psychology.

FELIX GREENE : *North American Representative*

‘Listener Research’ in 1938

No one whose business it is to supply things to people—least of all those who supply entertainment—can afford to be ignorant about what people want. Although broadcasting is inevitably handicapped because its public is invisible, the BBC has never been without means of making contact with its public. Advisory committees, letters from listeners, deputations, radio criticism in the Press have all given, and are still giving, valuable help in keeping the BBC in touch with listeners. But by themselves these means are not enough. Planned studies of listeners’ habits, tastes, and opinions are necessary too. It was for this reason that in 1936 the BBC set up a specialized unit for carrying out ‘Listener Research’.

At first this unit had to feel its way. A number of superficially attractive schemes of listener research were examined and set aside—usually, though not always solely, on the grounds of expense. There was, for example, a plan for attaching a questionnaire form to every licence, thus giving every purchaser of a licence an annual opportunity for criticism.

This plan was rejected for a number of reasons. It was cumbersome and inflexible. It would tend to reflect the listener’s opinion of recent programmes rather than of the year’s service as a whole. It would put a premium on the licence *purchaser* leaving the remaining two-thirds of listeners without representation. But above all, the study and analysis of anything up to 9,000,000 questionnaires a year would require a great deal of money which would otherwise be spent on programmes.

It was clear that new techniques would have to be worked out; based not on plebiscites, but, following methods well established in other fields, on taking ‘samples’ of opinion.

'LISTENER RESEARCH'

1938 has seen several of these techniques take definite shape. One is a method of ascertaining specific facts about listeners. What time do they start their listening? Can they listen in the daytime? Do they listen at week-ends? And so on. The points on which information is wanted are framed in a short list of questions and listeners in a few thousand listening homes scattered all over the country are asked to answer them. This method has been called the 'random sample' because the process by which the listeners to be approached are selected ensures that every licence holder shall have an equal chance of being chosen.

Random Samples

The random sample method was twice applied in 1938, in January and in July. Even though some of the questions it is necessary to ask might be regarded as 'personal', few questionnaire forms were returned incompletely answered. The age of the listener, for example, was given without demur on 90 per cent of the forms.

The following examples taken, of course, out of their context, will illustrate the findings of these enquiries:

- (1) The habit of listening to the wireless between 10.15 and 11.0 a.m. is 50 per cent more frequent in the country than in the towns.
- (2) The North is the only region where listening between 12.0 and 1.0 p.m. is normally greater than between 1.0 and 2.0 p.m.
- (3) The average listener in Southern England switches off slightly earlier than the average listener in the rest of Great Britain.
- (4) The number of listeners who listen as late as 11.30 p.m. is four times as great on Saturdays as on other days of the week.
- (5) 85 per cent of listeners listen regularly to at least one news bulletin per night.

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- (6) 3,000,000 people regularly listen to 'American Commentary'—the weekly talk on American affairs given by Raymond Gram Swing.
- (7) Among the adults who are at home at the appropriate time, more than two out of three like School Broadcasts and four out of five like the Children's Hour.

A variation of the same technique was also employed in 1938 in order to carry out an enquiry into the attitude of children towards the Children's Hour. With the friendly co-operation of a number of Local Education Authorities over 2,500 teachers generously assisted the BBC by noting the opinions and tastes of over 80,000 schoolchildren.

Listening 'Panels'

It might seem at first glance that, with a daily post bag of hundreds of letters, it should be quite unnecessary for the BBC to solicit opinions on its programmes. It is no reflection upon the quality of the individual letters to say that spontaneous letters can seldom, for a number of reasons, be taken as an accurate cross-section of listeners' opinions. Letters tend to come more often from listeners who are either enthusiastic about, or highly critical of a programme, than from those who feel less strongly about it. It is easy to see from this how spontaneous letters might give a distorted reflection of the collective opinion of all those who heard a programme.

The collection of opinions on programmes has, therefore, called for the development of another, and quite different, technique. This technique is known as that of the 'Panel'. Under this method, before ever a programme begins, arrangements are made for a relatively small proportion of the audience to answer questions about it. This system has two great advantages. First, if the 'panel' is a representative one, it ensures that the

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collective opinion is not over-weighted either by the enthusiastic or the critical. The opinions of such listeners are reflected, of course, but only in their due proportions. Secondly, it enables the BBC to interrogate listeners on specific points about which knowledge of listeners' opinions is felt to be needed most.

During 1938 'panels' were organized in connexion with Agricultural Talks in Northern Ireland, and four National series in the autumn—'Everyman and the Crisis', 'Class: An Enquiry', 'The Mediterranean', and 'Men Talking'. (The panel method was previously applied to 'Features' and Radio Drama.) Members are recruited either by direct public invitation or from among the large number—now nearly 30,000—who have expressed their willingness to help the BBC by answering questions from time to time. Only two qualifications are required of members of 'panels'. First, a willingness to listen to a reasonable number of the broadcasts about which the enquiry is concerned: secondly, a general predisposition to listen to the type of programme under examination. Needless to say this second qualification is not a provision to ensure that all comments shall be favourable. It is merely a sensible precaution, in the interests of all, to ensure that a body of listeners passing comments on, say, a series of talks shall not consist of persons who in normal circumstances would never consider listening to any talks at all.

The BBC's 'Box Office'

Even without any explicit comment by his patrons a cinema manager can make shrewd judgments about their likes and dislikes after a study of his box office receipts. In the nature of things the BBC has no comparable yardstick. It has, therefore, been one of the objectives of listener research to develop a technique for providing the BBC with a substitute for the box office, and 1938 has seen a considerable advance towards this goal.

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In a nutshell, the problem can be stated thus: how can the BBC at reasonable cost find out what the public has actually listened to? It cannot, clearly, ask every listener; but it can ask some. If it asks a sample, what guarantee can it have that that sample is a representative one? And how, in actual practice, can it interrogate listeners in large numbers at a reasonable cost?

The technique which has been evolved to meet this need is known as the 'listening barometer', so called because it is designed to measure how much the public listens and not the heat generated in the process! A number of listeners are asked to keep logs of their listening over a definite period. The blank logs, which consist of printed lists of programmes, are issued regularly by the BBC. The log-keeper marks them to show which programmes he or she has heard and returns them by post to the BBC.

It would be quite impossible to organize a 'listening barometer' but for the willingness of average listeners to take trouble on the BBC's behalf. When the first experiment on these lines was carried out no one knew whether a steady flow of returning log sheets would be maintained. A gradual drop in the rate of returns would have caused far less surprise than was felt when the final figures became available. They showed that even after three months over 90 per cent of the logs issued were being returned completed.

Special studies to find out whether listeners who volunteer to help in tasks such as this can be taken as 'typical' have been reassuring. It will not be long before it will be possible to make necessary allowances with some accuracy. Meanwhile in the closing weeks of 1938 over 4,000 listeners were assisting the BBC in the biggest 'listening barometer' which had yet been organized in this country.

R. J. E. SILVEY: *Head of the Listener Research Section*

Meeting Scottish Listeners

During 1937 it was decided to begin a survey of Scotland with the main object of sampling listeners' opinions. Other aims were to obtain information about reception in each district and discover programme material and likely broadcasters. Up to the end of 1938 survey work had been carried out in the counties of Ross and Cromarty, Argyll, and parts of Inverness, Selkirk, Peebles, Aberdeen, and Banff.

Planning the Survey

How does one begin a job of this kind? The first requirement is some knowledge of the history and economic development of the county, and this, of course, has to be related to the general history of Scotland. The next necessity is a list of people in the county who are well-informed about local affairs. Journeys through the more populous areas are then planned, but they usually have to be modified in the light of local experience and because the first contacts recommend many others. Too rigid a schedule is embarrassing and may defeat the ends in view. A chance meeting with a shepherd or half-an-hour's talk with a ferry-man has often been more illuminating than a conversation with someone in a high position. The latter probably has a wide choice of recreation and entertainment; for the others broadcasting may provide practically the only solace and amusement in leisure hours.

The enquirer must go to his task with an open mind. It is nearly always unwise to generalize from experience in one part of the country that another, practically identical in configuration and occupation, will produce the same results. For example, a Highland community complained against too many Test Match broadcasts; but in the heart of the Border Hills it was found that

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both shepherds and their wives followed these broadcasts with very keen interest, though few of them had ever seen a cricket match. One might also suppose that ladies over seventy years of age would not listen to commentaries on football and boxing matches; but many of them do.

One of the most gratifying aspects of survey work is the willingness of most people to discuss the work of the BBC in a friendly and sympathetic way. Only once, in Argyll, were there a few anxious moments. The writer called at a lonely cottage and stated his business. The man of the house went through the motions of rolling up his sleeves and said: 'So you're from the BBC! I have been looking for one of your kidney for years. Come right in.' His criticism of programmes was at first uncompromising, but later he agreed that tastes might differ. There was one thing, however, that he would never tolerate: 'these opuses'. 'You mean opera?' 'No, I mean opuses, the things that Beethoven wrote—opus 66, opus 67. No, I will never stand opuses.'

There were quite a number of people who had not got wireless sets, and the reasons given were interesting and often amusing. A postmistress said that she did not have a wireless set because she liked to do all the talking herself. In the west of Ross and Cromarty, certain people belonging to a strict religious sect denounced wireless as the work of the devil. On the other hand, not a single person was found who, having once had a wireless set, had got rid of it.

'There's a BBC man here'

Menfolk are sometimes unwilling to discuss their likes and dislikes. 'But just you talk to the wife!' Some of the best discussions on programmes have been held in small country shops, regular business being disorganized for as much as a couple of hours. In one small village the

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shopkeeper sent a boy round all the houses to inform people 'Come at once, there's a BBC man here.'

In Mull the writer called at a humble thatched cottage in which he could hear the reception of a Gaelic programme. The living room was crowded with people, many of whom had walked miles to hear it. Their joy at hearing something of their own was almost indescribable. When the broadcast finished there were a few moments of silence; then one after another spoke of the programmes they enjoyed most.

Some people have felt that wireless would make country people hunger after the bright lights and pleasures of the town. It would seem to be quite otherwise. 'We get all that the town can give and live here in health and beauty.' 'London must be a terrible place with all these music-halls and cabarets. Don't people there ever go to bed?' An old lady living at the head of a lonely glen in the Borders said wireless was her meat and drink: without it she could not possibly continue to live there.

Interviews with rich and poor, landed proprietors, provosts, town clerks, teachers, ministers, radio dealers, shepherds, postmen, stalkers, fishermen, and ploughmen: through water splashes, over single-track roads, by mountain torrent, in the blaze of autumn heather and in the snugness of hamlet and little town: so the survey goes on.

An old lady who had been in bed for sixteen years could not say enough in praise of programmes. 'I begin with the morning service,' she said, 'and that puts me right for the day.' Then she discussed almost every type of programme from symphony to 'In Town To-night'. Had the writer been in London? Did they really stop the traffic? She thought they must do, because she could hear the screaming of brakes.

'The BBC is doing well, but it ought to be doing more in telling people about the difficulties with which

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manufacturers are faced.' 'That slate quarry programme was good, but you ought to see our slate quarry.' 'Colliers trained for sheep-dog trials are no good on the hill. People ought to hear my side of the story.' 'Gaelic should be cut out of the programmes entirely.' 'We could be listening to Gaelic all the time.' 'Your announcers must have a busy time arranging all these programmes.' 'I thought you would be wearing a black hat.' 'We (the shepherds) don't bother to go out and look at the sky any more. The forecasts from the wireless are usually right.'

It is too early yet to assess the full value of these surveys. But it is certain that the gain is more than a collection of diverse and often conflicting views. After a survey a report is circulated to all the members of the BBC staff concerned. In it, listeners' tastes, opinions and habits—as discovered during the survey—are summarized, new information about technical reception is recorded, notes are made of festivals, customs and places which might make good programme material and of people who might be good broadcasters or would help in the arrangement of local programmes. But even when the value of all this has been reckoned up there is another asset. Personal contact between the BBC and individual listeners has a value all its own. It reminds both sides that a broadcasting service is a partnership, the success of which depends very largely on mutual understanding. The more often word goes round town or village that 'the BBC man is here' the better for the BBC and its listeners.

GEORGE BURNETT

Scottish Public Relations Officer

(Similar surveys are being carried out in other parts of the country, notably in the BBC's North and Midland Regions.)

The Radio Commentator

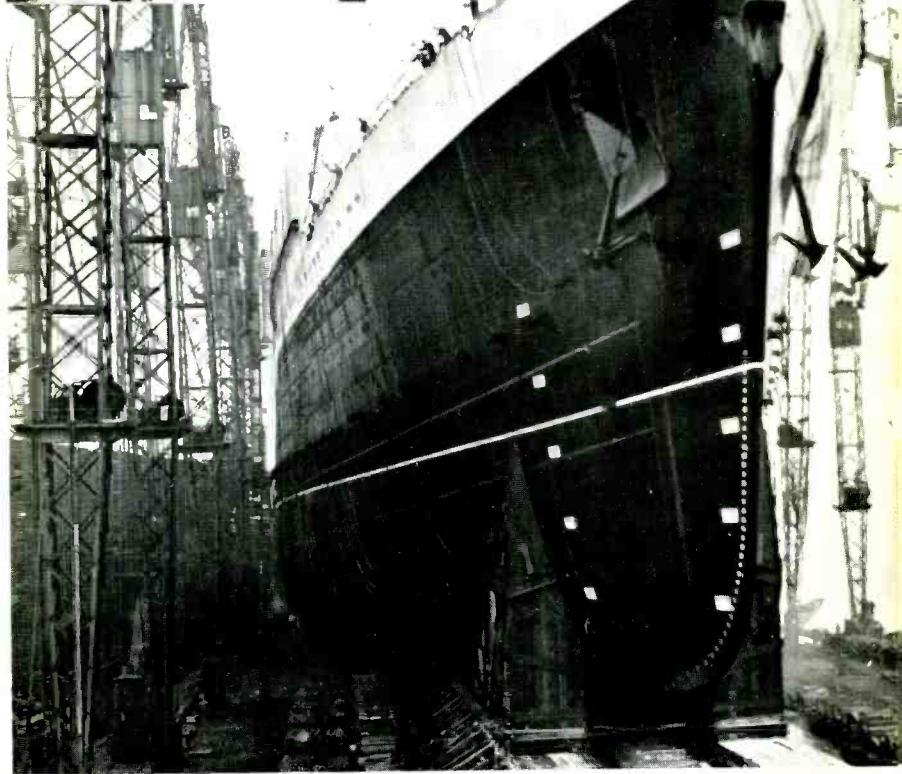
There are many people who would not presume to criticize a newspaper article, a song, or a picture, and who would nevertheless feel themselves well qualified to improve upon most of the commentaries that they hear broadcast. That is natural, since the commentator's medium is the spoken word and he shares this medium with every articulate person. But what most people fail to realize is that commentary is an art and that its successful practice depends on attention to a specifiable technique. That few people have the ability and application to succeed in this new art is apparent from the fact that first-class commentators are still scarce after twelve years of 'outside broadcasting'.

It would be difficult to define the natural ability required in a good commentator, just as it would be difficult to say why one person can paint a successful portrait and another cannot. But it is no harder to analyse the technique of successful commentary than to specify the fundamental requirements of good portrait painting. Moreover just as with painting, the technique of commentary is free to develop, and it has in fact developed perceptibly during the past twelve months.

Microphone v. Subject Expert

First and foremost has come the acceptance of the theory that in commentary work it is generally better to use a microphone expert rather than a subject expert. In arranging, for example, a circus broadcast, it has been found more satisfactory to employ a regular commentator who can learn about circuses than to search amongst the clowns for someone with the requisite natural abilities and then teach him commentary technique.

The most telling illustration of the adherence to the new principle is the fact that three of the biggest sporting

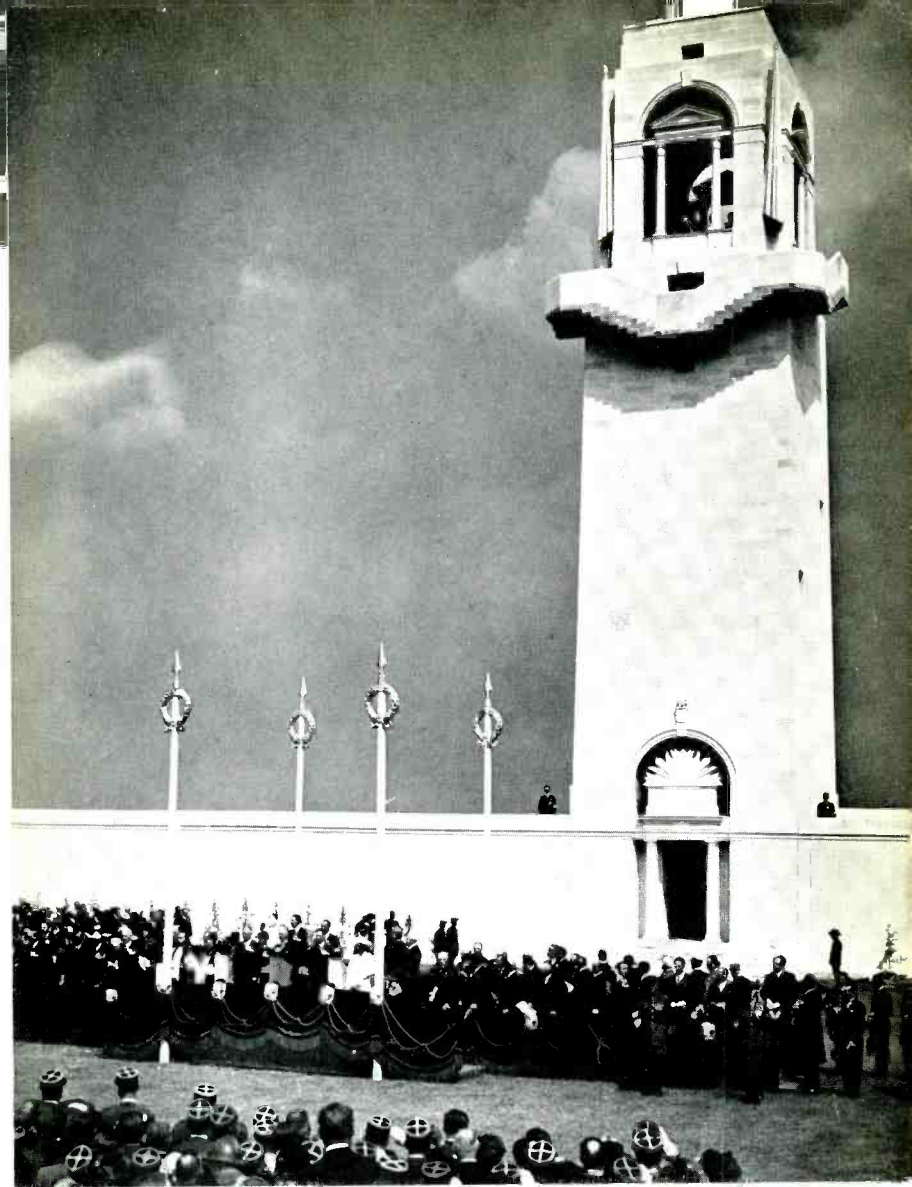


Cunard Whitestar

First broadcast by Her Majesty when she launched the *Queen Elizabeth* at Clydebank (27 September 1938)



The Arrival of The King and Queen at the Empire Exhibition, Glasgow. In the background is the BBC Pavilion (see page 28)



The Unveiling by The King of the Australian War Memorial
at Villers Bretonneux (1 July 1938) (see page 14)



The Lord Mayor's Show, 1938
(inset) A commentator using the lip microphone (see page 65)

THE RADIO COMMENTATOR

events of the past year—the Grand National, the Cup Final and the Derby—have for the first time been covered by an expert commentator, and not by a racing expert or a footballer. It is true that in the process the regular race-goer may have been aggrieved by hearing a ‘fence’ described, perhaps, as a ‘jump’, or the footballer may have detected some confusion between a ‘touch-judge’ and a ‘linesman’—but, by and large, better commentaries have resulted, and, what is more, there remains a better chance of further improvement. Not only will the commentators be learning more and more of the subjects which they are called upon to describe, but they will also be applying each new development in technique to all their different broadcasts.

Adherence to this principle of preferring the microphone expert to the subject expert does not rule out the occasional possibility of finding someone who can combine both functions. That is the ideal. But with the supply of good commentators showing no sign of keeping pace in variety or number with the new subjects that have to be covered, it seems that the continued application of the new principle will be in the general interest of listeners.

The Lip Microphone

A recent advance in engineering technique has helped the expert commentator to combine his microphone experience with apparent mastery of whatever subject he may be covering. Eighteen months ago a microphone was evolved to enable a commentator to be heard in spite of intense noise around him. It was soon seen that this ‘lip microphone’, as it is called, would not only cut out the roar of an excited crowd, but could also be made to exclude a single voice even though the speaker might be alongside the commentator. This now means that a subject expert can be beside the microphone expert to

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prompt or correct him—without the listener being irritated by the commentator's repetition of remarks already half heard. So far this incidental use of the lip microphone has been confined almost entirely to commentaries on horse races, but there seems no reason at present why the technique should not be extended to other events.

It must be remembered that in planning an outside broadcast, the commentator is only one ingredient in the programme. His importance varies with the type of programme broadcast. At a boxing match he is all important, whereas at a Guildhall luncheon to a foreign royalty his contribution is only incidental. The boxing would mean almost nothing to the listener without a continuous commentary, while the royal speech could stand on its own. This variation in rôle is now being more clearly realized, and the result should be that, on occasions when a big national event can speak more or less for itself, the commentator's virtuosity will be held in check and he will be restrained from doing much more than linking and interpreting 'effects', giving an indication of the setting, and providing a margin of safety in case of faulty timings.

The Trials of the Commentator

This sounds a fairly simple type of commentary, but it needs nevertheless a quick wit to decide on the best use of the time available, remembering always that this time may contract or expand without warning. Uncertain timing can vex the commentator even more on occasions when he has to make the principal contribution to the programme—a description, for instance, of the passing of the Lord Mayor's Show. The commentator then has to decide on the right blend between scene setting and describing what is actually going on—he has to pause for 'effects' and yet explain them—he

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has to convey the significance of the occasion and at the same time sound spontaneous and unaffected—he must remember that designation is not description and that description should be compounded of a variety of associative ideas, clothed in easy-running and acceptable language. All this he has to do to a timing that is not his own, and which may change out of all expectation as the broadcast progresses. He cannot be certain what 'effects' are reaching listeners, even if he has time to listen for them, and he knows that their audibility and recognizability will vary with different receiving sets. Sometimes too he has to allow for listeners who begin to listen late in the programme, and he must then find a mean between neglecting the newcomer and irritating those who have been listening throughout.

These are some of the problems that confront the commentator. An easy manner and a pleasant voice will go some way towards overcoming the need for their right solution; but in the long run there will be the necessity for correct technique as well, and it will be in the further study of this technique and in its application to outside broadcasts that much time will have to be spent in the coming year.

S. J. DE LOTBINIÈRE: *Director of Outside Broadcasts*

Catering for the Music Lover

Three years ago the British Council took the bold step of inviting the most eminent music critics from abroad to come and hear how music was made in England. Our distinguished guests accepted the invitation with perhaps a secret smile; surely it was an undisputed fact that the English were an unmusical nation. Nevertheless, they came, they listened, and they were conquered. The Germans praised the BBC Symphony Orchestra and its 'very able conductor, Dr. Boult'. A Polish critic, writing of the BBC Chorus, stated 'as far as choral music is concerned the English really have something to be proud of', and, after remarking on the high standard of music in England, added, 'if we take only the programmes of the BBC, they give favourable proof of this'. The BBC is justly proud of such tributes, since it endeavours not only to represent in its programmes the musical life of Britain but also by its own activities to give musicians and music lovers a stimulus and a lead.

The BBC's General Policy

This, indeed, is the BBC's music policy; to offer listeners the opportunity of hearing the best music-making from outside sources both here and abroad, and to supplement and complete the musical picture with the best possible performances of all types and schools of music both in its public and studio concerts. There is no lack of realization of the immensity of such an enterprise, nor of the great amount of thought and organization, to say nothing of the large musical resources, that such a policy necessarily entails. The formation of its Symphony Orchestra in 1930 at once placed the BBC in the forefront of the world's music-makers. With this permanent, non-deputy body of 119 players, capable of division into smaller orchestras for studio concerts, the whole literature of orchestral music could be presented to the

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listener. This Orchestra, which, as a single unit or in its various sections, undertakes over four hundred concerts a year, alone necessitates programme planning on a scale that no concert society has previously been called upon to tackle. The organization of the principal concerts given by the Symphony Orchestra is indeed the keystone of the BBC's musical edifice.

Music programme plans must rest primarily on the sixteen Symphony Concerts which are given weekly by the full BBC Orchestra at the Queen's Hall throughout the winter season. These concerts in themselves include a comprehensive selection of the masterpieces of orchestral music, both classical and contemporary. Conductors and soloists are chosen for the works in which they will give outstanding performances, and everything must be given the utmost preparation and rehearsal so that these concerts may set the standard by which the BBC wishes to be judged against the best music-making in the whole world. As a pendant to the Symphony Concerts come the Festival Concerts held in June, when the BBC invites the most distinguished international conductors (for the last two years Toscanini has been the guest) to take charge of the Orchestra under ideal conditions of rehearsal and performance.

The 'Proms'

The Promenade Concerts have for many years been the Londoner's introduction to orchestral music. The BBC took over their management at a time when they were threatened with extinction, and considered it a sacred trust to continue the fine traditions which, under their conductor Sir Henry Wood they had upheld for over thirty years. At the same time it was necessary to weld them into the complete musical scheme of which the Symphony Concerts and Festival were the other main components. The building of the 'Prom' programmes was therefore lined up with other BBC musical activities.

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Important works produced at the Symphony Concerts were repeated at the 'Proms' and *vice versa*, and it will be seen that 'Proms' and Symphony Concerts, taken over a series of years, both reflect the same musical tendencies.

A further series of programmes, which act as a complement to both 'Proms' and Symphony Concerts, are the Sunday Evening Concerts. These studio concerts, of a lighter character than the Queen's Hall concerts, have acted, both as regards artists and compositions, as a stepping stone to the public platform. They are designed expressly to supplement and complete the symphonic repertoire provided by the broadcast public concerts of the BBC and other organizations, but contain a larger proportion of accepted classics, in view of the very large listening public available on Sunday nights. They complete the list of major symphonic concerts provided by the BBC Orchestra, a list which totals over one hundred concerts a year, or an average of two a week. The programmes of these hundred or so concerts have to be designed so that not only is each single concert and each series a unit in itself, but also so that, taken as a whole, they offer the listener a comprehensive survey of the whole field of symphonic music.

Contemporary Concerts

Each year the literature of music is being enriched by new compositions, several of which will achieve a place in the concert repertoire of the future. The most important of these, written by the accepted masters of to-day, find an immediate home in one of the BBC's symphonic series. The more adventurous and experimental works, however, command the interest of a more specialized audience, and it is to keep this audience in touch with the tendencies of contemporary musical thought that a series of Concerts of Contemporary Music is held once a month before an invited audience during the winter concert season. It is of

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course a truism that the revolutionaries of to-day become the classics of to-morrow, and one has only to recall the opposition encountered at the first performances of works by, say, Wagner or Debussy to realize that what will eventually become an old friend may be greeted at first hearing with general hostility. The Concerts of Contemporary Music are for those who wish to keep abreast of music's evolution, who are prepared to make the effort to grapple with new ideas and idioms. They are, so to speak, the first winnowing of to-day's creative musical thought. In the series entitled 'Special Concerts' also given monthly throughout the winter season, the process of separation has been carried one stage further. Here the listener is introduced to contemporary works, generally on an important scale, which have already been acclaimed by the public, but have not yet found a regular place in the concert repertoire.

Special Recitals

As a corollary to this search into the music of the future, there is the important task of research into the music of the past. Unless music is to stagnate, its literature must be subject to a constant process of reevaluation. The importance of this does not seem so immediately apparent unless one recalls, for instance, that the appreciation and performance of Bach's music is of comparatively recent date: fifty years ago his works were almost completely unknown to the general public. Our own Elizabethan composers were also 'rediscovered' within living memory, and many masterpieces, consigned to oblivion by our ancestors, are daily being restored to their rightful place in the musical repertoire. The Special Recitals, comprising four or five short programmes every week, embrace this research, as well as giving the lesser heard works of the accepted masters. As a series they were evolved from the programmes known as 'The Foundations of Music', the aim of which was to cover,

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slowly but surely, the entire history of music in Europe from the earliest down to modern times. The Special Recitals, while still pursuing the same aim, have concentrated on making each individual programme a self-contained unity. There is nothing of the pedagogue—or even the catalogue—about them. They are music for the music's sake.

Search and Research

The two fields covered by the Contemporary Concerts and Special Recitals—'search and research' as it were—are evidence of the BBC's endeavours to enrich the musical repertoire in every possible way. In order to obtain material for these programmes it is necessary to keep in touch with the activities of every important music-making centre in the world. The foreign musical Press is scanned for reports of new works or new discoveries. Often a member of the music staff will visit and report personally on some important festival. New scores are constantly being read by staff musicians and outside experts, and the BBC Music Library, the largest of its kind in the world, is always adding new material to its shelves. On the staff, too, are musicologists who spend time unearthing forgotten masterpieces from the libraries of England, or even from the famous continental collections with the collaboration of the resident authorities. The BBC's postbag often contains suggestions of works worthy of revival, concerts are attended, concert societies' programmes are examined; it is difficult even to enumerate all the sources from which programme material is obtained. In a word, the programme planner must be alive to every event in the musical world, and must himself be the instigator of many of them.

This in itself seems a large enough task, and yet no mention has been made of the daily studio concerts of orchestral or choral music, of opera, chamber music, and recitals. They too have to be related to the general

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scheme, their repertoire as carefully and comprehensively chosen, the same enterprise devoted to their programme building, the same attention given to their standard of performance. Day in, day out, the BBC broadcasts concerts of all types of serious music, yet never must these concerts be allowed to descend to the level of a routine, for it is an axiom in programme building, as in all other creative work, that however much thought and effort is put into a programme, that amount, no more and no less, is apparent in the finished result.

The Art of Programme Building

In conclusion—a word or two about the art of programme building. A good programme builder, like a good chef, must certainly have a flair for his job, but even more essential qualifications are experience and a thorough familiarity with his materials. Not only must he have a comprehensive and ever-widening knowledge of the musical ingredients of his programmes; he must also be acquainted with the capabilities (and limitations) of the artists who are to carry them out. When it is recalled that the BBC has on its books over seven hundred solo singers, it will be realized that this item alone is no mean part of his equipment. Like the chef, too, he must be familiar with the art of balancing his musical banquet: too much similarity or too much contrast is equally indigestible. He must also have the gift of forestalling public taste. He is a poor showman who ‘just gives the public just what it wants’; the successful impresario attracts the public to that which it only realized it wanted after having heard it! The ideal programme, then, is one chosen from a wealth of knowledge of the materials, musical and physical, to be employed; balanced, and yet stimulating. This is the ideal which the BBC keeps before itself when planning the feast with which it entertains the music lover.

JULIAN HERBAGE: *Music Department*

Broadcasting and Education

Broadcasting was recognized in this country, even in its early days, as having a contribution to offer to the education as well as to the entertainment of the community. This was reflected in the BBC's first charter, which referred to the service as 'a means of education and entertainment'. How does broadcasting carry out this charge?

Since the War, public education has been developing rapidly in many directions. One of them is that parent and teacher are becoming close partners in the education of the child. The day has gone when education was conceived as something going on within the four walls of the school. To-day the teacher is always looking for ways in which he can link up home with school, classrooms with factory or farm. Another set of boundary posts is also being dug up: the barriers between one type of school and another. The distinct systems of elementary and secondary schools are merging into one system comprising primary and post-primary education, with the nursery school at one end and adult education, whether inside or outside a university, at the other.

Parent, Teacher, and Broadcaster

Broadcasting is contributing to both these developments. It is an important influence on the mind of the growing child and one which reaches the child at home as well as in school. Parent and teacher thus become allies. The parents often listen at home to the school programme and discuss it afterwards with their children who have heard it in school. The teacher, in return, can do something to train the taste of the next generation; encourage them to make a deliberate selection in their general listening. For hundreds of years the school has tried to turn out pupils who have learnt to discriminate in their reading and, more recently, in their music. If broadcasting in general is to be used to its full value by the

community, it is the duty of the educators to turn out a generation of young people who have learnt to choose what they want to hear—to listen selectively.

But whatever the teacher may do by way of advice as to home listening, he will work mainly by broadcasts heard in school. What is the relation between broadcasting and the teacher? Broadcasting, though not in itself mechanical, uses a mechanical device, and some people have feared in the past lest the use of mechanical aids in education should diminish the teacher's proper function. It was well said in 'The Film in National Life' (1932) that 'the basis both of instruction in the narrow sense and of education in the wider sense lies in a personal relation between child and child, and child and teacher, collectively between children and teachers. This is fundamental and self-evident. No mechanical aid can be a substitute for a human relation and no artifice can replace the interplay of personality.' That is true also of broadcasting. If a broadcaster gives a model lesson, and class and teacher receive it passively, that is a misuse of the medium. To be a success a school broadcast needs to be vitalized at both ends: at the microphone end the speaker must have something to contribute which is outside the range of the ordinary school's experience, and in the classroom the teacher must take the material and weave it into the web of his own scheme of work, using it in his own individual way.

The recent report of the L.C.C. on 'Broadcast Lessons in London Elementary Schools' (1937) says 'Broadcast lessons should be unique, fascinating, dramatic, coloured and new, coming as it were from a world which teachers and pupils without their help cannot enter. The broadcaster should not be concerned primarily with the teaching of facts, rather should he use all the resources at his disposal in order to provide stimulating educational experiences for his listeners.'

The school broadcasts form a part of the BBC's

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programmes as well as one of the elements of modern education. The BBC has recognized these two affinities. It has handed over to an independent body, the Central Council for School Broadcasting, which it finances, responsibility for the educational content of the courses, while retaining production in its own hands, a judicious merging of professional experience on both sides. The Council works through Programme Subject Committees of experts and practising teachers, so that, in a very real sense, the courses are designed by those who use them, while remaining part of the programme produced by the BBC. At the listening end the Council is constantly in touch, through its Secretariat and Education Officers, with what is actually going on in the schools.

The Adolescent

To the child at school there are available the school broadcasts (if his school is one of the 10,000 now listening in the British Isles), the Children's Hour (heard by a very wide age-range, as recent enquiry has shown), and such of the evening programmes as he may hear. For those who have a secondary education there is special provision in the school programme, notably in the sixth form talks and in the senior foreign language broadcasts. But the boy who leaves school at 14 has until recently found himself out of the picture here, as in so many other parts of the educational system. He is probably working during the school broadcasts and the Children's Hour, for which he is in any case too old; and he is too young for much of the rest of the programmes. After several attempts in the past to cater for him, the BBC evolved in 1938 the 'Under Twenty Club', one of the most interesting experiments it has tried for many years. It mixes entertainment with education; and representative young people from all over the country take part. The chairman of the 'Club' is Howard Marshall and

once a week its members discuss some subject with a visiting expert or experts: 'The Way We Speak', for example, with Professor A. Lloyd James, or 'Adventure' with Sir Malcolm Campbell; and the discussions are taken up in a number of clubs and classes up and down the country.

Here again broadcasting contributes to one of the new trends in education. A double process is going on. Local Education Authorities are trying to turn the evening continuation school from a place of mainly vocational training into a place of education in the wider sense. The L.C.C. Institutes are notable examples. And at the same time the Authorities are trying by grants in money and kind to put the clubs in a position to give better facilities both physical and cultural to the young people they house. Groups listening in clubs are usually quite informal and run by the boys and girls themselves. Other groups meet in Evening Institutes as a recognized part of the work of the Institute under a leader paid by the Authority. The 'Under Twenty Club' has been enthusiastically welcomed by both kinds of group.

The Listening Group

The idea of the listening group had its origin in the early broadcast talks, designed for the individual listener. People began to collect in each other's houses to listen to a broadcast talk on one of the comparatively rare radio sets of the day and discussion followed naturally if the talk offered congenial material. Three concurrent series of evening talks are now provided by the BBC with a special view to the needs of listening groups. These talks must fall, for practical reasons, within the period 7.30-9.0 p.m., i.e. at a peak listening hour, so that they must be planned to meet the needs of the BBC's audience as a whole. The BBC retains programme control, but has devolved responsibility for the organization of group listening on an independent body, the Central

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Committee for Group Listening, which works through seven Area Councils. This Committee, like the Central Council for School Broadcasting, is financed by the BBC and consists of representatives of various forms of education. The BBC also asks its advice on programme planning.

At the listening end the work of this body and of the Schools Council come very close together and they are administratively linked through the fact that they have the same Secretariat and that the same Education Officers deal with both sides of the work. These Education Officers provide the active instrument by which the policy of both bodies is carried out. They address meetings, organize week-end schools and conferences, visit teachers and group leaders, advise on how to start and maintain groups and on how to listen to school broadcasts, give special information about forthcoming talks and answer enquiries of all sorts. On their power of inspiring enthusiasm and of smoothing out difficulties the success of the work very largely depends, and without their services effective organization would be difficult to maintain.

As in school broadcasting so in adult education, there is no question of group listening entering into competition with any established form of education. The microphone is used as a means of establishing immediate contact between speakers with first-hand knowledge and experience and listeners who want to hear and discuss their views. But just as the teacher must make proper use of his material, so the group leader must direct the discussion of his group, correct mistakes, and sum up conclusions, if full value is to be got from the medium.

Different Kinds of Groups

The progress of group listening owes much to the pioneer work of the Workers' Educational Association and other such bodies. It has proved under their hands to be a means of attracting to formal adult education students who would otherwise be missed, and has also provided

for what, without disrespect, one may call the second eleven of adult education, i.e. those who take what they are doing seriously but hesitate to incur the obligations of formal classes. Many such groups have been formed by bodies like the Women's Institutes, Townswomen's Guilds, and the Y.M.C.A.: To these the Listening Group offers a type of informal education which can be carried on in their own premises and in surroundings to which they are accustomed. Public libraries, too, have helped both in distributing books, pamphlets, and information and in themselves running groups.

This is the central block: on the one side there are still less formal groups—a few friends meeting around each other's firesides, as in the early days—and these again shade off imperceptibly to the individual selective listener. How far his needs are also the needs of the listening group is a question on which there are different opinions; but there is agreement that these talks form an educational service which is widely used by individual as well as collective listeners.

On the other side of the central block are the more formal groups organized by the Local Education Authorities who are increasingly coming into partnership in this as in other forms of adult education. A growing number of them now recognize group listening as part of the cultural provision which they are making for Further Education and pay leaders like teachers in their Institutes of Further Education. The future of group listening depends largely upon the use which Authorities are prepared to make of broadcast adult education.

Whatever form the group takes, group listening makes a contribution to social progress. It is able to mix together elements in the community which would not normally overlap. Here is a report from a Local Education Authority group in Scotland: 'As a result of the class held here this winter there is an enthusiasm to create a debating society in the parish. The type of class was

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entirely different from that of the ordinary continuation class; the following members attended: the farmer and his wife, the laird and his wife, a forester and his wife, the minister, a gardener, a bank clerk, lady teachers, dairymaids, a cook, an estate worker, a chef, a retired bank manager and his wife.' This mixing is perhaps most evident where it is most needed—in the more remote country districts.

The Future

What of the future? The contribution of broadcasting to education in the wider sense cannot be ignored by any student of our social life to-day; and School Broadcasting is accepted as having a part to play, within the limits of its technique, as a supplement to the teacher's work. One incidental service is that children are learning to listen; indeed the ordinary child of to-day who has been brought up with broadcasting (including the Children's Hour) can probably listen more intently to a talk, and pick up more points, than his elders. The chief problem is to give young teachers experience in how to take a broadcast in class. In adult education the problem is how to train group leaders. The training colleges and the adult education bodies are giving valuable assistance in both directions and it is particularly interesting to see the training of teachers and group leaders being done side by side in a training college. These teachers and group leaders are the selective listeners of to-day, and will train the selective listeners of to-morrow.

A. G. CAMERON: *Secretary of the Central Council for School Broadcasting and of the Central Committee for Group Listening.*



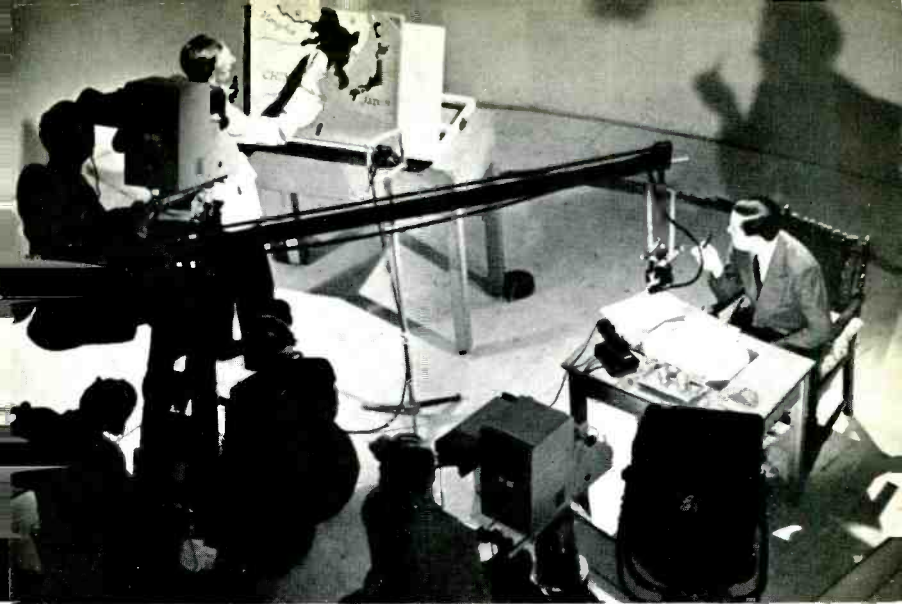
Some members of the 'Under Twenty Club' with the Chairman, Howard Marshall (left) (see page 76)



The Oxford University team in the 'Transatlantic Spelling Bee'
(30 January 1938) (see page 19)



Dr. Thomas Jones broadcast the first Welsh National Lecture on 6 October 1938. His subject was 'Of Prime Ministers and Cabinets' (see page 50



(above) The 'News Map' Series. A television talk by Peter Fleming on 'China', illustrated with descriptive maps by J. F. Horrabin

(right) Raymond Gram Swing



The Wavelength Problem

Broadcasting is only one of four main services which employ wireless as a means of communication. These four services are:

- (a) Maritime service—communication between the shore and ships, or between ships.
- (b) Fixed services, that is, point to point service by radiotelegraph (supplementary to cable) or by radiotelephone between fixed wireless stations.
- (c) Air service—between airports and aircraft, or between airports themselves.
- (d) Broadcasting, to which is now added television.

The Cairo Radio Conference

The body which decides the allocation of wavebands to these four kinds of services is the International Telecommunications Union, to which the Governments of practically every country in the world belong. The 'International Radiocommunication Regulations' are revised at a World Conference about every five years and the current Regulations (Madrid 1932) were revised at Cairo early in 1938. The Cairo Conference approved certain changes in the waveband allocations which will come into force on 1 September 1939.

The first two services, maritime and fixed, have existed since the early days of wireless at the beginning of the century. The air and broadcasting services, however, are comparative newcomers and were, in fact, first taken account of in the Radio Regulations of 1927 (Washington). The claim for wavebands by the newer services can of course only be conceded at the expense of the older services, because for many years no useful portion of the spectrum has been left unoccupied. Each Conference has seen a struggle for wavebands between the older and the newer services, and with the rapid

THE WAVELENGTH PROBLEM

increase of both broadcasting and the civil air services a compromise acceptable to all countries in the world has become difficult to reach.

At the Cairo Conference (1938) the demands of the civil air services were especially pressing, for in the past five years these services have greatly increased. The concessions required from the older services by the air led to the claims of broadcasting for waveband increases being met only to a limited extent. The long-wave band, which gives about twelve channels, was left unchanged; but the medium-wave band was extended slightly at the lower wavelength end below 200 metres, giving, for European services, some six additional channels to the 106 channels at present available at 9 kc/s. separation. In the intermediate waveband (150-60 metres) three small bands were for the first time set aside for broadcasting in the tropics where, on account of the high level of atmospheric interference, the medium-wave band is of little use and where there had been a tendency to use for purely local service the waves below 50 metres which are properly reserved for long-distance communication only.

In the short-wave band (between 60 and 12 metres) the demands of broadcasting were particularly urgent. No change had been made since the Washington Conference of 1927, when short-wave broadcasting was in its early days, and the enormous increase in international broadcasting in the past few years has led to most of the narrow wavebands becoming so congested that few channels are now free from interference. The BBC's Empire short-wave service from Daventry has suffered increasingly in this respect. Extensions for broadcasting were opposed especially by the fixed services which occupy the major portion of the short-wave band, but a small increase was eventually obtained, a portion of this being effected by reducing the allotment to amateur stations.

THE WAVELENGTH PROBLEM

Finally, an allocation was made for the first time in the ultra-short-wave band between 10 and 1.5 metres. It was felt that such a division of the band was now necessary, both to secure the parallel development of television and other services in European countries, and because it had been found that the ranges obtained on waves of this order consistently exceeded those anticipated in the earlier days. A regional allocation for Europe of the ultra-short waves has therefore been made in which three definite bands are set aside for television.

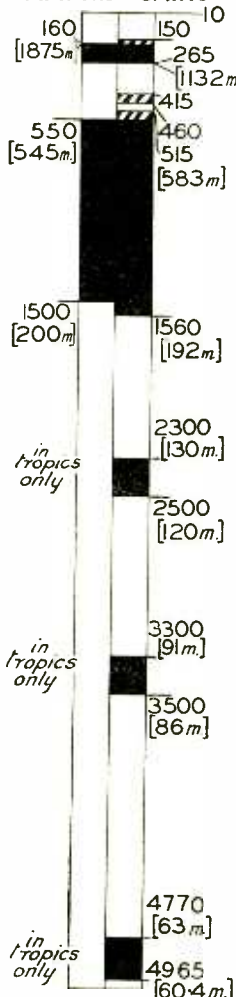
The diagram on page 84 shows the waveband allocations for broadcasting throughout the spectrum from 10 up to 200,000 kc/s. (from 30,000 down to 1.5 metres) both under the present (Madrid) Radio Regulations of 1932 and as from 1 September 1939, the date of entry into force of the Cairo waveband allocations. The three columns are drawn at three suitable scales of frequency, and the white portions represent the bands allotted to other services (mainly fixed, maritime, or air).

Forthcoming European Broadcasting Conference

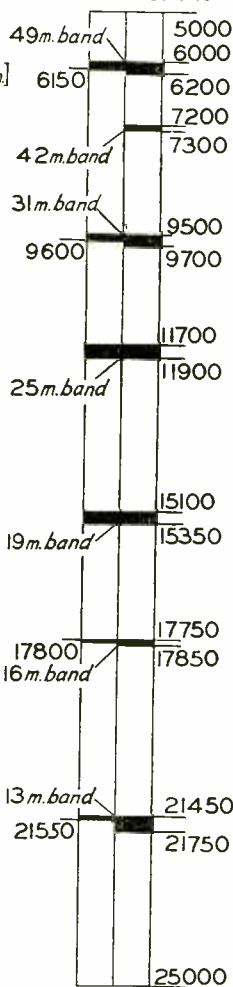
So much for the allocation of the broadcasting *wavebands* laid down by the International Regulations. There remains the allocation of the precise *wavelengths* within these bands to individual broadcasting stations.

For the medium and long waves this is a regional and not a world problem. After the Madrid Radio Conference a European Broadcasting Conference was held at Lucerne in 1933, and the present plan of allocations, as well as rules covering the maximum power and other technical matters for all medium and long-wave broadcasting stations in Europe, are at present governed by the Lucerne Convention. The medium-wave allocations of the Lucerne Plan were applied by nearly all countries (except Luxembourg, which uses an unauthorized long wave) but those in the long-wave

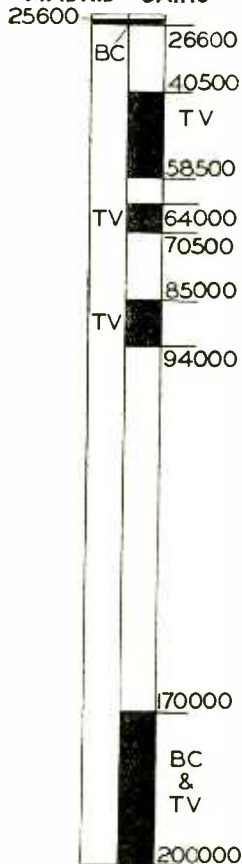
**LONG, MED., INTER.
MADRID CAIRO**



**SHORT
MADRID CAIRO**



**ULTRA-SHORT
MADRID CAIRO**



BROADCASTING BANDS IN THE COMMUNICATION SPECTRUM

FREQUENCY
IN KILOCYCLES PER SECOND

//// *By special agreement*

THE WAVELENGTH PROBLEM

band failed to obtain general agreement, mainly because there were more long-wave stations already existing or in construction than could be accommodated at a satisfactory separation (9 kc/s minimum) in a band only 105 kc/s wide.

The Cairo Conference directed that the Lucerne Plan and rules should be revised in the light of the waveband changes and in good time before these changes come into effect on 1 September 1939. The U.I.R. (i.e. the *Union Internationale de Radiodiffusion*, or International Broadcasting Union) was charged with the preparation of a draft plan. This draft was circulated to all Governments and will form the basis of discussion when the European Broadcasting Conference meets in Switzerland in the early spring of 1939.

Many countries whose broadcasting in 1933 was but little developed have erected, or are now constructing, high-power stations of a regional or national character and claim for them more or better waves. Changes in the present Plan will be unavoidable if channels are to be found for such stations towards the upper end of the medium-wave band, while the more general use of high power has diminished wavelength-sharing possibilities. A solution also of the long-wave problem, to replace the admittedly unsatisfactory plan adopted as a *modus vivendi* after the failure to obtain agreement at Lucerne, has yet to be found.

The forthcoming European Broadcasting Conference is thus faced with a difficult task, for a new plan must be produced which will be accepted and brought into use simultaneously by all countries at an agreed date. This Conference will not have to concern itself, however, with the problem of wavelength allocation to short-wave broadcasting stations. This other wavelength problem calls for agreement on a world-wide scale; it remains still to be tackled.

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SOME BBC STATISTICS

There are about 9,000,000 wireless receiving licences in Great Britain and Northern Ireland and therefore probably about 32,000,000 listeners.*

Total revenue is between £3,500,000 and £4,000,000 a year.*

The BBC has, by international agreement, 1 long and 11 medium wavelengths available for its home programme service.

For the accommodation of its 25 transmitters, of which 6 are short-wave transmitters for the Overseas Services and 2 are for the Television Service, the BBC owns over 400 acres of land situated in various places in England, Scotland, Wales and Northern Ireland.

The transmitters sent out programmes in 1938 for an aggregate of 115,050 hours. The breakdown percentage was 0.023 per cent.

About 14,000 hours of original programmes were broadcast in 1938 for the Home Service, about 2,750 for the Overseas Services, and about 1,000 for the Television Service.

The total number of studios in different parts of the country is 91.

The transmitters and studios are linked by over 6,000 miles of special Post Office telephone lines.

36,211,024 units of power are consumed by the BBC in a year: it generates 16,830,000 units and purchases 19,381,024 units.

The staff numbers just over 4,000, of whom about 800 work in Broadcasting House, London.

Full time employment is given to about 400 orchestral

*Detailed licence and finance statistics are given on pages 90-2, 129 and 152-8.

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players in addition to frequent engagements to several thousands of players in independent combinations.

The average daily number of different performers who take part in programmes is approximately 750.

Several hundreds of letters from listeners are received and answered daily. Of those that express opinions on programmes, about 75 per cent are appreciative.

Over 50,000 people are accommodated in studio audiences or tours of studios and transmitting stations during the year.

The Music Library contains the scores and parts of about 22,000 orchestral compositions and of hundreds of thousands of other pieces of music.

The Gramophone Library contains over 60,000 records. In the three alternative processes of recording material for programmes and recording certain of the programmes broadcast, there are used annually about 13,000 disks, 144 miles of film and 5,000 miles of steel tape.

The approximate yearly road mileage of the three mobile recording vans is 63,000.

The total number of BBC motor vehicles is 79 and they travel about 1,000,000 miles a year.

Over 40,000 tons of paper are used every year for the BBC's various publications.

The Photograph Section has a stock of about 60,000 photographs, 4,000 new ones being taken each year. About 1,500 are used in the BBC's own journals, and the same number in the general Press every year.

Over 500,000 copies of Press announcements are circulated to newspapers and journals every year.

There are about 4,300 in-going and out-going telephone calls at Broadcasting House every day.

Broadcast appeals brought in some £171,400 for charities in 1938.

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WHAT IS THE BBC?

The BBC is neither a Government Department nor a commercial company. It is a public corporation, created by Royal Charter, and not working for profit. Its legal powers to maintain broadcasting stations are derived from an agreement made between the Postmaster General and the BBC, which also contains certain general provisions as to the manner in which the broadcasting service shall be operated.

HOW THE BBC BEGAN AND GREW

The first programme to be broadcast to the public in this country was a concert transmitted by the Marconi Company from Chelmsford on 23 February 1920. By 1922 a number of firms were applying separately to the Postmaster General for licences to broadcast. These firms were persuaded to combine as the British Broadcasting Company, which sent out the first daily broadcast in the United Kingdom from its London Station in the Strand on 14 November. By the end of 1922 there were 35,774 wireless licence-holders in the country.

The first 'BBC' was a limited liability company, licensed under the Wireless Telegraphy Acts to conduct a broadcasting service 'to the reasonable satisfaction of the Postmaster General', with three-fifths of its £100,000 of authorized capital guaranteed by six large wireless manufacturing firms, dividends limited to 7½ per cent, and revenue derived both from a half share of the ten-shilling licences and from certain royalties from manufacturers on sets sold. The system of revenue from royalties soon proved unworkable, and the Company became entirely dependent for its revenue on wireless licences and the sale of printed publications. Its share in the licence fees was, however, raised from 50 per cent

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to 75 per cent, following a recommendation to this effect by the 'Sykes Committee' in 1923. Further developments at about this time were the admission of daytime programmes, hitherto prohibited on the ground of possible interference with other wireless services, and the extension of the network of transmitting stations. By the end of 1924 the number of licences was 1,130,264, and the BBC had virtually assumed a responsibility for providing a complete national system accessible to the owner of the cheapest form of set in any part of the country.

In 1925 a Committee, with Lord Crawford as Chairman, recommended that the service should be 'conducted by a public corporation acting as Trustee for the national interest'. There followed the creation by Royal Charter on 1 January 1927 of the British Broadcasting Corporation. The Charter provided that the Corporation should be established for a term of ten years, that its members, or 'Governors', appointed by The King in Council, should number five, and that a Director-General should be its chief executive officer. The first Director-General was nominated in the Charter, but the Governors were to be responsible for the appointment of future Directors-General and all other members of the staff. The shareholders were paid off and the Company Directors retired. But the Corporation retained the sources of revenue, and the staff, studios, and transmitters previously held by the Company. Even the general policy was little affected, for the Company had administered the broadcasting service as a public trust rather than as a commercial undertaking. There was in fact little visible evidence of the important constitutional change that had taken place. By this time there were 2,178,259 licences.

In 1935 the Postmaster General appointed a Committee, under the Chairmanship of Lord Ullswater, to report on the broadcasting service and on the conditions

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under which it should be conducted when the BBC's first Charter expired at the end of 1936. The Committee, the recommendations of which were later adopted by the Government with few changes, expressed appreciation of the 'prudence and idealism' which had characterized the operations of the BBC, and advised 'the further strengthening and securing of the position which the broadcasting service in Great Britain has happily attained in the few years of its history'. A new Royal Charter accordingly came into force on 1 January 1937, continuing the Corporation for a further ten years. It followed in the main the provisions of the original Charter; but expressly charged the BBC with the duty of carrying on the Empire Service, which it had started at the end of 1932, and made it responsible for the conduct of the new Television Service, inaugurated in November 1936. On 31 December 1936, when the first Charter came to an end, licences numbered 7,960,573.

In November 1937 the BBC was invited by the Government to provide broadcast news services to the Near East in Arabic, and to South and Central America in Spanish and Portuguese. These were begun early in 1938. In September 1938, at the height of the international crisis, daily news bulletins in French, German, and Italian were broadcast for the benefit of listeners in Europe, and these were continued afterwards as a regular service.

On 31 December 1938 licences numbered 8,908,900.

HOW THE BBC GETS ITS MONEY

The BBC has no share capital. Both its capital and its current expenditure are met out of revenue. This revenue is derived from two sources—most of it from wireless licences, but an important part of it from the BBC's printed publications.

Everyone in Great Britain using a wireless set (registered blind persons excepted) must pay an annual licence fee of 10s., which is collected by the Post Office. Of each 10s. so collected, the Post Office retains a certain percentage, liable to revision every two years, but at present fixed at 9 per cent, to cover cost of collection and other administrative services. The sum remaining is termed 'net licence revenue'; 75 per cent of the net licence revenue is payable to the BBC under the terms of its Agreement with the Postmaster General. The BBC is entitled, if the needs of the broadcasting service require it, to apply for a further allocation of net licence revenue from the balance of 25 per cent which is retained by the Treasury. It satisfied the Treasury that additional grants were necessary and, to meet the costs of television and broadcasts in foreign languages, a further 8 per cent was granted for the fiscal year 1937-8. This was increased to 15 per cent for the fiscal year 1938-9: the Broadcasting Estimate, issued in March 1938 and subsequently approved by Parliament, accordingly provided that the BBC should have 90 per cent (estimated at £3,640,000) of the net licence revenue for that year. This means that during the year the Post Office will have had about 10 $\frac{3}{4}$ d. of each 10s. licence fee; the BBC about 8s. 2 $\frac{1}{4}$ d.; and the Treasury about 11d. After the payment of income tax the BBC will have had about 7s. 9d. left to spend on its capital and current requirements.

In recent years the BBC's annual net profits from its printed publications—*Radio Times*, *World-Radio*, *The Listener* and Supplementary Publications — have amounted to between £350,000 and £500,000. This money is devoted entirely to the needs of the broadcasting service.

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HOW THE BBC SPENDS ITS MONEY

The BBC's income is considerable—in 1938 it was £3,800,051—but it is not always realized that this income has to provide the whole cost of all its services, which include not only the main service of sound broadcasting in this country, but also Television and the Empire and Foreign Language Services. As already noted, the BBC has no share capital; in addition to the very heavy current expenses, it has to pay for the fixed assets required for these services, and renew or replace them out of income, as they wear out or become obsolete. Freeholds or long leaseholds of land and buildings have to be acquired; transmitting stations, studios, offices, etc., have to be built and equipped; and large quantities of musical instruments, music and books are required. In 1938, £490,105 was spent on such additions to fixed assets.

After all current expenses have been paid and provision has been made for the future renewal or replacement of assets, the balance of income is available for capital expenditure on new assets. For some time, however, the balance has not been enough to meet the capital expenditure required, and the funds set aside for renewal, etc., of assets have had to be put temporarily to this use. The amounts thus used will have to be replaced, of course, if they are to be available for their special purpose when required. Future revenue will therefore have to bear this burden as well as providing for current capital expenditure.

Of the revenue expenditure, Programmes is the largest item. In 1938 it accounted for £1,892,081 out of a total revenue expenditure of £3,534,795. Expenditure under this head consists for the most part of fees paid to artists, conductors, and speakers; payments for outside broadcasts, and the cost of the BBC's permanent orchestras in London and the Regions. The enormous number

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of items broadcast either direct or by gramophone record involves the payment of large sums in performing rights, etc., and payment has also to be made in respect of the material supplied by news agencies for the BBC's news service. The hire of the Post Office telephone lines linking up transmitters and studios throughout the country is another Programme cost, and so are the salaries paid to members of the permanent Programme staff.

The next largest branch of expenditure is Engineering, which came to £673,855 in 1938. This covers Power, Plant Maintenance, and Engineering staff salaries and expenses, and represents the direct cost of running the technical side of the broadcasting system. Under this head is included also the cost of engineering research.

Then there are Premises Maintenance and Overhead Charges, amounting to £193,462 in 1938, which represent the necessary overhead expenses of the organization. Depreciation is a heavy charge owing to the comparatively short life of a great deal of broadcasting plant and its rapid obsolescence. For this purpose £318,000 had to be reserved in 1938. Provision for Income Tax came to £208,196. Administration charges, covering such things as legal and audit expenses and Administration staff salaries and expenses, accounted for another £165,267.

The balance sheet and revenue account for 1938 will be found on pages 152 and 154.

WHO CONTROLS THE BBC AND HOW IS IT ORGANIZED?

The short answer to the question 'Who controls the BBC?' is that, while an ultimate control of the broadcasting service is reserved through Parliament and the Government to the nation, the BBC enjoys a wide constitutional independence, and a yet wider independence in practice. It has a virtually free hand in the conduct of its day-to-day operations: and it is at pains to study the needs and tastes of its listeners.

Parliament has regular opportunities for discussing BBC affairs, for example when the Annual Estimate for broadcasting is presented by the Postmaster General. Questions about broadcasting policy may be asked of the Postmaster General in Parliament; but the Speaker does not admit questions about details of BBC administration, such as are commonly asked about the work of Government Departments.

The Postmaster General has the right, 'in case of emergency', to take over the BBC's stations. No Postmaster General has ever yet exercised this power. He is further authorized to require the Corporation to refrain from sending any broadcast matter, either particular or general, that he may specify by a notice in writing. The only general restriction in force to-day upon the matter that may be broadcast is a veto upon the broadcasting by the BBC of its own opinions upon current affairs. Matters of controversy were at one time excluded, but are now left to the BBC's own discretion. No Postmaster General has ever yet imposed a veto on any particular item in the programmes. Government Departments can, on request, secure that their special announcements are broadcast.

The Board of Governors, to whom the Director-General is immediately responsible, controls BBC policy. For administrative purposes the work of the BBC is

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organized, under the Director-General and his Deputy, in four Divisions—Engineering, Programmes, Public Relations, and Administration—each under its own Controller. The Control Board, which prepares questions of policy for consideration by the Board of Governors, and decides important questions of administration, consists of the Director-General, his Deputy, and the four Controllers.

BOARD OF GOVERNORS

R. C. Norman (*Chairman*)

C. H. G. Millis, D.S.O., M.C. (*Vice-Chairman*)

The Rt. Hon. H. A. L. Fisher, O.M., D.C.L., F.R.S.

Caroline Viscountess Bridgeman, D.B.E.

Captain Sir Ian Fraser, C.B.E.

J. J. Mallon, LL.D.

Miss Margery Fry

DIRECTOR-GENERAL

F. W. Ogilvie

DEPUTY DIRECTOR-GENERAL

Sir Cecil Graves, K.C.M.G., M.C.

CONTROLLERS

Sir Noel Ashbridge, M.I.E.E. (*Engineering*)

B. E. Nicolls (*Programmes*)

Sir Stephen Tallents, K.C.M.G., C.B., C.B.E.
(*Public Relations*)

T. Lochhead, C.B.E. (*Administration*)

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ENGINEERING DIVISION

The Engineering Division is responsible for all the technical side of the BBC's work. At Head Office in London it is split up into seven main Departments, as follows:

Civil Engineer's Department.—This Department is concerned with the maintenance of all the BBC's buildings, and with such details as their heating and ventilation. Plans for new buildings, and for the conversion of existing ones, are prepared to the specifications of the Civil Engineer. The same applies to transmitting aerial masts. The actual constructional work is carried out by outside contractors under the direction of the Department.

Station Design and Installation Department is mainly concerned with the equipment, as opposed to the building, of transmitting stations. It draws up specifications covering the transmitters, their power-supply equipment and all auxiliary apparatus, which are carried out by commercial firms. Subsequently the Department carries out tests to ensure that the final performance of each part is up to specification. It also deals with part of the equipment of studios, in co-operation with other Departments.

Maintenance Department.—Numerically by far the largest engineering department, this is responsible for the operation and maintenance of all the studio, control room, and transmitter equipment at the BBC's various centres throughout the country. It also includes Outside Broadcasts (for both sound and television programmes) and Educational sections, the latter's duty being to help educational bodies to obtain satisfactory reception of school and other programmes. The operation of the studio and transmitter equipment at the London Television Station is also undertaken by the Maintenance Department.



'The Gate,' a programme in celebration of the Centenary of
the Southampton Docks (13 October 1938)
(above) at the Docks (below) in the Studio







'BAND WAGGON'

(opposite) Syd Walker

(above) Richard Murdoch and Arthur Askey (right)



'Star Gazing' series. C. B. Cochran (*right*) discusses the script with Archie Campbell

- 4 Rehearsing the broadcast version of Walt Disney's 'Snow White and the Seven Dwarfs'. John Watt, the producer, and Wynne Ajello are on the right.



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Lines Department is concerned with the telephone lines which the BBC rents or hires from the General Post Office for broadcasting purposes. It carries out daily tests on the elaborate network of permanent lines which link BBC studio centres and transmitters throughout the country. In case of a fault, the line is handed back to the Post Office for attention, and a spare line is brought into use. The Department also tests and adjusts lines for outside broadcasts and foreign relays, which are obtained from the Post Office as and when they are required. This work has now been extended to lines used for television outside broadcasts.

Equipment Department designs and builds low-frequency equipment, such as amplifiers and switching circuits used in control rooms, and prepares specifications for such equipment when put out to tender. It also maintains stores of amplifiers and other components for replacement purposes. The many vehicles used by the BBC for transporting apparatus and staff are controlled by the Department, and so are the vans which house the mobile recording and television outside broadcasts units.

Overseas and Engineering Information Department is responsible for collecting information about the technical reception of BBC programmes at home and overseas, and for giving technical advice to listeners. It handles all technical correspondence from listeners, answering queries and investigating complaints, and it issues publicity material, in the shape of technical pamphlets, articles, etc. It also studies the technical development of foreign broadcasting organizations. One section is concerned solely with the Empire Service, planning its technical development in the light of information about reception supplied by listeners overseas. Attached to the Department is the BBC's receiving and checking station at Tatsfield, Surrey, where the wavelengths of all the BBC's transmitters are closely watched, any deviation being reported to the station concerned.

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Wavelengths of European transmitters are also periodically checked, and deviations are reported to the organizations which operate them.

Research Department.—The Research Department is concerned with the experimental development and design of much of the apparatus used by the BBC, and works in close co-operation with other engineering departments and with manufacturing firms. Its work includes the study of acoustic treatment for studios; the study of transmitters and aerials and the coverage of transmitting stations, and the development of low-frequency amplifiers, recording systems and valves.

PROGRAMME DIVISION

The Programme Division selects and arranges all the material which is broadcast, and supervises its presentation in front of the microphone. With certain exceptions (e.g. Announcers), the staff of the Division do not themselves normally take part in the broadcasts; this, for the most part, is left to the BBC's permanent orchestras, whose members work under contract, and to outside orchestras, artists, speakers, etc., who are engaged according to need. At Head Office in London the Programme Division includes the following Departments:

Programme Planning Department is subdivided into Programme Organization and Programme Presentation Sections. The former is concerned with drawing up the daily programmes and arranging the various items—music, plays, talks, and so forth—in such a way as to ensure coherence, balance, and effective contrast. The latter section includes the BBC Announcers, and is responsible for the framing and delivery in front of the microphone of the announcements which precede and follow programmes.

Music Department.—This Department is responsible for the planning and presentation of all musical programmes

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(except dance music and other specialized forms), whether performed by the BBC's own orchestras or by outside combinations or artists. In many cases, it makes its own musical arrangements. Gramophone recitals come within its scope. The Director of Music is also conductor of the BBC Symphony Orchestra. The Music Productions Unit, forming part of the Music Department, and comprising the BBC Theatre Orchestra, specializes in those studio productions in which music predominates but which are not exclusively musical—e.g. Grand Opera, operetta, and certain types of musical comedy.

Features and Drama Department, subdivided into appropriate sections, handles the production, not only of plays, but also of 'feature programmes'—i.e. programmes dealing with a wide range of subjects in a dramatic way. Apart from production, certain members of the Department are engaged in writing original radio-dramatic programmes, and in adapting stage plays, etc., for the microphone.

Variety Department.—The work of this Department includes the production of 'Music Hall' and other variety programmes; magazine programmes, such as 'In Town To-night', and feature programmes of the 'Scrapbook' type. Dance music and theatre organ recitals come within its province. The BBC Variety Orchestra is attached to the Department, which includes also a number of professional script writers, lyric writers, orchestral arrangers, and composers.

Outside Broadcasts Department.—All programmes originating from places outside BBC premises come within the sphere of the Outside Broadcasts Department, though, in the case of concerts from outside halls, it co-operates with the Music Department, and, in the case of variety broadcasts from theatres, it co-operates with the Variety Department. Its most characteristic work is in connexion with sporting and ceremonial events;

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e.g. the annual Derby and Boat Race broadcasts, the Coronation broadcast of 12 May 1937. The Department has its own staff commentators, but it also makes liberal use of outside commentators. Bird-song programmes, 'Microphone Tours' of unusual places, and 'snap' interviews with interesting people represent another side of its work.

Talks Department undertakes the production of talks by every type of speaker and about all manner of subjects. A varied technique is employed, talks ranging from the 'straight' talk by a single speaker to the discussion between two or more speakers; some talks subjects lend themselves to semi-dramatic treatment. In planning the programmes, the Department has the advice of the Talks Advisory Committee and, for certain series, of the Central Committee for Group Listening.

News Department is concerned with selecting the most important and interesting news items from material which is supplied by the regular news agencies, and in putting these items into a form suitable for broadcasting. The agency material is supplemented with eye-witness accounts, topical talks, etc. SOS messages and, by arrangement with the appropriate Government Departments, Police Messages, Weather Forecasts and, Market Prices for Farmers are broadcast as part of the News Service.

Children's Hour Department plans and produces daily programmes for children, which include plays, feature programmes, talks, stories, interviews with interesting people, and many other types of programme. Some of this material is written by members of the Department, and in many cases they actually present the programmes in front of the microphone.

School Broadcasts Department.—During term time this Department provides daily programmes for schools—programmes which are intended to supplement, not to replace, the normal school curriculum. Programmes

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are specially designed for different types of audience—i.e. different age groups and different types of school. The range of subjects is wide, including music, history, geography, science, English, foreign languages, etc.; and methods of presentation are extremely varied. In planning the programmes, the Department has the help of the Central Council for School Broadcasting.

Religion Department is responsible for all religious services broadcast from churches or from the studio, and for talks and feature programmes (including special programmes for children) about religious subjects. It works in close touch with the BBC's Central Religious Advisory Committee. The Department is also concerned with the allocation of broadcast appeals for charity; and in this it has the assistance of the Central Appeals Advisory Committee.

Overseas Services Department arranges and presents the programmes of the Empire and Foreign Language Broadcasting Services. The material of the Empire programmes is produced by the various producing departments of the Programme Division. The six Foreign Language Services (Arabic, Spanish, Portuguese, French, German, and Italian) are maintained by separate staffs, who are concerned at present mainly with news bulletins.

Television Department.—Like the Empire Service, this department produces an all-round output of programmes. It has its own Programme Planning organization, its own specialists in music, drama, variety, talks, etc., and in addition a number of experts on types of programme activity which do not arise in sound broadcasting: e.g. film production. Though inevitably it enjoys a greater measure of independence than any other Programme Department, the Television Department is subject to Divisional control and the BBC's general programme policy is reflected in Television programmes.



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PUBLIC RELATIONS DIVISION

The Public Relations Division has two main functions—to keep the public informed about the BBC, and to keep the BBC informed about the public. The former function is carried out largely by the editorial staffs of the BBC's journals, *Radio Times*, *World-Radio*, and *The Listener*, and of the various supplementary publications, such as books and pamphlets on special aspects of the BBC's work. The *Press Department* keeps newspapers throughout the country constantly supplied with information about the BBC's activities. The *Display Department* organizes BBC contributions to radio and other exhibitions and produces and distributes photographs and other illustrations. It is responsible for the BBC's Travelling Exhibition.

The other main function of the Public Relations Division—to keep the BBC informed about the public's reactions to its work—is the concern, in varying degree, of each of the units of the Division and especially of the *Home Intelligence Department*, with its special Listener Research Section, and its Programme Correspondence Section, which is responsible for answering listeners' letters and noting and classifying their contents.

Relations with listeners and newspapers in overseas countries are the concern of the *Overseas Intelligence Department*, which sends out information about the BBC's programmes throughout the world, and collects reports about their reception locally.

ADMINISTRATION DIVISION

The main functions falling within the scope of the Administration Division are as follows:

Programme Administration.—This includes all the business side of the work of the various programme departments, including finance, copyright, artists' and speakers'

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contracts, reservation of studios and a variety of other business detail. A section devoted to the recording of programmes by various methods is included in this department.

Staff Administration.—This covers the conditions of service, appointments, and salaries of the established staff and their general welfare. The BBC's Staff Training School comes within this Department.

Publications Management.—This includes the business side of the BBC's publications, including the production, publication, and distribution of the BBC's journals and other publications, and the handling of advertisements in them.

Other important sides of the BBC's administrative work dealt with by separate departments are *Accounts*, *Business Management*, which includes the handling of legal aspects of the BBC's work, and *Office Administration*, which includes all matters relating to the internal running of the BBC's various offices, such as catering, registry of correspondence, stationery, postal arrangements, etc.

THE REGIONS

Geographically the country is divided into six Regions, exclusive of the London and Home Counties area. At the head of each Regional staff is the Regional Director, and under him is an organization similar in most respects to that obtaining at Head Office, though naturally on a smaller scale. The Regional Executive is responsible for the administrative side of the Region's activities. Under the Regional Programme Director, who is responsible for programme planning, there are the Music Director with his assistants, and officials who specialize in Drama, Feature Programmes, Variety, Talks, Children's Hour, Announcing, etc. The Public Relations work is carried out by a Public Relations Officer assisted, in some Regions, by a Press Officer.

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The engineering work of the studio premises is the responsibility of the Regional Engineer-in-Charge and his staff. A separate engineering staff operates each transmitting station in the Region.

In every department of Regional activity, there is close co-operation with Head Office, and it is the sole responsibility of a senior Head Office official to assist in maintaining liaison between the various Regional Directors and Head Office and to look after the interests of the Regions in general.

The areas included in the various Regions are given below; but it should be understood that for technical reasons they do not coincide absolutely with the service areas of the various Regional transmitters.

LONDON REGION

the Counties of

Bedfordshire, Berkshire, Buckinghamshire, Cambridgeshire, Essex, Hampshire, Hertfordshire, Huntingdonshire, Kent, Middlesex, Norfolk, Oxfordshire (South), Suffolk, Surrey, Sussex, Channel Isles, and London County Area

MIDLAND REGION

Regional Director: P. F. EDGAR, O.B.E.

the Counties of

Derbyshire (South), Gloucestershire (North), Herefordshire, Leicestershire, Northamptonshire, Nottinghamshire (South), Oxfordshire (North), Rutland, Shropshire, Staffordshire, Warwickshire, and Worcestershire

NORTH REGION

Regional Director: J. COATMAN, C.I.E.

the Counties of

Cheshire, Cumberland, Derbyshire (North), Durham, Lancashire, Lincolnshire, Nottinghamshire (North), Northumberland, Westmorland, Yorkshire, and the Isle of Man

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NORTHERN IRELAND

Director: G. L. MARSHALL, O.B.E.
the six Counties of Northern Ireland

SCOTLAND

Director: M. DINWIDDIE, D.S.O., O.B.E., M.C.
Scotland

WALES

Director: R. HOPKIN MORRIS
Wales and Monmouthshire

WEST OF ENGLAND REGION

Regional Director: G. C. BEADLE
the Counties of
Cornwall, Devonshire, Dorset, Gloucestershire (South),
Somerset, and Wiltshire

THE BBC'S ADVISERS

The BBC is specifically vested by Charter with power to appoint advisory committees. In the framing and execution of its policy it consults at regular intervals a specially appointed General Advisory Council of distinguished and widely representative membership. On special subjects, such as religious broadcasts, music, talks, charitable appeals, school broadcasts, group listening, and the pronunciation of English, it is advised by a chain of advisory committees. The General Advisory Council includes in its membership the chairmen of all the central advisory committees. Similarly the Regional committees are generally represented by their chairmen, or other delegates, at meetings of their respective central committees.

The function of these committees is to advise. Executive power and responsibility remain with the BBC. To this, however, there are two exceptions. The Central

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Council for School Broadcasting and the Central Committee for Group Listening, with their associated Regional councils, have definite executive work entrusted to them. They operate by means of grants from the BBC and have their own staff. The functions of the Central Council for School Broadcasting include the supervision of programme arrangements, the organization of research and experiment, and the control of the listening end of the broadcasts to schools. The Central Committee for Group Listening supervises the organization of Discussion Groups.

The membership of these advisory bodies is given on pages 162 to 172.

HOW THE BBC PROGRAMMES ARE DISTRIBUTED

The Distribution Scheme

The scheme of programme distribution in Great Britain and Northern Ireland is intended to give, as far as possible, a choice of two programmes to the listener who possesses a reasonably sensitive and selective receiver, wherever he lives. This alternative programme service consists of a National and a Regional programme.* The National programme, transmitted by the high-power, long-wave station at Droitwich and by three auxiliary medium-wave stations, is intended for reception throughout Great Britain and Northern Ireland. There is one main programme alternative to the National programme, known simply as the 'Regional' programme, which originates largely in London, but to which Regions contribute. This 'Regional' programme is always transmitted by the London Regional station. Parts of it are included in the programmes of other Regions, and broadcast simultaneously by their

* See maps on pages 108 and 109.

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transmitting stations. The programmes of the individual Regions are planned so as to contrast as far as possible with the National programme, and contain items of particular interest to listeners in various local areas. Each Region can work independently or in conjunction with any other Region as required. Each includes a studio centre (in some cases also subsidiary studio premises) and one or more transmitting stations. All the studio premises are connected with each other by special telephone lines, and each transmitting station is connected similarly to its studio centre.* Thus any studio in any Region may be the originating point of a programme, which may be transmitted as desired, either by the broadcasting station of that Region only, or by the stations of any or all of the other Regions.

The Reasons for the Scheme

That the choice of programmes available to the listener is not larger is due to two main factors. First, although broadcasting stations can be heard at great distances, the range within which reception is entirely reliable at all times is limited by physical causes, however great the power of the transmitting station. Only from a broadcasting station fairly near to him can a listener at all times expect entirely reliable reception. Wavelengths in the long-wave band are capable of giving such reception at much greater distances than those in the medium-wave bands, and the listener must be much closer to even a high-power medium-wave station to obtain consistently reliable reception. Second, the number of wavelengths available is, as explained in a special article on page 81, strictly limited, and under the last European Convention, drawn up at Lucerne in 1933, Great Britain's share is only one long-wave and eleven medium-waves (including one borrowed from another country).

* See map on page 111.

REFERENCE SECTION



THE NATIONAL PROGRAMME SERVICE

REFERENCE SECTION



THE ALTERNATIVE PROGRAMME SERVICE

* *Medium-power station in construction at Clevedon, near Bristol.*

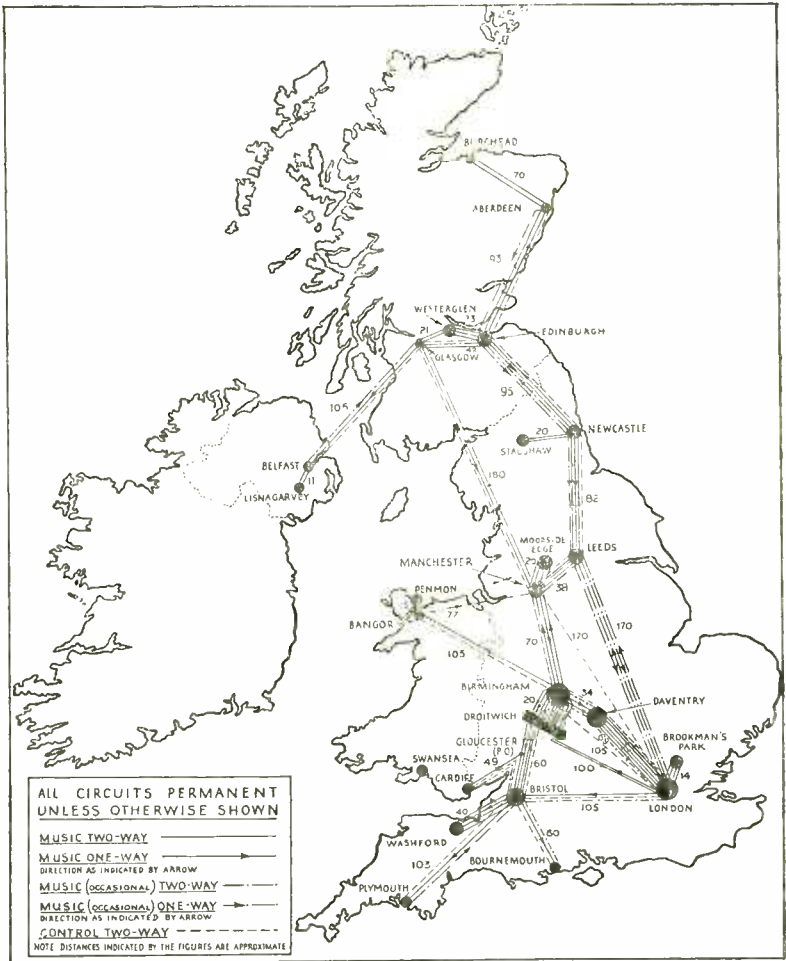
REFERENCE SECTION

These two factors make it impossible to have such a large number of stations that the listener, wherever he is placed, can have several stations close enough to him to enable him to obtain perfectly reliable reception of them all.

The limited number of wavelengths also severely restricts the building of the new transmitting stations necessary for the improvement of the alternative programme service in areas at present poorly served. Since it is not possible to provide a separate wavelength for each new transmitter, recent improvements have only been possible through the development of a system whereby two or more high-power transmitters can work on exactly the same wavelength. In this country three groups of transmitters are operating in this way, namely the London, North, and Scottish National programme transmitters, the Scottish Regional and Burghead transmitters, and the Welsh Regional and Penmon transmitters. An essential requirement of this system of synchronization is that the transmitters which share a common wave must radiate the same programme. This restricts the choice of stations to be operated in this way. The system also involves some diminution in the area reliably served by each synchronized transmitting station and in the reception of such a station at greater distances.

Development of the Scheme

Had the BBC been able to build stations without thought of wavelength restriction, the resulting distribution scheme might have been very different from the one which it had to adopt. Between 1922 and 1924, before the wavelength difficulty became acute, the BBC built twenty-one low-power stations. High-power technique was not known in those days, and since the low-power stations gave a useful range of only about 20 miles or



THE CONNECTING LINES BETWEEN THE STUDIOS
AND TRANSMITTERS

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less, they had to be placed in cities in order that as large part of the population as possible might be served.

When in 1926 the first international allocation of wavelengths for broadcasting was made, the BBC was faced with the necessity of reducing by half the number of waves which it used. Clearly, the best possible use had to be made of those that remained. When high-power technique emerged from the experimental stage, it became practicable to build a transmitter which could be heard satisfactorily over a radius of some 40 to 70 miles. In the next phase, therefore, it was decided to build a number of high-power stations to serve not single cities, but large regions. The first of these was erected, experimentally, at Daventry in 1927 to serve the Midland area. As a result of this experimental work, other stations followed: one in London to serve the metropolitan area, one in the North to cover the industrial districts of Lancashire and Yorkshire, one in Scotland for Glasgow and Edinburgh, and one in the West to serve South Wales and the more populous parts of the West Country. Each of these stations was equipped with two transmitters, so that alternative programmes were available in the areas covered.

The whole of the country, however, was not served by this means; for large rural districts were outside the range of any of the Regional stations. This situation had been anticipated. The erection at Daventry in 1925 of what was then considered to be a high-power station (25 kW), working on a long wavelength, was a partial solution. This transmitter could, in fact, be heard over the whole of the country, if reception conditions were reasonably favourable. In 1934, after nine years' service, this transmitter was closed down and replaced by a new one of six times the power at Droitwich in Worcestershire. The intensity of the signal received being proportionate to the square root of the power of the transmitter, Droitwich gives a little over twice the field



Broadcasting House, Glasgow

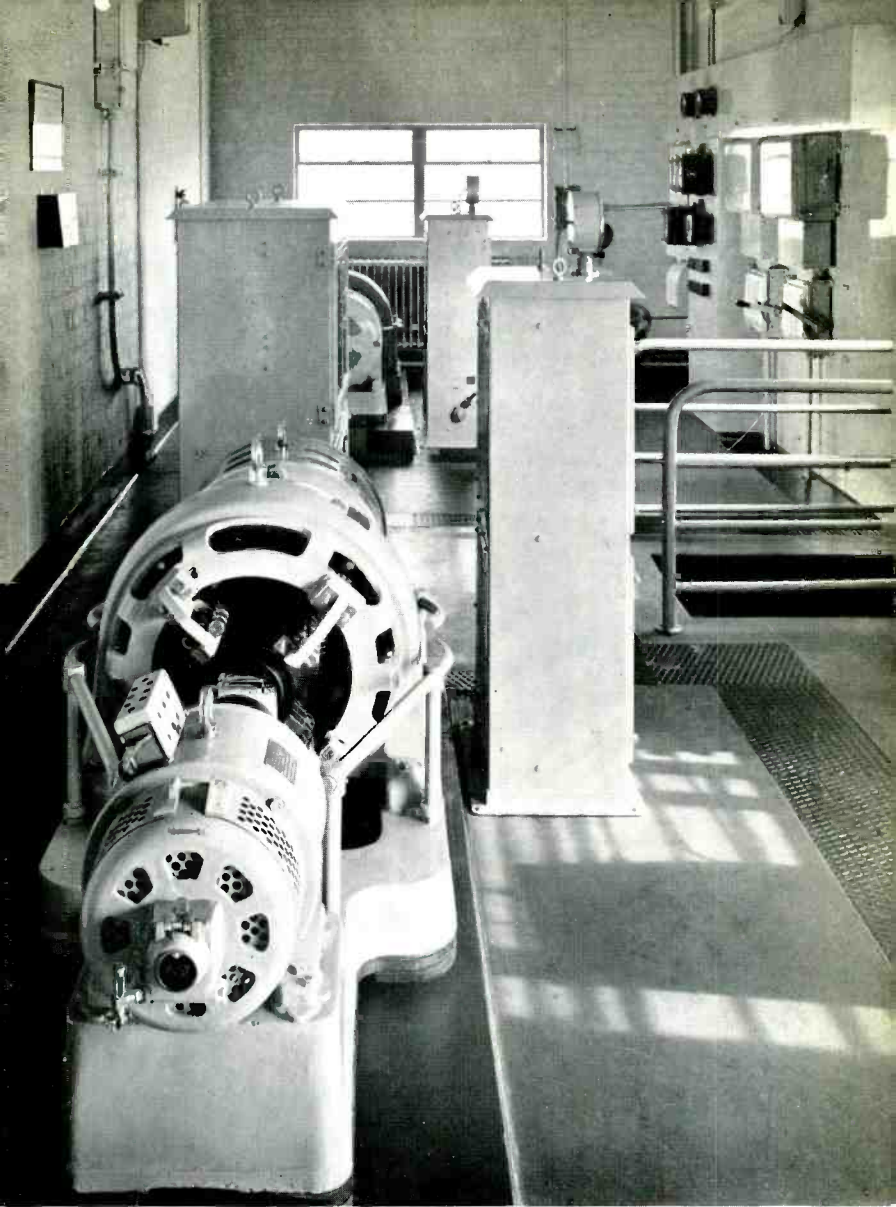
(above) The orchestral studio seen from its listening room

(below) The talks studio





The large orchestral studio at Broadcasting House, Aberdeen



The machine room at Aberdeen Transmitting Station



Erecting the first mast at the new Start Point Transmitting Station

strength of the old long-wave transmitter at Daventry. In 1935 the Midland Regional transmitter at Daventry was also replaced by a modern one of increased power at Droitwich, which is in a good geographical position for serving the Midland area.

Improvement of the Alternative Service

In March 1936, the low-power transmitter at Belfast was replaced by a modern high-power station at Lisnagarvey, some 9 miles away, which extended the Regional programme service to almost the whole of Northern Ireland. This was followed in October of the same year by the opening of a high-power station at Burghead, in the north of Scotland. The problem of finding a wavelength for this transmitter was solved by working it on the same wavelength as the Scottish Regional transmitter at Westerglen. Similarly, a medium-wave transmitter at Penmon, in Anglesey, was put into service in February 1937, using the same wavelength as the Regional transmitter at Washford. An important step was taken in July 1937, when the separation of the Welsh and West of England Regions was completed. Up to this time these Regions had shared a composite programme, radiated from the Regional transmitter at Washford and from Penmon. From July onwards these two transmitters were used entirely for the Welsh service and a separate West of England programme was radiated temporarily from the other Washford transmitter instead of the National programme as formerly. The wavelength on which the West of England transmitter operates was made available by synchronizing the Scottish National transmitter with the London and North National transmitters, which supplement the long-wave service from Droitwich in areas where interference from electrical machinery is particularly severe. Also in 1937, the old

REFERENCE SECTION

Newcastle transmitter was replaced by a high-power transmitter at Stagshaw, near Hexham. In 1938 the transmitter at Aberdeen was replaced by one of higher power outside the city.

The following is a list of the BBC's long and medium-wave transmitting stations, with their frequencies, wavelengths, and power :

| | <i>Frequency</i> Kc/s | <i>Wavelength</i> metres | <i>Power</i> kW. |
|---|--------------------------|-----------------------------|---------------------|
| DROITWICH, National | 200 | 1500 | 150 |
| MOORSIDE EDGE North Regional. | 668 | 449'1 | 70 |
| WESTERGLEN Scottish Regional. | 767 | 391'1 | 70 |
| BURGHEAD | 767 | 391'1 | 60 |
| WASHFORD Welsh Regional. | 804 | 373'1 | 70 |
| PENMON | 804 | 373'1 | 5 |
| BROOKMAN'S PARK London Regional. | 877 | 342'1 | 70 |
| LISNAGARVEY, Northern Ireland Regional. | 977 | 307'1 | 100 |
| DROITWICH Midland Regional. | 1013 | 296'2 | 70 |
| WASHFORD West of England Regional. | 1050 | 285'7 | 50 |
| STAGSHAW | 1122 | 267'4 | 60 |
| BROOKMAN'S PARK National. | 1149 | 261'1 | 20 |
| MOORSIDE EDGE National. | 1149 | 261'1 | 20 |
| WESTERGLEN National. | 1149 | 261'1 | 50 |
| ABERDEEN | 1285 | 233'5 | 5 |
| PLYMOUTH | 1474 | 203'5 | 0'3 |
| BOURNEMOUTH | 1474 | 203'5 | 1 |

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There are at present two further transmitting stations under construction. During 1939 the Washford West of England Regional transmitter and the Plymouth and Bournemouth transmitters will be replaced by a high-power transmitter at Start Point in South Devon, using a wavelength of 285.7 metres, and a medium-power transmitter at Clevedon, near Bristol, which will use a wavelength of 203.5 metres.

The Lucerne Convention is to be revised by the European Governments early in 1939. The new convention will have to take into account claims for more or better wavelengths by many countries whose broadcasting services in 1933 were but little developed. Some changes, therefore, to the British quota of wavelengths under the current Lucerne Plan may be entailed and may effect in some degree the existing scheme of programme distribution.

THE EMPIRE SERVICE

Short-wave broadcasting for reception at distances of upwards of 500 miles from the point of transmission was begun experimentally in America in 1924. Holland followed, with an eye to the establishment of a broadcasting service for the benefit of the Dutch possessions in the East Indies, and in May 1926 the BBC was licensed by the Post Office to erect an experimental short-wave station, the results of which would indicate the practicability of a service for the British Empire. An experimental short-wave transmitter was established at Chelmsford towards the end of 1927, by arrangement with Marconi's Wireless Telegraph Company, and regular transmission five days a week began on 12 December.

The experimental operation of the station at Chelmsford stimulated interest overseas, and it became obvious that a demand for a regular service existed. Interest

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was greatest in the Colonies; but the Dominions were also anxious for opportunities to hear events of Imperial and National importance, as well as interesting programmes originating in the home country. Detailed examination of all the relevant information enabled the BBC to submit to the Colonial and Imperial Conferences in 1929 and 1930 a fairly precise scheme for the establishment of an Empire Broadcasting Service, but owing to various difficulties which, at the time, could not be overcome no definite decision was taken.

In 1931 the BBC, realizing that financial assistance would not, owing to general conditions, be forthcoming, decided that, in view of the demand and for the sake of British prestige, it must assume the necessary financial responsibility and proceed with a practical scheme. Accordingly, on 19 December 1932, a regular broadcasting service for all the Empire was inaugurated by the BBC from two new short-wave transmitters installed at Daventry. When the service began there were 10 hours of transmission daily, spread at suitable intervals over the 24. Since then new high-power transmitters and a complete new aerial system have been added to the station and the hours of transmission have been increased to over 18 in the 24.

The Empire programmes are divided up into a number of transmissions, each of which is designed to coincide with an evening period in some part of the Empire and is radiated from aerials which favour the country or countries in which local time is most convenient for listening. At the same time it is possible for listeners to hear transmissions from Daventry at times of the day when they are not primarily intended for their particular area: at breakfast time in India, for example, listeners can hear the transmission which is primarily intended for evening reception in Western Canada. The Empire Service is not generally receivable in, nor is it intended for, the Home Country.

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There are six periods of transmission.

Transmission I is radiated during the early morning hours in England for late afternoon or evening reception in the Antipodes; but it is also heard at correspondingly earlier hours in countries between England and Australasia in an easterly direction, and is picked up occasionally, especially in late spring and early summer, in Western Canada.

Transmission II takes place normally from 10.42 a.m. to 2.0 p.m. G.M.T.* and is primarily intended for evening reception in Malaya, the Far East, and Western Australia.

Transmission III, covering approximately the 2.0 to 5.0 p.m. period, provides an evening programme for India, Ceylon, and Burma, but is also received in the afternoon in Africa, the Mediterranean, and Near East.

Transmission IV lasts from 5.17 to 11.0 p.m. The first part (IVA) is intended for evening reception in Africa, the Near East, and, by special arrangement, in the afternoon in Canada for part of the period; the latter part (IVB) for Africa, the South Atlantic Islands, the West Indies, North America, and British communities in South America. Parts of this transmission are heard also in New Zealand and Australia.

Transmission V, from 11.17 p.m. to 1.30 a.m., serves North America, the West Indies, and British listeners generally in South America.

Transmission VI, from 2.17 a.m. to 4.20 a.m., is intended primarily for evening reception in Western Canada, but can also be received in Eastern Canada, the West Indies, and, in their morning, in East Africa and India.

The transmissions from Daventry are made within the short-wave bands which lie between 6 and 22 megacycles per second, that is, between 50 and 13 metres. Six bands within these limits are available for broadcasting,

* All times quoted are G.M.T.

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and a seventh will become available in September 1939. The frequencies and corresponding wavelengths which have been notified for use by the Empire Station are given below, together with their call-signs and the words used to facilitate identification over the microphone. There are certain limitations on the use of the frequencies (GSU and GSW) in the new band. As a general rule at least four transmitters—usually on different wavelengths—are in operation throughout each Empire transmission, thus giving a choice of wavelengths or aerial directions to facilitate receptions.

| | | | | | |
|------------------|--------------------|-------|------|-------|---------|
| GSA | A for Aerial | 6·05 | Mc/s | 49·59 | metres. |
| GSB | B for Broadcasting | 9·51 | ” | 31·54 | ” |
| GSC | C for Corporation | 9·58 | ” | 31·31 | ” |
| GSD | D for Daventry | 11·75 | ” | 25·53 | ” |
| GSE | E for Empire | 11·86 | ” | 25·28 | ” |
| GSF | F for Fortune | 15·14 | ” | 19·81 | ” |
| GSG | G for Greeting | 17·79 | ” | 16·86 | ” |
| GSH | H for Home | 21·47 | ” | 13·97 | ” |
| GSI | I for Island | 15·26 | ” | 19·66 | ” |
| GSJ | J for Justice | 21·53 | ” | 13·93 | ” |
| GSJ ₂ | J for Justice | 21·56 | ” | 13·91 | ” |
| GSL | L for Liberty | 6·11 | ” | 49·10 | ” |
| GSN | N for Nation | 11·82 | ” | 25·38 | ” |
| GSO | O for Ocean | 15·18 | ” | 19·76 | ” |
| GSP | P for Progress | 15·31 | ” | 19·60 | ” |
| GST | T for Transmitter | 21·55 | ” | 13·92 | ” |
| GST ₂ | T for Transmitter | 21·64 | ” | 13·86 | ” |
| GSU | U for Unity | 7·26 | ” | 41·32 | ” |
| GSV | V for Valour | 17·81 | ” | 16·84 | ” |
| GSW | W for Westminster | 7·23 | ” | 41·49 | ” |

THE FOREIGN LANGUAGE SERVICES

The development of broadcasting in English by certain foreign countries and the problems thereby raised in this country were brought by the BBC and the Post Office jointly to the notice of the Ullswater Committee in 1935.

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In the section of its report devoted to Empire Broadcasting the Committee reported as follows:

‘In the interest of British prestige and influence in world affairs, we think that the appropriate use of languages other than English should be encouraged.’

After the publication of the Ullswater Report the question became one of rapidly increasing importance. Great strides were made in the technique of broadcasting on the short waves which carry messages over world distances. The U.S.S.R. was one of the first countries to send out programmes in a number of different languages. France, Holland, Germany, Italy, Japan and the United States followed suit, until Britain was nearly alone among the great nations in her policy of broadcasting to the world only in her own tongue.

Meantime, the BBC had taken up with the Government Departments concerned the whole question of the use of foreign languages in broadcasting from this country. Opinions thereon were obtained, at the BBC's suggestion, from official representatives all over the world. In the light of these reports further discussion followed between the BBC and the Departments, and eventually between the BBC and the Government itself.

The announcement that the BBC had been invited by the Government to provide broadcast news services to the Near East in Arabic, and to South and Central America in Spanish and Portuguese, was made by the Chancellor of the Exchequer on 1 November 1937. He said:

‘The Government have now requested the Corporation to take action in the matter, it being agreed that nothing should be done which would prejudice or interfere in any way with the existing Empire Service at Daventry. New transmitters are needed, and until they are constructed and brought into use,

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only a limited service will be possible. . . I should like to make it clear that, in this new service, the Corporation will have the same full responsibilities and duties as are set forth in the Charter of the Corporation in relation to other existing services.'

Arabic

The BBC set to work at once to get the new services under way. The Arabic news service began on 3 January 1938. It is radiated daily from 6.0 to 6.20 p.m. G.M.T., by a transmitter directed to the Near East, which also radiates a special Arabic programme, from 5.17 to 6.0 p.m. G.M.T. At the outset this programme was primarily intended to facilitate, by means of frequent announcements in Arabic, the tuning of sets for reception of the news; but entertainment items (talks, readings, and music) with a special appeal for Arab listeners were soon developed, until the programme consisted entirely of material designed to appeal to them. The countries in which these transmissions can be received include Aden, Egypt, Hadramaut, Iraq, Palestine, the Persian Gulf, Saudi Arabia, the Anglo-Egyptian Sudan, Transjordan, and Yemen, covering a great part of the Arabic-speaking world, with a population not far short of 40,000,000.

Spanish and Portuguese

The news services in Spanish and Portuguese began on 15 March 1938. The Spanish and Portuguese news bulletins, each lasting 15 minutes, are read in succession and broadcast by two transmitters working simultaneously, one for Central, and the other for South America, from 1.30 to 2.0 a.m. G.M.T. The latter part of Transmission V of the Empire Service, which is directed to North and South America from 11.20 p.m. to 1.30 a.m. G.M.T., includes announcements in Spanish and Portuguese for the benefit of Latin-

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American listeners, and special sections of the programme are designed to serve Latin-American and English-speaking listeners simultaneously. The population of the Spanish-speaking parts of South and Central America is about 70,000,000, that of the Portuguese-speaking part (i.e. Brazil), 40,000,000. The area covered stretches for over 6,000 miles from Mexico to Magellanes.

French, German, and Italian

On 27 September 1938, the day of the Prime Minister's broadcast to the nation at the height of the international crisis, news bulletins were broadcast for the first time in French, German, and Italian. During the immediate crisis, to ensure world-wide coverage, the bulletins were broadcast on the medium waves used by the BBC's Regional stations, and also by six short-wave transmitters used for the Overseas Services. Subsequently, the daily bulletins, which it was thought should normally aim at European coverage only, were confined to a short-wave transmitter (French, German, and Italian) and the medium-waves used by the English Regional stations (French and German). In the current schedule, established in January 1939, the bulletins are broadcast between 7.0 and 8.0 p.m. on weekdays and 6.0 and 6.45 p.m. on Sundays, G.M.T. An additional bulletin in German is broadcast at 10.45 p.m. on weekdays.

THE TELEVISION SERVICE

The Origins of Television

The transmission of still pictures, which can be regarded as one of the first practical steps towards television, was accomplished as long ago as 1881, and the possibility of seeing at a distance was clearly foreshadowed by much earlier discoveries.

The first of these was the discovery by Berzelius in 1817

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of the element selenium. In 1873 it was accidentally discovered at the Valentia Cable Station that some selenium rods, which were used as resistances, altered in value under the influence of strong sunlight. This led to the discovery that the resistance of selenium became lower when it was exposed to a bright light, and opened up the possibility of converting light waves into electric impulses.

In 1884 Nipkow invented his famous scanning disk, the first solution of the problem of how to divide a picture into elements. Meanwhile, Faraday in 1865 and Kerr in 1877 had demonstrated the effect of a magnetic field on polarized light; but television was still not possible, as no means existed of amplifying the extremely small currents available.

Of particular interest is a description by A. A. Campbell Swinton in *Nature* in 1908 of a device which was the forerunner of the 'Emitron', a piece of apparatus in use to-day, in which comparatively larger currents can be obtained owing to its accumulative electric storage effect. At the same time Campbell Swinton set out an idea for the use of cathode-ray beams at both transmitter and receiver, synchronously deflected by the varying fields of two electro-magnets placed at right-angles to one another and energized by two alternating currents of widely different frequencies, so that the moving extremities of the two beams would be caused to swing synchronously over the whole of the required surface within the period necessary to take advantage of visual persistence. It only required the application of modern technique to develop this remarkably accurate idea of 30 years ago into the system now in use at the London Television Station, Alexandra Palace.

Development of the British Service

In 1929 the BBC decided to give Baird Television Limited facilities for experimental 'low-definition' vision transmissions, with 30 scanning lines and $12\frac{1}{2}$

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pictures per second, through the medium-wave London Station transmitter in Oxford Street. In 1930 the transmissions were continued from the new London Regional Station at Brookmans Park, with the addition of sound, and in 1932 a studio in Broadcasting House was equipped with Baird apparatus.

Meanwhile development of improved standards of definition was proceeding rapidly, and the question arose whether a public service of 'high-definition' television was possible, using ultra-short waves in order to accommodate the large band-width necessary for the transmission of such systems. Accordingly, in May 1934, the Postmaster General appointed a committee under the chairmanship of Lord Selsdon to report on the relative merits of the several systems and on the conditions under which a public service might be provided.

The main recommendations of the Committee, whose report was issued in January 1935, were:

- (a) that a high-definition public service should be established at an early date, ultra-short waves to be used;
- (b) that the BBC should be responsible for television as for sound broadcasting;
- (c) that a standing Advisory Committee approved by the Postmaster General should be formed;
- (d) that the first station should be in London, and that the two selected systems, Baird and Marconi-E.M.I., should each supply their own apparatus for alternative operation; and
- (e) that the cost should be borne by the revenue obtained from the existing 10s. licence fee.

These recommendations were accepted by the Government, and a Television Advisory Committee appointed, on which the BBC was represented.* The Advisory Committee recommended Alexandra Palace as the site

* The Membership of this Committee is given on page 172.

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of the London Television Station. Ultra-short wavelengths of approximately 6·7 metres for vision and 7·2 metres for sound were to be used, and the standards of picture transmission proposed by the two companies were accepted—namely:

- (a) *Baird System*: 240 lines, 25 pictures per second, sequential scanning;
- (b) *Marconi-E.M.I. System*: 405 lines, 25 pictures per second, with interlaced scanning, giving 50 frames per second.

An ultra-short-wave sound transmitter, manufactured by Marconi's Wireless Telegraph Company Limited, was provided by the BBC for use with either system. The Alexandra Palace Station was formally opened by the Postmaster General on 2 November 1936, and a public service for two hours daily at 3 p.m. and 9 p.m. came into being on this date, the two systems being used during alternate weeks. Thus Great Britain was the first country to establish a public television service; and was in 1938 still the only one where television could be regularly received in the home.

In February 1937, the Postmaster General announced that, as a result of experience gained by the transmissions from Alexandra Palace, the Television Advisory Committee recommended the termination of the experimental period and the adoption of a single set of standards for transmissions from the London station. These standards—known as the London Television Standards—provide for a picture composed of 405 lines, interlaced, with a frequency of 50 frames a second. These are the standards employed in the Marconi-E.M.I. system, which is now in regular use. He announced subsequently that these technical standards would not be altered for at least three years.

During 1937 an hour of demonstration films, transmitted on weekday mornings for trade purposes, was

added. In April 1938, about an hour of 'live' programme was added on Sunday evenings and on occasional Sunday afternoons also. Regular Sunday afternoon programmes were introduced as from 1 January 1939.

HOW TO GET GOOD RECEPTION

Installation

All types of receivers should be given the best chance to work efficiently by the provision of a really good aerial and earth system: a point that is often overlooked, since most modern receivers will give as *loud* reception as the listener requires with only a few feet of wire for an aerial and no earth at all. But this means that the receiver is then working all the time near its most sensitive condition, and noises due to atmospheric and electrical interference are therefore likely to be prominent. It may also upset the tuning of the receiver or even cause instability, with consequent bad quality.

The aerial should be such as to allow the programme to be received at as great strength as possible compared with these noises. An outside aerial is highly advisable, and it should be as high and as long as possible within the limits stated on the back of the wireless receiving licence. The down-lead from the aerial should be kept away from neighbouring objects. The receiver should be near to the point where the down-lead enters the house; so that, if reception is required in another room in the house, it is much more satisfactory to use a separate loudspeaker than to extend the aerial lead to this room. The earth connexion should be both short and direct and may be taken either to a copper-plate buried in the earth or to a main water pipe. Gas pipes should not be used, since the joints are usually poor electrical conductors. If it is necessary to use an indoor

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aerial, care should be taken that it does not run parallel to electric lighting or telephone wiring, which may be embedded in the walls. An easy test, if interference is experienced, is to alter the direction of the aerial and see in which position the interference is least.

Maintenance

When a receiver has been in use for some time the listener has usually become so accustomed to it that he does not notice that a gradual deterioration in performance and quality of reproduction has occurred. A periodical overhaul should therefore be carried out, say, every year or eighteen months so that any necessary re-adjustments or renewals can be made. This work should be entrusted to a reputable local radio dealer, who should be asked to furnish an estimate before the work is actually put in hand.

Interference

There are three main causes of interference : atmospheric disturbances, electrical interference from apparatus in the listener's neighbourhood, and the transmissions of other stations.

Atmospheric disturbances are not as a rule very severe in this country except during local thunderstorms. There is no way in which a listener can prevent this kind of interference.

Electrical interference is usually heard as a more or less continuous crackling or buzzing noise with loud clicks when the interfering apparatus is switched on or off. It may be caused by trams, trolley-buses, motors, fans, vacuum cleaners, lifts, etc. The most satisfactory method of dealing with this kind of interference is to suppress it at the source, although complete suppression may be impracticable on the score of expense. The services of the Engineering Branch of the General Post

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Office are available free of charge to all wireless licence holders in tracing the source of interference and advising on its suppression. Assistance can be obtained by completing an electrical interference questionnaire which can be obtained from any head Post Office. There is at present no legislation whereby the owners of the offending apparatus can be compelled to fit suppressors: but it is hoped that a Bill incorporating such legislation will be introduced into Parliament by the Postmaster General in the near future.

The most important precaution which a listener can take against electrical interference is to install an efficient outdoor aerial, preferably one of the 'anti-interference' type now manufactured by several firms. Particulars of the various types available and advice on their installation can be obtained from the manufacturers whose advertisements appear in the technical Press and elsewhere. Where an all-mains receiver is used, interference may be introduced through the mains connection, in which case a suppressor should be fitted in this lead. Advice can usually be obtained from a local radio dealer.

Interference from other transmitting stations should not as a rule be experienced, provided that a modern and reasonably selective receiver is used, and that the listener does not live close to a high-power transmitter. But, if the receiver is deficient in the property of selectivity (which enables it to discriminate between the wanted station and unwanted stations working on other wavelengths), other programmes may be heard as well as the wanted programme. Unless the receiver has gone out of adjustment since it was first installed there is little that can be done to overcome this type of interference, because the selectivity of a receiver depends on its fundamental design.

The medium and long-wave broadcasting stations in Europe work on wavelengths which were agreed at an

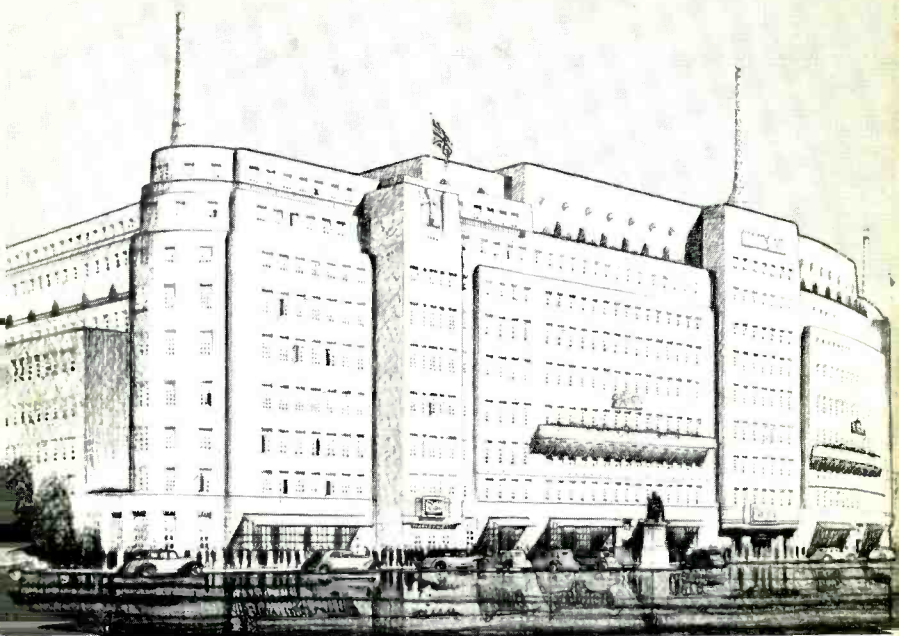
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international conference in Lucerne in 1933. The Lucerne Plan was designed so that the programmes of each broadcasting station should be received as free as possible from interference within the area which the station was intended to serve. From this point of view the plan is relatively satisfactory; but some interference may be heard when listening to distant stations. The effect of distance on reliable broadcast reception is explained in a booklet, entitled *A Guide to Reliable Broadcast Reception*, which can be obtained from any of the offices of the BBC, price 2d.

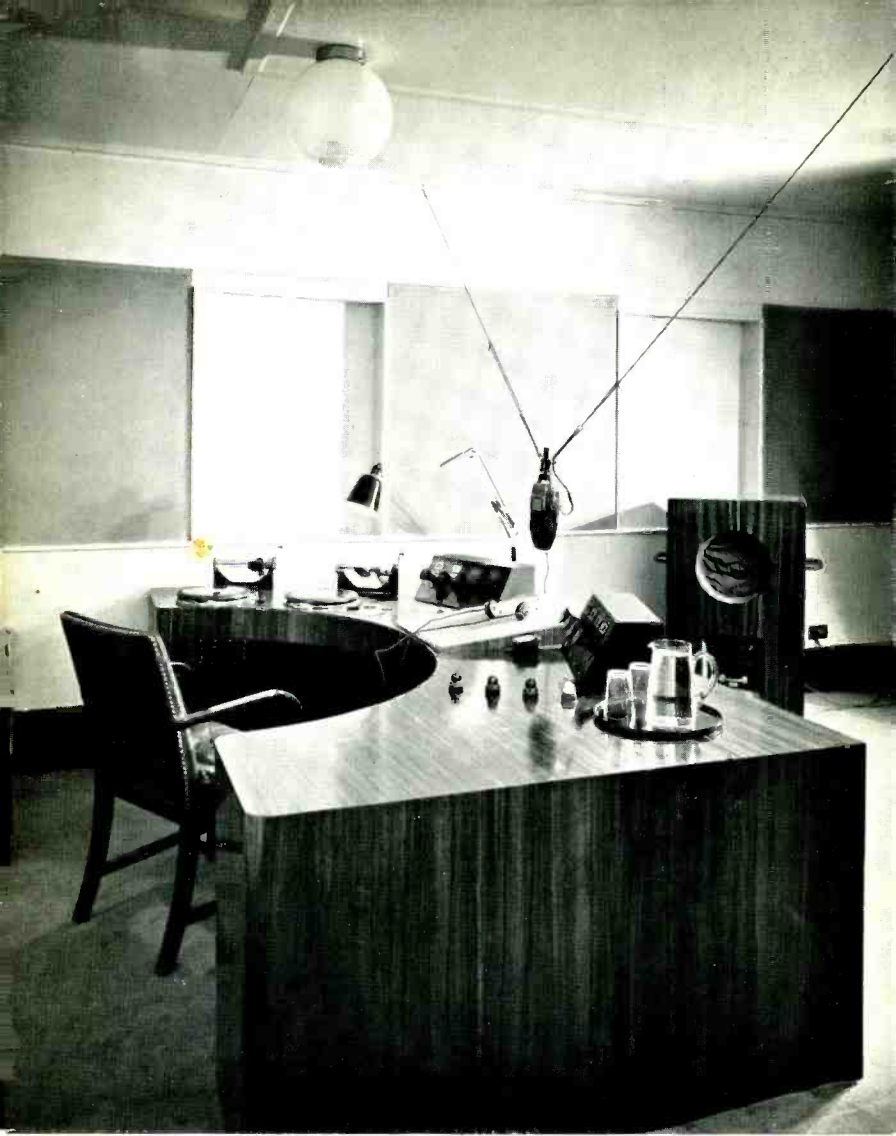
No amount of skill and ingenuity, however, can get really good reception from an obsolete receiver. An old wireless set, like an old car, tends to become a friend of the family, whose standard of performance is not too closely questioned so long as it just serves its immediate purpose. Some of the joys of listening are thus lost, and there are a good many listeners to whom a demonstration by their local dealer of the quality of reception now obtainable from quite moderately priced receivers would be an eye-opener.

WRITING TO THE BBC

Comments or suggestions about BBC programmes are always welcome. Every letter is read carefully and acknowledged individually. Every point, whether a suggestion, criticism or appreciation, is seen by a responsible official, and points of special interest are widely circulated within the BBC. Correspondents should put their points as clearly and concisely as possible. Requests for information about matter which has been broadcast should always be accompanied by stamps to cover the return postage. Stamps are preferred to stamped envelopes. Copies of broadcast programmes are not available for distribution, but many talks are reproduced in *The Listener*.



The proposed new extension to Broadcasting House, London



The studio used for Foreign Language Broadcasts

LICENCE FIGURES

The total number of wireless licences current on 31 December 1938 was 8,908,900. This is an increase, in which every Region shared, of 429,300 since 31 December 1937. More than 7 in every 10 families in Great Britain and Northern Ireland now hold wireless licences. The density of wireless licences is greatest in the Midlands and West of England Regions where, the ratio per 100 families is 80. In the London Region there are 75 licences per 100 families, in the North Region 69, in Wales 63, in Scotland 61, and in Northern Ireland 41. Detailed figures for the geographical distribution of licences are given on pages 156-8.

Licences, 1923-1938

| | Licences current on 31 December | Percentage increase on previous year | Approximate number of licences per 100 families |
|------|------------------------------------|--|--|
| 1923 | 595,496 | — | 5·8 |
| 1924 | 1,129,578 | 89·7 | 10·7 |
| 1925 | 1,645,207 | 45·6 | 15·4 |
| 1926 | 2,178,259 | 32·4 | 20·0 |
| 1927 | 2,395,183 | 10·0 | 21·7 |
| 1928 | 2,628,392 | 9·7 | 23·4 |
| 1929 | 2,956,736 | 12·5 | 26·0 |
| 1930 | 3,411,910 | 15·4 | 29·6 |
| 1931 | 4,330,735 | 26·9 | 37·1 |
| 1932 | 5,263,017 | 21·5 | 44·5 |
| 1933 | 5,973,758 | 13·5 | 50·0 |
| 1934 | 6,780,569 | 13·5 | 56·1 |
| 1935 | 7,403,109 | 9·2 | 60·7 |
| 1936 | 7,960,573 | 7·5 | 64·4 |
| 1937 | 8,479,600 | 6·5 | 68·3 |
| 1938 | 8,908,900 | 5·1 | 71·4 |

REFERENCE SECTION

THE TIME SIGNAL SERVICE

| Time | Signals on Droitwich National Programme | Signals on Regional Programmes | Notes |
|----------------------------|---|--------------------------------|---|
| <i>W^{ks} days</i> | | | <p>The official broadcasting Time Signal is that which is received from Greenwich Observatory. It consists of six dot seconds, the last dot indicating the point of time to a normal accuracy of one-twentieth of a second. The signal is normally radiated at the times shown on the accompanying chart. Any signal, however, with the exception of those at 10.30 a.m. and 6.0 p.m., is liable to suppression if superimposition on a current programme is strongly inadvisable on artistic grounds. The signals at 10.30 a.m. and 6.0 p.m. are suppressed only in exceptional circumstances, and advance notification is given if such a case arises. If they (the signals at 10.30 a.m. and 6.0 p.m.) are suppressed on artistic grounds or through any error or technical difficulty, they are radiated at the next available quarter.</p> <p>Big Ben is broadcast in accordance with the chart when possible.</p> |
| a.m. | | | |
| 10.15 | Big Ben | Big Ben | |
| 10.30 | G.T.S. | G.T.S. | |
| p.m. | | | |
| 2.00 | G.T.S. | — | |
| 5.00 | Big Ben | Big Ben | |
| 6.00 | G.T.S. | — | |
| 7.00 | (1st News) | G.T.S. | |
| | — | (2nd News) | |
| 9.00 | G.T.S. | — | |
| | (3rd News) | G.T.S. | |
| 10.00 | — | (4th News) | |
| 11.30 | G.T.S. | G.T.S. | |
| midn. | | | |
| 12.00 | Big Ben | Big Ben | |
| <i>Sundays</i> | | | |
| a.m. | | | |
| 10.30 | G.T.S. | — | |
| p.m. | | | |
| 4.00 | G.T.S. | G.T.S. | |
| 9.00 | G.T.S. | G.T.S. | |
| 11.00 | G.T.S. | — | |

REFERENCE SECTION

WEATHER FORECASTS, GALE WARNINGS, ETC.

Weather Forecasts

Broadcast weather forecasts are as old as the BBC and were actually first planned in October 1922, a few weeks before the British Broadcasting Company, as it then was, came into existence. The forecasts are supplied every day by the Air Ministry and are based on reports on cloud, wind, rainfall, etc., received from stations all over the British Isles, ships in the Atlantic, and the meteorological offices of other countries. The forecasts are broadcast as follows :

WEEKDAYS

- 10.30 a.m. Weather Forecast for Farmers and Shipping read twice ; first at natural speed and second time at longhand dictation speed. (Droitwich National and all Regional and Local transmitters)
- 6.00 p.m. General Weather Forecast with the first News. (National Programme)
- 7.00 p.m. General Weather Forecast with the second News. Except on Saturdays. (Regional Programme)
- 9.00 p.m. General Weather Forecast, followed by Shipping Forecast, with the third News. (National Programme)
- 10.00 p.m. General Weather Forecast with News Summary. (Regional Programme)
- 11.50 p.m. General Weather Forecast with late News Summary. (Regional Programme)

SUNDAYS

- 10.30 a.m. Weather Forecast for Farmers and Shipping. (Droitwich National and all Regional transmitters)

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- 6.30 p.m. General Weather Forecast with the News.
(Regional Programme)
- 8.50 p.m. General Weather Forecast with the News.
(From all National, Regional and Local transmitters)
- 11.00 p.m. Shipping Forecast. (Droitwich National only)

Gale Warnings

Gale Warnings are received from the Meteorological Office and are broadcast at :

WEEKDAYS

- 10.30 a.m. With the Shipping Forecast. (Droitwich National and all transmitters except medium-wave National transmitters)
- 2.00 p.m. Droitwich and medium-wave National transmitters
- 5.00 p.m. Droitwich and medium-wave National transmitters.
- 6.00 p.m. With the first News. (Droitwich and medium-wave National transmitters)
- 9.00 p.m. With the third News. (Droitwich and medium-wave National transmitters)
- 11.30 p.m. Droitwich and medium-wave National transmitters.

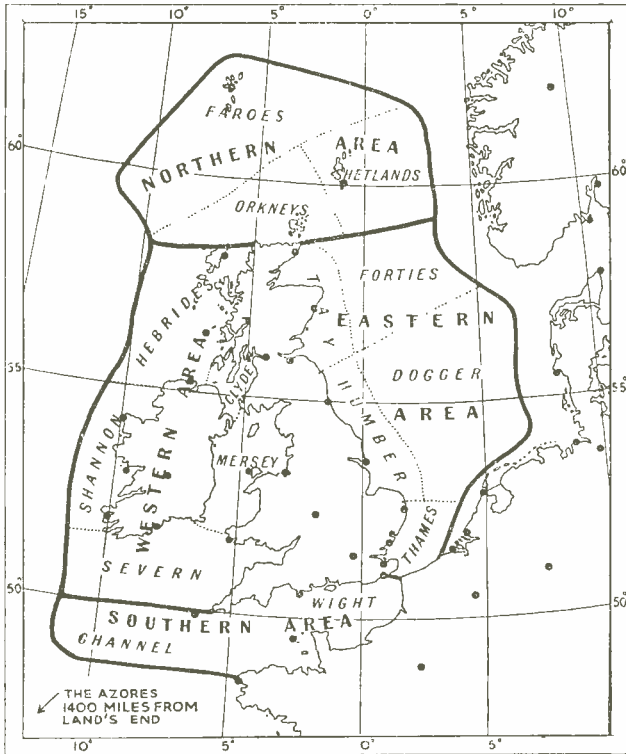
SUNDAYS

- 10.30 a.m. With the Shipping Forecast. (Droitwich National only)
- 12.30 p.m. Droitwich National and all transmitters except medium-wave National.
- 4.00 p.m. Droitwich National and medium-wave National transmitters.
- 8.50 p.m. With the News. (All transmitters)
- 11.00 p.m. With the Shipping Forecast. (Droitwich National only)

Navigational Warnings

Navigational warnings are received from the Admiralty and are broadcast at any time set apart for Gale Warnings.

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A MAP OF THE AREAS REFERRED TO IN THE DAILY SHIPPING FORECASTS

REFERENCE SECTION



LANDMARKS ALLUDED TO IN THE 'NAVIGATIONAL WARNINGS'

MARKET BULLETINS, ETC.

Market prices for farmers and fisheries and foreign exchange bulletins are broadcast at regular intervals. The agricultural market prices in summary form are broadcast every Friday in the National Programme. The Regional Programmes have their own market prices, which are included four or five times a week and cover a wide selection of the principal markets throughout the country. These market prices and the herring bulletins are supplied by the Ministry of Agriculture and Fisheries. The foreign exchange bulletin, which is supplied by Reuter, is broadcast daily in the six o'clock news.

SOS AND POLICE MESSAGES

Rules

1. FOR RELATIVES OF SICK PERSONS

The BBC will broadcast messages requesting relatives to go to a sick person only when the Hospital Authority or the Medical Attendant certifies that the patient is *dangerously* ill, and if all other means of communication have failed. In the normal course of events messages will be broadcast only when the full name of the person wanted is available.

When the person sought is known to be on board a ship at sea, a message can only be broadcast if the ship is not equipped with apparatus for the reception of messages by wireless telegraphy. Further, there must be a possibility that the return of the person sought can be hastened by the reception of such a message. This is not considered to be the case where the ship is on its way to a known port. In such cases, inquirers are advised to communicate with the owners or agents of the ship or with the port authorities.

In no case can an SOS be broadcast requesting the attendance of relatives after death has occurred.

2. FOR MISSING PERSONS

Apart from official messages originated by the Police, the BBC does not broadcast messages concerning other missing persons.

3. FOR WITNESSES OF ACCIDENTS

Requests for witnesses of accidents are not broadcast except when contained in official messages originated by the Police.

N.B.—No message can be broadcast regarding lost animals or property. There is no charge for broadcasting SOS messages.

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Results in 1938

Nearly half (49 per cent) the total number of SOS and Police Messages broadcast from all BBC transmitters during 1938 were successful. Over 56 per cent of the broadcasts for relatives of persons dangerously ill were successful, although these broadcasts are made only when all other means of communication have failed. In helping to trace witnesses of accidents, criminals, missing drugs, etc., the co-operation of the BBC with police authorities is only part of the general investigation, and it is not easy to assess in any particular case to what extent success was due to the broadcast.

The following are the tabulated statistics for 1938:

| | Successful | Unsuccessful | Not Known | Total |
|------------|------------|--------------|-----------|-------|
| Illness .. | 469 | 300 | 67 | 836 |
| Witnesses | 119 | 204 | — | 323 |
| Crime .. | 9 | 16 | — | 25 |
| Special .. | 15 | 49 | — | 64 |
| | 612 | 569 | 67 | 1,248 |

Rules

APPEALS

'The Week's Good Cause' appeals are allocated on the advice of advisory committees, the members of which are chosen for their wide knowledge of social work and conditions. National and London Regional appeals are arranged by the Central Committee and other Regional and local appeals by Regional Committees. Applications should be addressed to the Secretary of the Appeals Advisory Committee at the Head Office or at one of the Regional offices. The committees usually meet in the spring and autumn and arrange appeals for periods of six months at a time: at the spring meeting 'Good Causes' are chosen for the second half of the year, and at the autumn meeting, for the first half of the following year. Appeals in the Children's Hour are generally limited to two a year, one in the summer for

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Children's Country Holidays, and one in the winter to provide Christmas presents for needy children.

Results in 1938

A total of £171,400 was subscribed by listeners in 1938 in response to 'Week's Good Cause' appeals. The appeal on Christmas Day by Lord Southwood for the British Wireless for the Blind Fund brought in over £40,000, which is a record both for this annual appeal and for all 'Week's Good Cause' appeals. Detailed results of 'Week's Good Cause' appeals during 1938 are given on pages 159 to 161. An unusually large number of additional 'emergency' appeals were arranged on week-days during the year. These included appeals for sufferers in the Norfolk Floods, the Markham Colliery Disaster, China, Spain, and Czecho-Slovakia, and for Jewish and Non-Aryan Refugees from Germany. As these were national appeals, for which the wireless was only one of several channels used, it is not known exactly how much of the response was due to the broadcasts, but there is no doubt that they were instrumental in raising very large sums.

PUBLIC REDIFFUSION OF BBC PROGRAMMES

The News Bulletins and Running Commentaries in BBC programmes are strictly copyright. The information they contain is intended for the private enjoyment of licence holders and should not be communicated to the public by loudspeakers, written notices, or other means. Care should be taken in shops and other open spaces to prevent the News Bulletins and Running Commentaries being made audible to the public.

Apart from such items, the Corporation has no objection, so far as it is concerned, to the rediffusion of programme material to the public, but it should be borne in mind that a great deal of such material is subject to the control of other copyright owners.

The Air Ministry permits the copying and exhibition

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for public information of the weather forecasts supplied for broadcasting, on condition that the date and times are shown.

STAFF RECRUITMENT

Nearly all vacancies in the staff of the BBC are advertised, both inside the organization and publicly. Appointments, except those of minor staff, are made on the recommendation of Appointment Boards, consisting of members of the BBC Staff, together with a representative of the Civil Service Commissioners.

Non-technical Staff

A Training School, started in 1936, provides facilities for giving to newly-joined, non-technical staff an adequate knowledge of the organization of the BBC and of the technique and practice of broadcasting, before they settle down into one particular department or section. Staff vacancies are not, however, normally filled from young people straight from schools or universities. Broadcasting is not a profession in the same way as, for example, the Law. It is an amalgamation of a large number of professions. The BBC has its musical experts, conductors, dramatic producers, Press officers, editorial staffs, accountants, and so on. Their knowledge and experience are applied in a common purpose; but their training is almost invariably acquired in their respective professions before they join the BBC. Very few vacancies, and then only minor ones, are therefore open to applicants who have no such previous experience.

Technical Staff

The normal means of entry to the Maintenance Department is by appointment as Junior Maintenance Engineer. The qualifying ages for this grade of engineer are 19 to 21. Possession of a technical college diploma or proof

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of study for accepted theoretical qualifications, together with some practical electrical engineering experience in a wage-earning capacity, are regarded as suitable qualifications.

For the specialist departments, that is the Research, Station Design and Installation, Overseas and Engineering Information, Lines, and Equipment Departments, appointments are made into all grades according to vacancies. In all cases, specialist engineers must be properly qualified as electrical engineers and have experience of the particular type of specialist work carried out by the departments for which they wish to be considered as candidates.

Women Clerical Staff

Girls of over twenty years of age, who have gained experience in a previous post, are preferred to girls of 18 or 19 straight from their training colleges, with little or no practical experience. Practical training is given by the BBC to a very few specially selected juniors only. A good education and secretarial training are essential for all shorthand-typists and secretaries. Appropriate training and experience are nearly always required for the other posts such as copying-typists, filing clerks, telephonists, and duplicating machine operators.

HOW TO SUBMIT SCRIPTS AND SCORES

New scripts and scores of real quality are as welcome as new artists—and as rare! The following points should be carefully noted by anyone who has anything of this kind to offer to the BBC:

It is not advisable to spend a great deal of time in working on a full script until the department concerned has said that the *idea* is acceptable. Listening to the programmes is the best way to get to know what is

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likely to be acceptable. Suggestions for series already running are not generally of any use, as a series is usually planned as a whole beforehand. Interviews are not given for reading over a script before it has been thoroughly examined. If a script has been accepted, the author will be invited to discuss it at the appropriate stage. All scripts, whatever the length or form, should be typed, accompanied by a stamped, addressed envelope, and registered.

The following notes may help contributors to avoid addressing material to the wrong department or sending to a department material of a kind that it can never use. The Music Department handles manuscript scores of serious music, including symphonies, choral works, concertos, and chamber music for a number of players (but not instrumental or vocal solos). These should be submitted during February and are put before a reading committee of experienced musicians. With the reports from this committee before them the Director of Music and his staff decide which of the works submitted can be included in the programmes when there are opportunities to do so. The BBC is always in touch with the music publishers, and new works by established composers are considered as soon as they are available. The Variety Department is always ready to consider material suitable for its output. But Dance Music, Ballads, Marches, Fox-trots, Waltzes, and Comic Songs, which are supplied in ample quantities from the publishers, are not accepted in manuscript. Nor does the department in any circumstances accept lyrics without music or *vice versa*.

Plays, as distinct from musical comedies and musical plays, are in the province of the Features and Drama Department, whether straight plays, farces, comedies, or tragedies. Comedies are especially welcome. The best length is 30-45 minutes: the outside limits are 20 and 75 minutes. Feature programmes are also handled by this

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department: but it is generally advisable to submit ideas or synopses rather than full scripts. Plays suitable for the Children's Hour, to last not longer than 40 minutes, and stories of about 1,500 words may be submitted to the Children's Hour Director. The Talks Department is always on the look out for good new short stories, specially written for the microphone, and personal reminiscences, suitable for such series as 'I Was There'; but here again it is better to submit the idea, with some explanation of the suggested treatment, before embarking on a script.

Contributions should be submitted to the BBC's Head Office in London, if the writer lives in London or the Home Counties, and to the nearest Regional Office, if the writer lives in the provinces, or in Scotland, Wales or Northern Ireland. If an offer is not accepted at one of the BBC offices, it is of no avail to submit it to another, for a contribution likely to be acceptable to a part of the organization other than the one to which it was submitted is automatically forwarded there for consideration.

Prospective writers for broadcasting may find useful the following publications on the subject: *How to Write Broadcast Plays* (with three examples), by Val Gielgud (Hurst and Blackett. 1932, 2s. 6d.), *Learn to Write for Broadcasting*, by Claude Hulbert (Denis Archer. 1932, 2s. 6d.), and *Writing for the BBC*, by Max Kester and Edwin Collier (Pitman. 1937, 2s.).

AUDITIONS

Nothing is ever more welcome to the BBC than good new talent, and, since broadcasting began, a great deal of time and trouble has been spent in looking for it. But this does not mean that anyone who thinks, or is told, that he or she can sing, act, play an instrument, or

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tell stories, can be given an audition. The staff, studio accommodation, and expense involved in such an undertaking would, as experience has proved, be disproportionate to the results. Practice must, however, differ according to the various kinds of performance and even according to different parts of the country.

Take Musical Auditions for example. In London, where the supply of good musicians exceeds the demand, amateurs and semi-professionals are not given engagements. An applicant must fill in a form, which requires, among other things, the signature of two well-known musicians, not including the applicant's teachers, before even getting on to the waiting list for an audition, for it is felt to be unfair to give so many auditions that even those who pass have little chance of an engagement. Applicants must also give particulars of their last three important public appearances. Entry to the BBC's music programmes must, therefore, be regarded as being made through the profession of music, not, as is sometimes thought, *vice versa*. In the Regions the position is not quite the same. The demand for good artists exceeds the supply, and in most of them auditions are therefore open to all applicants with reasonable qualifications.

Auditions for Variety, on the other hand, are generally given, both in London and the Regions, to anyone with definite professional experience, except when, from time to time, there is no further opening for a particular kind of performer. In Drama, again, there are in London already so many competent professionals for whom there is little or no room 'on the air', that no amateurs are given auditions: indeed, applications from professionals are accepted only in special circumstances. In the Regions, as with music, there is not an abundant supply of professional talent, and amateurs are therefore not excluded. Open poetry-reading auditions have been tried in London with very poor results, and special auditions for readers with definite experience in reading

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aloud have been found more satisfactory. Once a year, however, general poetry and prose-reading auditions are held in London, though for these also only readers with some training or experience are usually considered. Auditions are given for the Schools programmes, where authoritative knowledge, directness, and personality are all essential, and to young performers for the Children's Hour, but not to any younger than twelve, for they are prohibited by law from broadcasting.

Tests are sometimes arranged for would-be commentators on broadcast outside events in order to find out if they have any special aptitude for that very difficult and exacting art. They are advised, however, to test their own capabilities before applying to the BBC for an audition. They should begin their practising in conditions approaching as nearly as possible to those governing actual commentary work—that is to say they should describe something that they are actually seeing, they should give themselves a fixed time of, say, 15 or 20 minutes and they should speak aloud to someone listening 'blind'. If at the end of half a dozen such attempts they are really satisfied as to their ability, they should apply to the BBC, stating the subjects with which they feel qualified to deal and the nature of the tests they have already carried out and their results. If the application appears a *bona fide* one, the BBC will endeavour at the first opportunity to give the applicant a test on some suitable subject.

Artists desiring an audition should apply to the BBC either direct or through their agents, and should support their application, in addition to such special recommendations as are mentioned above, with full details of previous performances similar to those for which they are offering their services. For reasons which are easy enough to understand, artists would often rather be heard in London than at one of the Regional headquarters. Except in a few special cases this is allowed

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only for those residing in the London Regional area. Others must apply to their own Regional office. This rule prevents long and costly journeys by those who may after all not succeed in their audition, and an artist whose work for a Region proves outstanding soon becomes known at Headquarters.

VISITS TO BBC PREMISES

The BBC's aim is to arrange visits* for as many interested listeners as possible without interfering with the broadcasting service. Visits are normally of two kinds: (i) conducted tours round studios, transmitting stations, etc.; (ii) attendance at a broadcast performance in the studio. Facilities for either kind of visit are necessarily restricted, owing to the constant use of studios for rehearsals or transmissions and to the limited accommodation available for visitors.

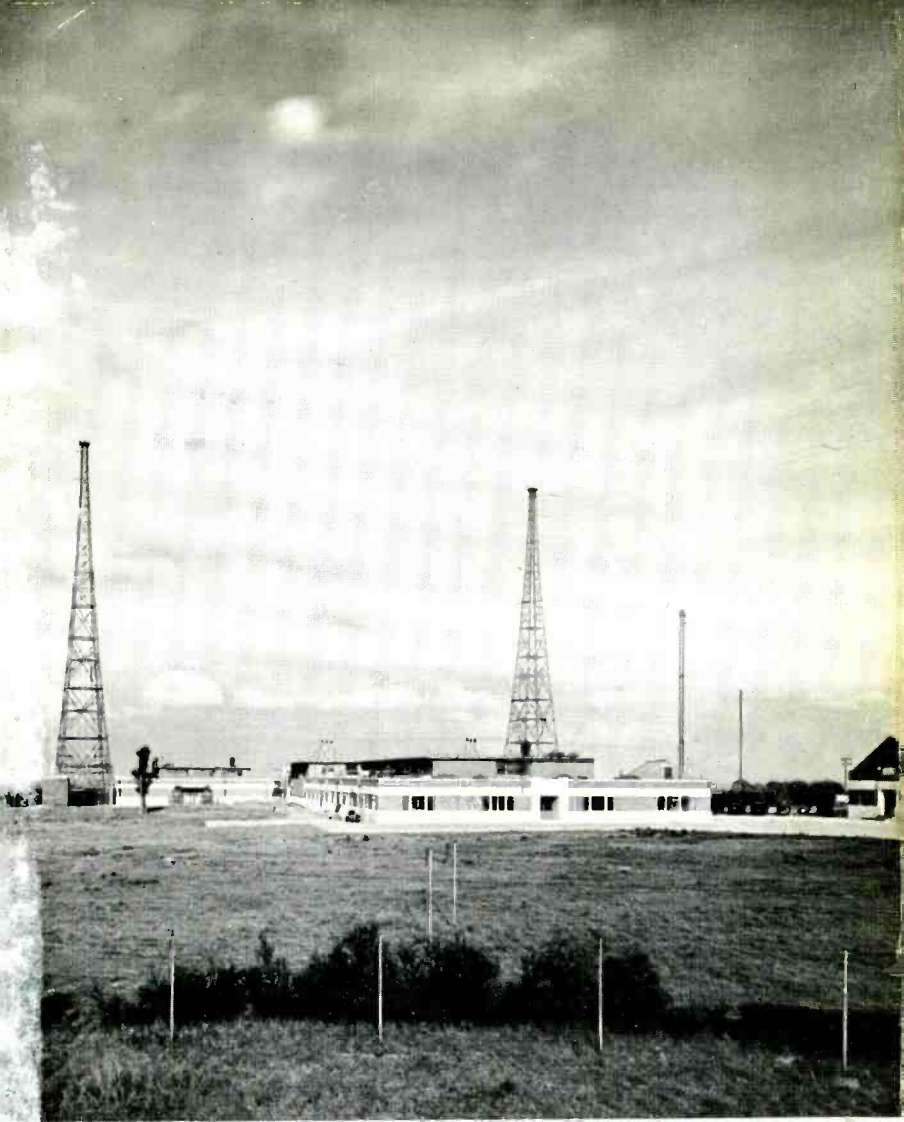
Tours

LONDON—Tours of Broadcasting House, London, take place daily between 1.30 and 2.30 p.m., when the pressure on the studios is relaxed. They normally consist of visitors, from the home country and from overseas, with whom the BBC has been brought into special contact in the course of its work. Special tours are arranged from time to time for parties having a technical interest in broadcasting. It is not possible at present to include other members of the general public.

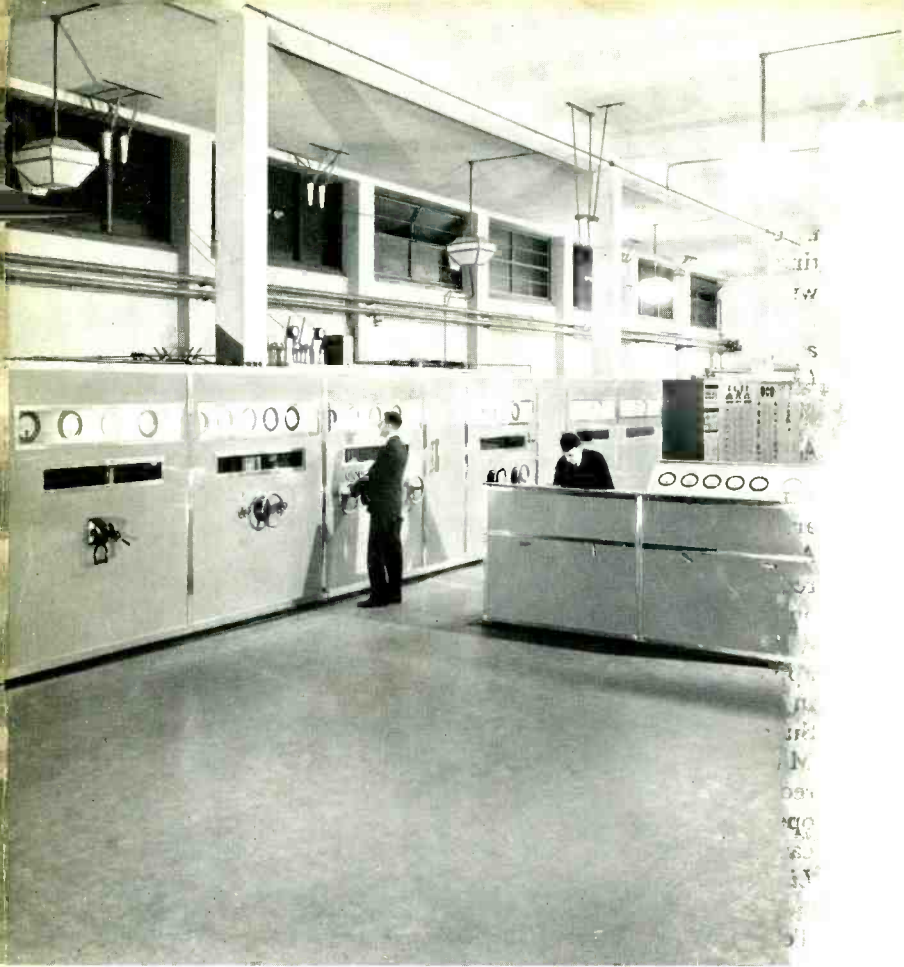
The Television Station at Alexandra Palace is not at present open to visitors.

REGIONAL OFFICES—Tours of the BBC studios can be arranged, on application at the following centres: Bangor, Belfast, Bristol, Cardiff, Edinburgh, Glasgow, Leeds, Manchester, Newcastle, and Swansea. Tours of

* Addresses for all applications for visits to BBC premises will be found on pages 149 to 151.



The new buildings of the BBC Empire Short-wave Station at Daventry



General view of the Transmitter Hall at the Empire
Short-wave Station, Daventry

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the Birmingham studios are restricted to visitors having a technical interest in broadcasting.

TRANSMITTING STATIONS—Arrangements can be made for limited parties to visit the following transmitting stations: Brookman's Park (*London Region*), Droitwich (*Midland Region*), Moorside Edge and Stagshaw (*North Region*), Lisnagarvey (*Northern Ireland*), Burghead and Westerglen (*Scotland*), Penmon (*Wales*), Washford (*West of England Region*).

Audiences

LONDON—A number of selected variety programmes are given before limited audiences in St. George's Hall. Applications for tickets are dealt with in order of their receipt; there are at present many thousands of names on the waiting list.

A very limited number of seats are available, on application, for the Concerts of Contemporary Music in the Concert Hall, Broadcasting House, and for the Monday evening Symphony Concerts in the studios at Lida Vale. Certain religious services and organ recitals in the Concert Hall, Broadcasting House, are open to special audiences; particulars of these broadcasts, with a form of application for seats, appear in *The Listener* from time to time.

There are at present no facilities for audiences at the Television Station, Alexandra Palace.

REGIONAL STUDIOS—Small audiences are admitted to selected orchestral concerts or variety programmes in the following studios: Bristol, Edinburgh, Glasgow, Leeds, and Manchester. Owing to limitations of space it is not possible to make similar arrangements at Aberdeen, Bangor, Belfast, Birmingham, Cardiff, or Swansea.

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BBC PUBLICATIONS

A selected list of the BBC's numerous publications is issued free on application. All enquiries and subscriptions should be addressed to BBC Publications, 35 Marylebone High Street, London, W.1. The following are the main publications:

Radio Times contains full details of the programmes to be broadcast during the week from each of the BBC's transmitters, together with articles on current programmes, news of future arrangements, letters from listeners, and illustrations. It first appeared in September 1923 and now has a weekly circulation of about 3,000,000 copies. At the factory built in 1936 specially for printing *Radio Times* the high-speed rotary machines can turn out 24,000 copies an hour. About 40,000 tons of paper are used annually. It is published every Friday at 2d.

SUBSCRIPTION RATES, INCLUDING POSTAGE

| | | |
|---|----------|----------|
| Great Britain, Northern Ireland, 1 Year | 6 Months | 3 Months |
| and Canada | 15 6 | 7 9 |
| Empire and Foreign | 17 10 | 8 11 |
| | | 4 6 |

World-Radio gives the programmes of foreign stations all over the world. Weekly features include 'The Pick of the Programmes,' a double-page classified list of the most interesting broadcasts of the following week, and 'Stations in Order of Frequencies and Wavelengths'. Special attention is given to authoritative articles on short-wave broadcasting and the technical side of wireless, including television. *World-Radio* was first published as a separate journal in 1926 and net sales are now about 100,000 a week. It is published on Fridays at 3d.

SUBSCRIPTION RATES, INCLUDING POSTAGE

| | | |
|---|----------|----------|
| Great Britain, Northern Ireland, 1 Year | 6 Months | 3 Months |
| and Canada | 17 4 | 3 8 |
| Empire and Foreign | 19 4 | 9 8 |
| | | 4 10 |

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The Listener prints, either in full or in part, the best of current broadcast talks, with illustrations. It also contains a four-page pictorial record of the week, based on broadcast news, a weekly feature, book reviews, regular articles on television and broadcast drama and music, and letters from readers. Started in 1929, *The Listener* now has a weekly circulation of about 50,000. It is published every Thursday at 3d. A single specimen copy is sent free on application.

SUBSCRIPTION RATES, INCLUDING POSTAGE

| Great Britain, Northern Ireland, and Canada | 1 Year | 6 Months | 3 Months |
|--|--------|----------|----------|
| Empire and Foreign | 18 8 | 9 4 | 4 8 |
| | 21 0 | 10 6 | 5 3 |

Back Numbers of these BBC journals can be supplied, subject to the issues required being still in print, at the following rates :

| <i>Radio Times</i> | (issues at 2d.) | Price 3d. (by post 4½d.) |
|---------------------|-----------------|--------------------------|
| | („ 6d.) | „ 8d. („ 10d.) |
| <i>World-Radio</i> | („ 2d.) | „ 3d. („ 4½d.) |
| | („ 3d.) | „ 4d. („ 5½d.) |
| <i>The Listener</i> | („ 3d.) | „ 4d. („ 5½d.) |

BBC Empire Broadcasting gives full details, week by week, of the programmes to be transmitted by short-wave from the BBC's Empire Station at Daventry, with notes and authoritative articles about them. The times and frequencies of the short-wave transmissions in foreign languages are also given. It is despatched four-and-a-half weeks in advance, and thus by ordinary mail reaches listeners in practically every part of the world before the programmes which it describes are broadcast. The annual subscription is 10s. (postage included); by air mail 15s. 6d. (on the Empire air route), or 9s. plus postage.

Broadcasts to Schools Pamphlets are designed for the use of teachers and children during the broadcasts and

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for study afterwards. They are published at 2*d.* each, post free, about a month before each of the three school terms. The number distributed is at present about 2,500,000 a year.

Miscellaneous Publications include *New Every Morning*, a prayer book for the daily religious service at 10.15 a.m. (1*s.* 3*d.* paper cover; 1*s.* 9*d.* cloth cover; 5*s.* 3*d.* de luxe; (post free)); *Broadcasting House*, an illustrated souvenir (5*s.* 6*d.*, post free); *Broadcasting House*, a technical description (5*s.* 6*d.*, post free), and a number of technical pamphlets. With one or two exceptions all the *National Lectures* have been published in booklet form (1*s.*, post free 1*s.* 1*d.*).

OFFICIAL REPORTS AND PAPERS

The following Command Papers are obtainable from H.M. Stationery Office, York House, Kingsway, W.C.2.

Report of the 'Sykes' Committee on Broadcasting, 1923, Cmd. 1951, 9*d.*

Report of the 'Crawford' Committee on Broadcasting, 1925, Cmd. 2599, 6*d.*

Report of the 'Ullswater' Committee on Broadcasting, 1935, Cmd. 5091, 1*s.* 3*d.*

Report of the 'Selsdon' Committee on Television, 1935, Cmd. 4793, 6*d.*

Royal Charter for the Continuance of the BBC and the Licence and Agreement between the Postmaster General and the BBC, 1936-7, Cmd. 5329, 4*d.*

Annual Reports presented by the Postmaster General to Parliament: 1927-38.

REFERENCE SECTION

BBC ADDRESSES

Offices and Studios

LONDON

Head Office

Broadcasting House, W.1

Telegrams :
Broadcasts, London.

Telephone :
Welbeck 4468

Television

Alexandra Palace, N.22

*Telegrams and
Telephones :*
Tudor 6420.

Publications

35 Marylebone High Street, W.1.

Welbeck 4468

MIDLAND REGION

Headquarters

Regional Director: P. F. Edgar, O.B.E.
Broadcasting House, 282 Broad Street,
Birmingham.

*Telegrams and
Telephones:*
Birmingham
Midland 3761

NORTH REGION

Headquarters

Regional Director: J. Coatman, C.I.E.
Broadcasting House, Piccadilly,
Manchester.

Manchester
Central 2931

Newcastle Office

Newcastle Director: Cyril Conner
Broadcasting House, 54 New Bridge St.

Newcastle
20961

Leeds Office

Leeds Representative: G. P. Fox
Broadcasting House, Woodhouse Lane.

Leeds 28131

NORTHERN IRELAND

Headquarters

Director: G. L. Marshall, O.B.E.
31 Linenhall Street, Belfast.

Belfast 25834

REFERENCE SECTION

SCOTLAND

Headquarters

Director: M. Dinwiddie, Edinburgh
 D.S.O., O.B.E., M.C. 30111
 Broadcasting House, 5 and 6 Queen Street,
 Edinburgh.

Glasgow Office

Glasgow Representative: L. Macrae Glasgow
 Broadcasting House, Hamilton Drive. Western 6721

Aberdeen Office

Aberdeen Representative: Aberdeen
 A. H. S. Paterson 8204
 Broadcasting House, Beechgrove Terrace.

WALES

Headquarters

Director: R. Hopkin Morris Cardiff 3207
 Broadcasting House, 38, 39 and 40 Park
 Place, Cardiff.

North Wales Office

North Wales Representative: S. Jones Bangor 561
 Broadcasting House, Meirion Road,
 Bangor.

West Wales Office

West Wales Representative: Swansea 3107
 T. J. Pickering
 Broadcasting House, 32 Alexandra Road,
 Swansea.

WEST OF ENGLAND REGION

Headquarters

Regional Director: G. C. Beadle. Bristol 33052
 Broadcasting House, 21, 23 and 25
 Whiteladies Road, Clifton, Bristol.

Plymouth Office

Engineer-in-Charge: A. S. Barnes, Plymouth 2283
 Athenæum Chambers.

REFERENCE SECTION

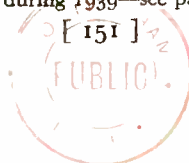
U.S.A.

| | |
|------------------------------------|------------------------|
| North American Representative : | Circle 7-0630 |
| F. Greene | <i>Cables</i> : Broad- |
| British Empire Building, 620 Fifth | casts, New |
| Avenue, New York City. | York. |

Transmitting Stations

| | |
|--|-----------------|
| <i>Brookmans Park</i> | |
| Brookmans Park, nr. Hatfield, Herts. | Potters Bar 340 |
| <i>Burghead</i> | |
| Burghead, Morayshire. | Burghead 15 |
| <i>Clevedon*</i> | |
| Strode Road, Clevedon, Som. | |
| <i>Daventry Empire</i> | |
| Borough Hill, Daventry, Northants. | Daventry 77 |
| <i>Droitwich</i> | |
| Wychbold, nr. Droitwich, Worcs. | Droitwich 2269 |
| <i>Lisnagarvey</i> | |
| Lisnagarvey, nr. Lisburn, Co. Antrim. | Lisburn 2395 |
| <i>Moorside Edge</i> | |
| Moorside Edge, Slaithwaite, nr. Hudders- | Slaithwaite |
| field, Yorkshire | 173 |
| <i>Penmon</i> | |
| Tros-yr-afon, Penmon, Anglesey. | Beaumaris 73 |
| <i>Redmoss</i> | |
| Nigg, nr. Aberdeen | Aberdeen 7184 |
| <i>Stagshaw</i> | |
| Stagshaw, nr. Corbridge-on-Tyne, | Whittington 23 |
| Newcastle. | |
| <i>Start Point*</i> | |
| Kingsbridge, S. Devon. | Chivelstone 251 |
| <i>Washford</i> | |
| Washford, Somersetshire. | Washford 28 |
| <i>Westerglen</i> | |
| Westerglen, nr. Falkirk | Falkirk 283 |

* The new transmitting stations at Clevedon and Start Point will be brought into service during 1939—see page 115.



Appendix

BALANCE SHEET AS AT

Capital, Reserves and Liabilities (adjusted to nearest £)

| | £ | £ |
|--|-----------|------------|
| CAPITAL ACCOUNT— | | |
| Value placed upon Freehold Land and Buildings, Plant, Furniture, and Fittings, Musical Instruments, Music and Books, etc., taken over (without payment) from the British Broadcasting Co., Ltd., on 1st January 1927 | 174,938 | |
| Appropriated from Revenue towards meeting Capital Expenditure— | | |
| Appropriated to 31st December 1937 | 2,375,062 | |
| Appropriated at 31st December 1938 | 472,000 | |
| Transfer from Licence Income for the year 1938 in respect of Capital Expenditure for Foreign Language Broadcasts | 103,000 | |
| | 3,125,000 | |
| PROVISION FOR DEPRECIATION AND RENEWAL OF PREMISES, PLANT, FURNITURE, AND FITTINGS, ETC. | | |
| Balance at 31st December 1937 | 1,157,763 | |
| Add: Further provision during 1938 per Revenue Account | 318,000 | |
| | 1,475,763 | |
| Less: Book Value (net) of Plant and Furniture discarded during 1938 | 16,527 | |
| | 1,459,236 | |
| REVENUE ACCOUNT— | | |
| Balance (unappropriated Net Revenue) at 31st December 1938, carried forward as per Account | | 11,399 |
| | | 4,595,635 |
| CREDITORS AND RESERVE FOR CONTINGENCIES— | | |
| Sundry Creditors | 501,868 | |
| Reserve for Contingencies | 20,000 | |
| | 521,868 | |
| (Signed) R. C. NORMAN } C. H. G. MILLIS } <i>Governors</i> | | £5,117,503 |
| F. W. OGILVIE, <i>Director-General</i> | | £5,117,503 |

REPORT OF THE AUDITORS TO THE MEMBERS OF THE

We have examined the above Balance Sheet dated 31st December 1938 with obtained all the information and explanations we have required. The Balance view of the state of the Corporation's affairs at 31st December 1938 according by the Books of the Corporation.

5, LONDON WALL BUILDINGS, LONDON. E.C.2

25th January 1939

31 DECEMBER 1938

Assets (adjusted to nearest £)

| FREEHOLD AND LONG LEASEHOLD LAND AND BUILDINGS, AT COST— | £ | £ |
|---|-----------|-------------|
| As at 31st December 1937 | 2,204,440 | |
| Additions during 1938 | 205,605 | |
| | <hr/> | 2,410,045 |
| PLANT, AT COST— | | |
| As at 31st December 1937 | 1,289,425 | |
| Additions during 1938 (<i>less</i> Book Value of Plant discarded during the year) | 260,459 | |
| | <hr/> | 1,549,884 |
| FURNITURE AND FITTINGS, AT COST— | | |
| As at 31st December 1937 | 149,498 | |
| Additions during 1938 (<i>less</i> Book Value of items discarded during the year) | 15,546 | |
| | <hr/> | 165,044 |
| MUSICAL INSTRUMENTS, MUSIC & BOOKS, AT COST— | | |
| As at 31st December 1937 | 78,615 | |
| Additions during 1938 | 8,495 | |
| | <hr/> | 87,110 |
| STORES ON HAND & WORK IN PROGRESS | | 4,212,083 |
| At cost or under | 21,947 | |
| DEBTORS AND UNEXPIRED CHARGES— | | |
| Sundry Debtors (<i>less</i> provision for Doubt- ful Debts) | 265,013 | |
| Unexpired Charges | 22,154 | 287,167 |
| CASH AT BANK AND IN HAND— | | |
| At Bank (<i>less</i> Balance on Secured Loan Account) | 591,526 | |
| In Hand | 4,780 | |
| | <hr/> | 596,306 |
| | | 905,420 |
| | | <hr/> <hr/> |
| | | £5,117,503 |

BRITISH BROADCASTING CORPORATION

the books and vouchers of the British Broadcasting Corporation and have Sheet is, in our opinion, properly drawn up so as to exhibit a true and correct to the best of our information and the explanations given to us and as shown

(Signed) DELOITTE, PLENDER, GRIFFITHS & CO., Auditors, Chartered Accountants

APPENDIX

| | | REVENUE FOR THE YEAR ENDED | |
|---|--|-------------------------------|----------------------------------|
| Expenditure (adjusted to nearest £) | | Amount | Percentage of Total Income |
| | | £ | % |
| To PROGRAMMES— | | | |
| Artists, Speakers, etc. | | 718,678 | 18·91 |
| Permanent Orchestras | | 218,310 | 5·75 |
| Performing Rights, Copyright Fees and News Royalties | | 389,274 | 10·24 |
| Simultaneous Broadcast Telephone System | | 71,108 | 1·87 |
| Programme Staff Salaries | | 427,023 | 11·24 |
| Expenses (including Travelling, Stationery, Postages and Miscellaneous Expenses) | | 67,688 | 1·78 |
| | | <u>1,892,081</u> | <u>49·79</u> |
| „ ENGINEERING— | | | |
| Power and Plant Maintenance Costs, Research Materials and Transmitting Patents | | 196,390 | 5·17 |
| Engineering Staff Salaries | | 431,093 | 11·34 |
| Expenses (including Travelling, Stationery, Postages, and Miscellaneous Expenses) | | 46,372 | 1·22 |
| | | <u>673,855</u> | <u>17·73</u> |
| „ PREMISES MAINTENANCE AND OVERHEAD CHARGES— | | | |
| Rents, Rates, Taxes and Insurance | | 81,495 | 2·14 |
| Heating, Lighting and Telephones | | 47,363 | 1·25 |
| Alterations to and Maintenance of Premises, Extension of Studios, Maintenance of Furniture, etc. | | 64,604 | 1·70 |
| | | <u>193,462</u> | <u>5·09</u> |
| „ ADMINISTRATION— | | | |
| Administration Staff Salaries | | 146,358 | 3·85 |
| Expenses (including Travelling, Legal, Audit, Station- ery, Postages and Miscellaneous Expenses) | | 18,909 | ·50 |
| | | <u>165,267</u> | <u>4·35</u> |
| „ Contributions to Staff Pension Scheme and Benevolent Fund | | 74,934 | 1·97 |
| „ Governors' Fees | | 9,000 | ·24 |
| „ Provision for Depreciation and Renewal of Premises, Plant, Furniture and Fittings, etc. | | 318,000 | 8·37 |
| „ Provision for Income Tax | | 208,196 | 5·48 |
| „ Balance, being Net Revenue for Year | | 265,256 | 6·98 |
| | | <u>£3,800,051</u> | <u>100·00</u> |

REVENUE APPROPRIATION ACCOUNT

| | |
|---|-----------------|
| To Transfer to Capital Account as a provision towards meeting Capital Expenditure— | £ |
| Supplementary provision for 1937 | 200,000 |
| Provision for 1938 | 272,000 |
| „ Balance (unappropriated net Revenue) carried forward at 31st December 1938, as per Balance Sheet | 11,399 |
| | <u>£483,399</u> |

ACCOUNT

31 DECEMBER 1938

Income (adjusted to nearest £)

| | Amount £ | Percentage of Total Income % |
|---|-------------|---------------------------------------|
| By LICENCE INCOME— | | |
| Applicable to the year 1938 | 3,534,104 | |
| <i>Less</i> transfer to Capital Account in respect of Capital Expenditure for Foreign Language Broadcasts | 103,000 | |
| | 3,431,104 | 90·29 |
| „ NET REVENUE FROM PUBLICATIONS | 365,567 | 9·62 |
| „ INTEREST | 3,380 | ·09 |

| | |
|------------|--------|
| £3,800,051 | 100·00 |
|------------|--------|

FOR THE YEAR ENDED 31 DECEMBER 1938

| | |
|--|-----------------|
| By Balance (unappropriated Net Revenue) brought forward from 31st December 1937 | £ 15,084 |
| „ Proportion for the nine months to 31st December 1937 of the additional Licence Income subsequently voted by Parliament for the Government fiscal year to 31st March 1938 | 203,059 |
| „ Net Revenue for year per Revenue Account | 265,256 |
| | <u>£483,399</u> |

APPENDIX

DISTRIBUTION OF WIRELESS LICENCES on 30 November 1938

| COUNTIES | Estd. pop. (1937) | Estd. No. of families (1937) | Licences 30 Nov. 1938 | Licences per 100 families |
|---|----------------------|------------------------------------|-----------------------------|---------------------------------|
| <i>LONDON REGION</i> | | | | |
| Bedford | 253,900 | 69,900 | 53,300 | 76 |
| Berkshire and S. Oxford | 466,700 | 123,600 | 103,400 | 84 |
| Buckingham | 304,100 | 82,600 | 60,400 | 73 |
| Cambridge and Huntingdon | 286,400 | 79,600 | 60,900 | 77 |
| Channel Islands | 94,100 | 25,800 | 19,700 | 76 |
| Hampshire (without Bournemouth) | 1,012,800 | 262,200 | 201,800 | 77 |
| London and Home Counties (Essex, Hertford, Kent, Middlesex, and Surrey) | 11,284,800 | 3,071,100 | 2,271,800 | 74 |
| Norfolk | 502,200 | 138,700 | 107,400 | 77 |
| Suffolk | 402,400 | 109,700 | 80,900 | 74 |
| Sussex | 824,400 | 222,800 | 177,100 | 80 |
| | 15,431,800 | 4,186,000 | 3,136,700 | 75 |
| <i>WEST REGION</i> | | | | |
| Cornwall and Devon | 1,050,100 | 289,200 | 228,300 | 79 |
| Dorset and Wiltshire (with Bournemouth) | 693,700 | 184,200 | 157,800 | 86 |
| Somerset and S. Gloucester | 995,900 | 274,700 | 212,300 | 77 |
| | 2,739,700 | 748,100 | 598,400 | 80 |
| <i>MIDLAND REGION</i> | | | | |
| Hereford | 109,100 | 28,700 | 19,700 | 69 |
| Leicester and Rutland | 581,200 | 158,600 | 119,300 | 75 |
| Northampton | 372,100 | 104,200 | 87,600 | 84 |
| N. Gloucester and N. Oxford | 372,000 | 99,800 | 79,700 | 80 |
| Shropshire | 240,800 | 62,200 | 48,300 | 78 |
| S. Derby and Nottingham | 1,066,600 | 280,500 | 233,100 | 83 |
| Stafford and Warwick | 3,100,400 | 786,600 | 619,700 | 79 |
| Worcester | 445,700 | 117,300 | 95,800 | 82 |
| | 6,287,900 | 1,637,900 | 1,303,200 | 80 |

APPENDIX

| COUNTIES | Estd. pop. (1937) | Estd. No. of families (1937) | Licences 30 Nov. 1938 | Licences per 100 families |
|--|----------------------|------------------------------------|-----------------------------|---------------------------------|
| <i>NORTH REGION</i> | | | | |
| Cheshire, Lancashire, and Isle of Man | 6,203,200 | 1,626,100 | 1,138,200 | 70 |
| Cumberland and West- morland | 319,400 | 81,300 | 57,800 | 71 |
| Durham and Northumber- land | 2,206,600 | 557,400 | 281,700 | 50 |
| Lincoln | 635,600 | 167,700 | 130,200 | 79 |
| Yorkshire and N. Derby | 4,871,000 | 1,294,900 | 946,000 | 73 |
| | <u>14,235,800</u> | <u>3,727,400</u> | <u>2,553,900</u> | <u>69</u> |
| <i>WALES</i> | | | | |
| Mid-Wales (Cardigan, Merioneth, Montgomery, and Radnor) | 158,100 | 42,000 | 20,800 | 50 |
| North Wales (Anglesey, Caernarvon, Denbigh, and Flint) | 442,100 | 116,100 | 68,700 | 59 |
| South Wales (Brecon, Carmarthen, Glamorgan, Monmouth and Pembroke) | 1,878,800 | 473,700 | 306,000 | 64 |
| | <u>2,479,000</u> | <u>631,800</u> | <u>395,500</u> | <u>63</u> |
| <i>SCOTLAND</i> | | | | |
| Aberdeen and Kincardine | 350,700 | 88,700 | 52,600 | 59 |
| Argyll and Bute | 78,000 | 20,500 | 11,200 | 55 |
| Ayr, Dumbarton, Lanark, and Renfrew | 2,390,300 | 579,200 | 336,700 | 58 |
| Banff, Inverness, Moray, and Nairn | 184,600 | 45,900 | 25,500 | 56 |
| East Central Scotland (Clackmannan, East Lothian, Fife, Kinross, Midlothian, West Lothian, and Sterling) | 1,183,100 | 298,800 | 204,400 | 68 |
| Angus and Perth | 392,500 | 108,000 | 70,600 | 65 |
| North Scotland (Caithness, Orkney, Ross and Cromarty, Shetland, and Sutherland) | 146,500 | 38,800 | 14,400 | 37 |

APPENDIX

| COUNTIES | Estd. pop. (1937) | Estd. No. of families (1937) | Licences 30 Nov. 1938 | Licences per 100 families |
|---|----------------------|------------------------------------|-----------------------------|---------------------------------|
| Border Counties (Berwick, Dumfries, Kirkcudbright, Peebles, Roxburgh, Selkirk, and Wigtown) | 250,900 | 66,800 | 42,000 | 63 |
| | 4,976,600 | 1,246,700 | 757,400 | 61 |
| NORTHERN IRELAND | | | | |
| Antrim and Down | 846,100 | 192,400 | 89,700 | 47 |
| Armagh | 108,800 | 22,500 | 8,400 | 37 |
| Fermanagh and Tyrone | 182,100 | 46,900 | 11,200 | 24 |
| Londonderry | 142,700 | 32,400 | 10,500 | 32 |
| | 1,279,700 | 294,200 | 119,800 | 41 |
| GREAT BRITAIN and NORTHERN IRELAND | 47,430,500 | 12,472,100 | 8,864,900 | 71 |

NOTES

1. We have to acknowledge the courtesy of the Registrar-General in providing the estimated population figures for England, Wales, and Scotland, and the courtesy of the London Press Exchange Ltd. in providing estimates of the number of families in each county. The figures for Northern Ireland are derived from the Census of 1937.
2. The grand total of licences shown in the table above is somewhat smaller than that given elsewhere in the Handbook, the figures for the geographical distribution of licences being based on an earlier count.

'THE WEEK'S GOOD CAUSE'

Results of Appeals in 1938

(A) National and London Regional Appeals

| DATE 1938 | APPEAL | SPEAKER | RESULT |
|--------------|---|--|-----------------|
| Jan. 2 | * Variety Artistes Ladies Guild † London Child Guidance Clinic | Tommy Handley Gracie Fields | £306 188 |
| 9 | ‡ Whitehaven and District Welfare Association † Victoria Cottage Hospital, Barnet | The Rev. R. G. Malden T. A. Garner | 431 125 |
| 16 | * Seamen's Mission † Women's University Settlement | Sir Charles Sanders Maude Royden | 2,072 290 |
| 23 | * Devonshire Royal Hospital, Buxton † Birkbeck College | Violet Vanbrugh Christopher Stone | 640 207 |
| 30 | § Central Council for Social Welfare of Girls and Women in London | Lord Ponsonby | 58 ₀ |
| Feb. 6 | * National Smoke Abatement Society † Providence (Row) Night Refuge and Home | Julian Huxley Lady (Seymour) Hicks | 151 813 |
| 13 | ‡ Royal Victoria Hospital, Dover † Whitley House, Poplar | Lord Willingdon John Hilton | 425 986 |
| 20 | § Winter Distress League | The Bishop of Bristol | 2,272 |
| 27 | ‡ Welsh League of Youth † The Retreat, South Norwood | Rev. Elvet Lewis Lady Runciman | 1,314 134 |
| Mar. 7 | * Women's Employment Federation † Meath Home, Ottershaw | Desmond McCarthy Lewis Casson | 525 55 |
| 13 | ‡ North Cambridgeshire Hospital, Wisbech † Veterans Association | Rev. H. K. Stallard Admiral Mark Kerr | 330 1,900 |
| 20 | § Friends of the Poor | The Hon. Mrs. Sydney Marsham | 1,888 |
| 27 | * Hostel of St. Luke † Bedford Institute Association | Lord Sankey The Rt. Hon. George Lansbury | 1,033 278 |
| Apr. 3 | * The <i>Implacable</i> Fund † South Eastern Hospital for Children | Christopher Stone Ann Todd | 400 233 |
| 10 | ‡ Royal East Sussex Hospital, Hastings † Wireless for the Blind Local Maintenance Appeal | John Gielgud Howard Marshall | 509 785 |
| 17 | § National Society for the Prevention of Cruelty to Children | The Bishop of Bristol | 1,358 |
| 24 | * St. George's Hospital † Embankment Fellowship Centre | Christopher Stone Geoffrey Gilbey | 2,958 1,156 |
| May 1 | * Queen Alexandra Hospital Home and Royal Savoy Association † Grosvenor Hospital for Women | The Rt. Hon. Winston Churchill Violet Lorraine | 1,706 162 |
| 8 | ‡ Basingstoke Hospital † Homes for Working Boys in London | Lord Mottistone The Bishop of Bristol | 243 1,018 |

£ § denotes all stations; * denotes National programme; † Main Regional programme; ‡ Droitwich National. Some of these appeals were relayed by other transmitters.

APPENDIX

| DATE 1938 | APPEAL | SPEAKER | RESULT |
|--------------|--|-------------------------------------|---------------|
| May 15 | * Homes of Rest for Gentlewomen | Irene Vanbrugh and Leslie Henson | £1,779 138 |
| | † Violet Melchett Infant Welfare Centre | Sir Fabian Ware | |
| 22 | § Royal Infirmary of Edinburgh | Sir John Fraser | 1,305 |
| 29 | * London Orphan School | Gordon Richards | 1,020 |
| | † London Association for the Blind and Guild of Blind Gardeners | William J. Sharp | |
| June 5 | * Subsistence Production Society | Howard Marshall | 3,016 141 |
| | † Hounslow Hospital | Lord Londonderry | |
| 12 | ‡ Launceston New Hospital | Sir Arthur Quiller-Couch | 153 |
| | † St. Agnes Central Training House and Josephine Butler House | Dr. J. R. Rees | |
| 19 | § British Empire Leprosy Relief Association | Christopher Stone | 8,895 |
| 26 | * Radium Institute and Mount Vernon Hospital | Lord Knollys | 1,401 282 |
| | † Wallingford Farm Training Colony | Howard Marshall | |
| July 3 | * Youth Hostels Association | John Hilton | 257 467 |
| | † London Gardens Society | C. H. Middleton | |
| 10 | ‡† St. Martin's Summer Appeal | The Rev. Pat McCormick | 5,874 |
| 17 | * Shaftesbury Homes and <i>Arethusa</i> Training Ship | The Earl of Cork and Orrery | 560 79 |
| | † Putney Hospital | The Mayor of Wandsworth | |
| 24 | § National Trust | H. V. Morton | 2,580 |
| 31 | * Women's Holiday Fund | The Bishop of Bristol | 2,098 210 |
| | † Peel Institute | B. A. Campbell | |
| Aug. 7 | * Ex-Services Welfare Society | A soldier | 3,243 194 |
| | † East Surrey Hospital | Col. Dudley Lewis | |
| 14 | ‡ Sussex Diocesan Association for the Deaf and Dumb | Christopher Stone | 934 |
| | † London Society for Teaching and Training the Blind | C. H. Middleton | |
| 21 | * Seamen's Christian Friend Society | Sir James Startin | 3,376 239 |
| | † Western Ophthalmic Hospital | A patient | |
| 28 | § Anglo-Indian Schools Appeal | Lord Goschen | 1,100 |
| Sept. 4 | * Alliance of Honour | Dr. R. Cove-Smith | 177 388 |
| | † Cheyne Hospital for Children | John Gielgud | |
| 11 | ‡ Newbury District Hospital | Stewart Rome | 285 166 |
| | † London Y.M.C.A. | Norman Birkett | |
| 18 | * Haig Homes | Lord Lee of Fareham | 1,692 38 |
| | † Mothercraft Training Society | S. P. B. Mais | |
| 25 | § Royal Agricultural Benevolent In- stitution | Lord Eltisley | 612 |
| Oct. 2 | * South London Hospital for Women | Ivor Novello | 2,619 222 |
| | † Children's Play Centres Fund | Mrs. G. M. Trevelyan | |
| 9 | ‡ Chichester Diocesan Moral Welfare Association | Dame Sybil Thorndike | 158 259 |
| | † Canning Town Women's Settlement | Ann Todd | |
| 16 | § St. Thomas' Hospital | Sir Arthur Stanley | 1,442 |
| 23 | * Birmingham Settlement | John Hilton | 1,023 130 |
| | † Day Servants' Hostel | Peggy Ashcroft | |
| 30 | * London Chest Hospital | Leslie Banks | 2,260 263 |
| | † Highway Clubs in East London | Christopher Stone | |

§ denotes all stations; * denotes National programmes; † Main Regional programme; ‡ Droitwich National. Some of these appeals were relayed by other transmitters.

APPENDIX

| DATE 1938 | APPEAL | SPEAKER | RESULT |
|--------------|---|-------------------------|---------|
| Nov. 6 | § British Legion | Sir Frederick Maurice | £4,500 |
| 13 | ‡ Aberystwyth and Cardiganshire General Hospital | Sir George F. Roberts | 601 |
| | † Ramsgate General Hospital | Lord Justice Luxmoore | 202 |
| 20 | Distressed Gentlefolks' Aid Association | The Bishop of Bristol | 2,210 |
| | † Westminster Moral Welfare Association | Geoffrey Gilbey | 335 |
| 27 | * King George's Fund for Sailors | Christopher Stone | 1,581 |
| | † Metropolitan Ear, Nose and Throat Hospital | Bobby Howes | 129 |
| Dec. 4 | * London Fever Hospital | Leslie Henson | 338 |
| | † West Chelsea Girls' Club | Leslie Banks | 187 |
| 11 | ‡‡ St. Martin's Christmas Appeal | The Rev. Pat McCormick | 11,500 |
| 18 | * Fellowship of St. Michael and All Angels | The Bishop of Blackburn | 746 |
| | † All Saints Hospital, Southwark | Howard Marshall | 450 |
| 25 | § British 'Wireless for the Blind' Fund | Lord Southwood | 40,000 |
| | | TOTAL .. | 142,942 |

(All the above totals are given to the nearest £)

| | | |
|-----------------------------------|-------|--------|
| <i>(B) Other Regional Appeals</i> | TOTAL | 25,302 |
|-----------------------------------|-------|--------|

(C) Appeals in 'Children's Hours'

| | | | |
|-----------------|--|--|----------|
| May and June | Children's Country Holidays London Region Midland Region North Region West Region and Wales Northern Ireland | Stephen King-Hall Enid Maxwell A Cumberland girl Major J. A. Garton Peter Fitzpatrick | |
| October | Scottish Homes for Cripple Children Scotland | C. Archer Mitchell | |
| December | Christmas Presents for Poor Children London Region (for London's Housing Estates) Midland Region North Region West Region and Wales Scotland Northern Ireland | Derek McCulloch Elsie and Doris Waters George Lockhart 'Bronwen' and 'Gwen' Christine Orr G. A. Clark | |
| | | TOTAL .. | 3,156 |
| | | GRAND TOTAL | £171,400 |

§ denotes all stations ; * denotes National programmes ; † Main Regional programme; ‡ Droitwich National. Some of these appeals were relayed by other transmitters.

APPENDIX

MEMBERSHIP OF THE BBC'S ADVISORY
COUNCILS AND COMMITTEES

as at 1 January 1939

GENERAL ADVISORY COUNCIL

| | |
|---|--|
| The Rt. Hon. the Lord Macmillan (<i>Chairman</i>) | The Rt. Hon. David Lloyd George, M.P. |
| The Warden of All Souls | The Most Hon. the Marquess of Lothian |
| Sir Hugh P. Allen | Sir Walter H. Moberly |
| The Rt. Hon. L. S. Amery, M.P. | Dr. John Murray |
| Major the Hon. J. J. Astor, M.P. | Sir George Newman |
| Professor Ernest Barker | Principal J. H. Nicholson |
| Sir William H. Beveridge | The Dowager Marchioness of Reading |
| The Rt. Hon. Margaret Bondfield | Sir Henry Richards |
| Sir William Bragg | The Rt. Hon. J. H. Robb |
| Harold G. Brown | George Robey |
| Sir Walter M. Citrine | Professor Sir Arthur Salter, M.P. |
| The Rt. Hon. the Earl of Crawford and Balcarres | Professor J. A. Scott Watson |
| Joseph F. Duncan | The Lord Stamp |
| The Rt. Hon. the Earl of Elgin and Kincardine | Dame Meriel Talbot |
| Professor George Gordon | Dame Sybil Thorndike |
| Miss Grace E. Hadow | The Rt. Rev. the Lord Bishop of Winchester |
| J. J. Lawson, M.P. | |

APPEALS ADVISORY COMMITTEES

Central

| | |
|--|------------------------------|
| Dame Meriel Talbot (<i>Chairman</i>) | Sir Frederick Menzies |
| B. E. Astbury | Brigadier-General R. H. More |
| The Lady Emmott | A. H. Norris |
| | L. Shoeten Sack |

Midland

| | |
|---|---------------------------------|
| Sir Charles Hyde, Bt. (<i>Chairman</i>) | Richard Clements |
| Alderman A. E. Ager | The Rev. Canon Stuart D. Morris |
| The Lady Sibell Argles | Mrs. T. H. Ryland |
| The Rev. Canon S. Blofeld | Sydney Vernon |

APPEALS ADVISORY COMMITTEES (*continued*)*North*

| | |
|---------------------------------|---------------------------|
| Mrs. Temple (<i>Chairman</i>) | J. G. Edmund |
| The Lord Mayor of Bradford | H. Leigh Groves |
| J. H. S. Aitken | The Rev. Canon H. Larken |
| Lady Atkinson | Alderman F. T. Richardson |
| Alderman J. Binns | Alderman F. Thraves |
| Councillor George Brett | Lady Worsley |
| Michael P. Cryer | |

North-Eastern Section

| | |
|------------------------------------|----------------------------|
| J. W. L. Adams (<i>Chairman</i>) | The Hon. Mrs. Guy Stopford |
| Dr. G. C. M. McGonigle | Miss C. Walker |

Northern Ireland

| | |
|---|--------------------------------------|
| Lord Chief Justice Andrews (<i>Chairman</i>) | Mrs. R. O. Hermon |
| Frank R. M. Byers | Captain D. C. Lindsay |
| Miss A. A. Campbell | Captain J. Maynard Sinclair, M.P. |
| Mrs. Oscar Henderson | |

Scotland

| | |
|---|--------------------------------------|
| Sir David Wallace (<i>Chairman</i>) | The Hon. Lord Provost of Aberdeen |
| The Rt. Hon. the Lord Pro- vost of Edinburgh | Miss Grace Drysdale |
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APPENDIX

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(Chairman)

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Midland Area Council

B. I. Macalpine

North-Eastern Area Council

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North-Western Area Council

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Scottish Area Council

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Welsh Area Council

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APPENDIX

COMMITTEE FOR GROUP LISTENING (*continued*)

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Scotland

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| <i>Association of Directors of Education in Scotland</i> | |
| J. Coutts Morrison | |
| <i>Association of Councils of Counties of Cities in Scotland</i> | |
| Sir Charles Cleland | |

APPENDIX

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APPENDIX

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APPENDIX

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This is not one of the BBC's Advisory Committees, but is a standing Advisory Committee appointed by the Postmaster General. Its function, in the words of the Ullswater Committee, is 'to assist the BBC in the planning and guiding of the Television Service'.

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| Vice-Admiral Sir Charles D. Carpendale | |

The Chairmanship of the Committee was vacant on 1 January 1939, owing to the death on 24 December 1938 of Lord Selsdon, who had been Chairman since the Committee came into being in 1935.

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