

BBC HANDBOOK 1975

incorporating the
Annual Report & Accounts 1973-74

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Accounts 1973-1974**

British Broadcasting Corporation

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

ISBN 563 12684 1

First published 1974

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Printed in England by
The Whitefriars Press Ltd London and Tonbridge
Illustrated section printed by
The Broadwater Press Ltd, Welwyn Garden City Herts

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Foreword

Sir Michael Swann

Chairman of the BBC

The last year has not been an easy one for Britain, and that inevitably means difficult times for the British Broadcasting Corporation. Because of inflation, and in spite of economies, our financial position has become increasingly gloomy; and in the present year it can be expected to reach crisis proportions, leading to massive cuts in programmes, unless the licence fee is raised.

Let us be clear about the broadcast licence. It has not been increased since July 1971 – and can that be said of any other commodity in our society? The colour licence entitling us to all television and all radio now costs a fraction over 3p a day. The cheapest daily newspaper costs 4p. It is, in fact, cheaper to pay for colour television for one day than it is to send one letter by second-class mail. A black and white licence (£7.00) for the same full radio and television service costs less than 2p a day. I can only say, therefore, that the BBC is unbelievably good value, and will still be so, even when the licence fee is raised.

In spite of all our troubles, there have been innumerable new programmes throughout the year that we can legitimately be proud of. Some of them are mentioned in the pages that follow, as are some of the achievements and activities of our engineers, administrators and others. All the staff share in our successes, and on behalf of the Board of Governors I want to thank them.

Annual Report and Accounts

of the

**British Broadcasting Corporation
for the year 1973-74**

**as submitted to the Secretary of State for
the Home Department in accordance with
Article 18 of the BBC's Royal Charter**

The Board of Governors

Membership as at 31 March 1974

Sir Michael Swann, FRS (*Chairman*)

Lady Plowden, DBE (*Vice-Chairman*)

Lady Avonside, OBE (*National Governor for Scotland*)

Dr Glyn Tegai Hughes (*National Governor for Wales*)

Bill O'Hara, Esq. (*National Governor for Northern Ireland*)

The Lord Allan of Kilmahew, DSO, OBE, RD

Roy Fuller, Esq., CBE

Tony Morgan, Esq.

George Howard, Esq., DL

The Lord Feather of the City of Bradford, CBE

The Lord Greenhill of Harrow, GCMG, OBE

Mrs Stella Clarke

Notes:

Lord Feather was appointed on 25 May 1973

Mr O'Hara was appointed on 25 October 1973

Lord Greenhill was appointed on 8 November 1973

Mrs Clarke was appointed on 1 February 1974

Introductory

The financial position

When in 1971 the Government raised the licence fee to £7 for monochrome and £12 for colour it announced that the increase should be sufficient to meet the foreseeable needs of the BBC until March 1975.

In the event the rate of inflation exceeded that allowed for in the Government's calculations, and it is certain that the financial target which it had set would have been unattainable but for faster growth in colour television licences than had been expected. The growth was stimulated by purchase tax reductions and the lifting of credit restrictions in the mini-budget of July 1971, and the additional income has helped the BBC to pay for inflation and balance its budget.

The BBC has continued to exercise tight control, and the effects have inevitably been reflected in a number of ways: in television, for example, in a growing proportion of repeated programmes. There has been little money to finance new developments, and it was not possible to make more than a small provision for extra hours in television when the restrictions on hours of broadcasting were ended in 1972. In radio, similarly, the emphasis has had to be on maintaining the existing service, whether measured in terms of programmes, staff, or equipment.

The BBC's expenditure since 1971 has, moreover, been held down by the effect on its salaries and wages bill of the Government's counter-inflation policy, and this compression of expenditure has undoubtedly made easier the attainment of the financial target set by the Government in 1971. Although the constraints imposed by the policy have also been felt by

other organisations, it is clear that the BBC has fallen behind, even in the public sector. Whereas the Civil Service, which has traditionally been accepted as a very important comparison, has benefited from being allowed to count as an anomaly under the Pay Code, the BBC has felt the full effect of the constraints. Consequently, the BBC has found itself, at the end of the year under review, in a situation where its salaries and wages are lower than they should be. Sooner or later that situation will have to be put right, and when that happens the BBC's staff costs are bound to increase substantially, bearing in mind the principle enunciated by the Court of Enquiry set up in 1969 under the chairmanship of Mr E. T. C. Grint: 'that financial stringency should not prevent the BBC from granting salaries and conditions commensurate with its declared salary policy.'¹

With little money available for developments the task of arranging priorities has been unusually difficult, but in spite of financial restraint the BBC has been able to develop new programmes and establish new programme styles. The phone-in programmes are an example, and there has also been the Open Door series giving access to broadcasting to

¹ On 5 August 1974 the BBC and the recognised unions (ABS, NUJ, NATTKE, EETPU and SOGAT) signed a new agreement providing for a minimum increase of 20 per cent on basic rates of pay, with higher amounts for some lower paid staff and those in grades where recruitment difficulties were acute. It also provided for a number of improvements in conditions of service for staff in the managerial, production and editorial structures of the BBC grading system.

minority groups whose views might otherwise not be heard on the air. And some major productions have been possible through co-production with outside organisations which put up part of the finance without the BBC thereby yielding editorial control.

Continuation of the uhf transmitter building programme and developments in the regions have become the dominant elements in the capital programme. Many projects have had to be delayed for want of the necessary finance, and the restriction of capital expenditure throughout the public sector will mean further delays.

Through tight financial control, through ingenuity, through the increase in colour licences, and as a consequence of Government pay policy, the BBC has achieved what the Government expected it would do, in not seeking an increase in the licence fee until the mid-seventies. This has not been accomplished without strain. Few services have remained constant in price since 1971. The time has come when the BBC can no longer finance its operations from its existing income in a period of rampant inflation, and the inescapable fact is that an increase in the licence fee will be needed in 1975. Discussions with the Government are proceeding.

The Annan Committee

One of the first acts of the Government which took office in March 1974 was to revive its plan (shelved by the previous administration on taking office in 1970) to set up a broadcasting committee of inquiry under the chairmanship of Lord Annan, Provost of University College, London, with the following terms of reference:

‘To consider the future of the Broadcasting Services in the United Kingdom, including the dissemination by wire of broadcasts and other programmes and of television for public showing; to consider the implications for present or any recommended additional services of new

techniques; and to propose what constitutional, organisational and financial arrangements and what conditions should apply to the conduct of all these services.’

The BBC welcomed the appointment of this new committee, the sixth in a series starting 51 years ago, as a further opportunity to test the validity of its policies and practice under detailed external scrutiny. From Sykes (1923), through Crawford (1925), Ullswater (1935), Beveridge (1949) and Pilkington (1960), broadcasting committees of inquiry have been for the BBC an indispensable exercise in public accountability. On announcing the appointment of the committee the Government declared its intention of extending the Charter and the Licence and Agreement, otherwise due to lapse in July 1976, for three years to July 1979.

Another early measure of the new administration affecting the BBC was the decision to dissolve the Ministry of Posts and Telecommunications, transferring its sponsorship of the Post Office to the Secretary of State for Industry and its functions in the field of broadcasting to the Secretary of State for the Home Department. It was affirmed that the transfer of the broadcasting functions made no difference to the tradition of non-interference in its day-to-day operations, a tradition upheld by successive governments of all parties over the years. It was legitimate to hope that the Home Office would follow that tradition, in as much as that Department has long been regarded as a protector of citizens’ rights.

Committee on Broadcasting Coverage

Full-scale broadcasting committees of inquiry are by no means the only forms of public accountability for the BBC. Just as the Selsdon Committee of 1934 looked separately at the factors affecting the future of television, so the Committee on Broadcasting Coverage of 1973 (under the chairmanship of Sir Stewart Crawford) examined the BBC’s and IBA’s

plans for the coverage of television and sound broadcasting services in Scotland, Wales, Northern Ireland and rural England. Its full terms of reference were:

'Taking account of the Report of the Television Advisory Committee and the Government's intention to consider separately whether the frequencies available for a fourth television channel should be allocated, to examine the Broadcasting Authorities' plans for the coverage of television and sound broadcasting services in Scotland, Wales, Northern Ireland and rural England, bearing in mind the particular needs of the people in those areas; to consider the priorities to be observed in the implementation of those plans and the allocation of resources; whether any improvements to the plans are feasible and, if so, with what financial implications; and to make recommendations.'

The Committee was formally established in May 1973, and the BBC's first memorandum of evidence was submitted before the end of June. Subsequently the Committee took evidence from the BBC in Wales and Scotland, in Northern Ireland and the English Regions. The first session of oral evidence by the BBC took place on 28 August 1973, when the Director of Engineering was questioned. Among those who gave BBC evidence to the Committee in London and during its travels through the United Kingdom were the Chairman and other members of the Board, the Director-General, the National Broadcasting Councils and Regional Advisory Councils, and many senior managerial staff.

A fourth television network

When he announced the setting up of the Committee on Broadcasting Coverage Sir John Eden (then Minister of Posts and Telecommunications) separately invited bodies, including the BBC, to express views on the introduction of a fourth network to supplement existing services. While welcoming the

invitation the BBC declared that there was no apparent public pressure or evident need (leaving aside the special case of Wales) for an immediate decision, and that the eventual decision required to be taken within the context of an overall review of the future of television in Britain. The BBC submitted a memorandum on this topic in response to the Minister's invitation. The memorandum was published in full and widely noticed in the press. Its summary of conclusions made the following points:

- (i) that the way to consider the allocation of the fourth network was as part of the discussion of the allocation of all three additional networks which could become available in the 1980s as well as of the technical innovations noted by the Television Advisory Committee;
- (ii) that substantial other claimants were emerging and that their claims ought to be examined alongside those of ITV-2 before the fourth network was given away irretrievably to one purpose;
- (iii) that the allocation of a second network to ITV would seriously disturb the present delicate balance between public service television and its commercially financed competitor, a step which ought not to be taken lightly;
- (iv) that the financial argument for ITV-2 was not as compelling as had been suggested in recent discussion, for other possibilities for the fourth network might prove to be more rewarding nationally; and
- (v) that the basis for the allocation of a fourth network should be the satisfaction of a need at present unsatisfied rather than the expansion of choice for those who already enjoyed it.

Before submitting its memorandum to the Minister the BBC had given an account of its terms to the General Advisory Council, which, while noting that the BBC itself made no claim to control of a fourth network, saw a good case for allocating such a network for the

Open University and other educational purposes, for broadcasting in the Welsh language and for other minority interests at present insufficiently served in programmes at peak hours.

Cablevision

Another memorandum submitted to the Minister at his invitation in the summer of 1973 concerned the BBC's attitude to cable television. On grounds of cost the BBC sees cablevision as essentially an urban means of communication which would offer additional services to those who were in least need of them. For financial reasons commercial operators could be expected in general to steer clear of investment in cable systems for small rural communities in areas at present lacking a complete broadcasting service, and their service to urban audiences, if it was to be more than a relay of others' programmes to people otherwise unable to receive a good signal, would raise problems for the BBC as the source of services offered to the whole population. A competitive provision for a privileged section of the community would go against the grain of public service broadcasting in this country. Meanwhile those who study possible future uses of cable during the next few years, including the Annan Committee, are bound to take into account its potential use as a channel for local programmes, in which the BBC would like to see an experiment when opportunity arises. The BBC remains sceptical about the value of investment – which could not but be forbiddingly expensive – in a national cable alternative to broadcast programmes.

The year in engineering

The whole BBC took pride in its engineers' achievement in winning a second Queen's Award within five years of the first. The award was made, in April 1974, for technological innovation with special reference to 'Sound-in-Syncs' (a means of carrying the associated

sound for television programmes interleaved with the picture signal, thus saving the cost of a separate transmission circuit for sound).

Good progress was made during the year in extending the 625-line colour television services throughout the United Kingdom, and the 117 stations so far completed cover about 94 per cent of the population. The 6 per cent of the population who remain to be served are widely scattered, some in mountainous areas, others in the Channel Islands, the Isle of Man, the Hebrides, Orkneys and Shetland Isles. The cost of providing the existing service and building new stations to serve these areas is high and is, in effect, heavily subsidised from the licence income being received from the more populous areas, but it remains the BBC's aim to come as close to full coverage as possible. By 1979–80 about 98 per cent should be within range of uhf transmissions if present plans can be brought to fruition.

During the year the buying and renting of new television receivers continued at a high rate and the number of colour sets installed and licensed reached 5½ million out of nearly 17½ million. It was estimated that about 88 per cent of the population was equipped to receive the 625-line uhf transmissions by the end of the year under review.

Last year's report referred to CEEFAX, a new device developed and first proposed by the BBC and able to display information 'pages' at will on the screen of the television receiver as an alternative to the normal picture. Work on the system has continued throughout the year and there have been test transmissions on both BBC networks. The broadcasters and the receiver industry agreed early in 1974 on a unified CEEFAX standard for the United Kingdom. Experimental transmissions based on the new standard started later in the year.

Much attention has been focused on the problems of medium frequency (medium wave) radio broadcasting. Many listeners find that their reception suffers from interference from

foreign stations. The trouble occurs mainly during the hours of darkness, when medium frequency signals are reflected in the ionosphere, and may be received at much greater distances than in daytime. This problem has been with us almost from the start of radio broadcasting, but the situation is progressively worsened by the continuing increase in the number of transmitters in Europe, and of the power used by them. The medium frequency band was last replanned at a conference held in Copenhagen in 1948, where provision was made for about 400 transmitters in the European zone, with a total power of about 20,000 kW. The highest individual power permitted under the plan was 150 kW. At present, there are about 1,500 transmitters in operation, with a total power of nearly 60,000 kW, and individual powers of up to 1,500 kW.

A new frequency allocation plan is now overdue, and the first part of an international conference on the subject is to take place in Geneva in October 1974. A great deal of preliminary work has been carried out, and the BBC has made certain basic proposals to the European Broadcasting Union and the Home Office. Any listener who is seriously interested in high fidelity reproduction – especially of music – will already use the vhf/fm service which is available in most parts of the United Kingdom. The medium waveband is, however, used in many inexpensive and compact portable receivers where intelligibility is more important than extreme fidelity, and in most car radios. For this kind of service, the optimum frequency spacing between the broadcasting channels in the medium frequency band is around 8 kHz, compared with the general spacing of 9 kHz used for the Copenhagen Plan. The use of 8 kHz spacing would provide 16 additional channels for medium and long-wave broadcasting, and this, together with the advanced planning methods now available, could appreciably improve the standard of reception on medium waves, provided all the European administrations were

prepared to work together. This will inevitably involve some sacrifices, and the underlying problem of overcrowding on medium waves will remain until many more listeners are prepared to invest in sets capable of receiving vhf as well as mf and lf signals. If all listeners were equipped to receive on all three bands, much duplication of programmes on two different wavebands could be avoided and each could be used only for those programmes for which it is most suitable.

The year in radio

Among the most welcome developments in radio was the realisation of long-laid plans to confine schools broadcasts to vhf and so make it possible for Radio 4 on medium wave to broadcast throughout the day programmes designed for the general listener. This meant that for the first time the network could cater without interruption for virtually all listeners. The change also gave Radio 4 a new flexibility in responding to events of national or international significance and allowed it to provide – again for the first time – an all-day service of news on the hour.

As the news and current affairs network, Radio 4 was in the forefront of General Election coverage. Its news bulletins and current affairs sequence programmes were geared to provide reports and analyses of the significant issues and trends of the campaign as they emerged. In this election, radio followed the logic of its own development by switching the emphasis to the daytime hours rather than the evening. Party election broadcasts, too, were transmitted during the morning and afternoon. But undoubtedly the most important development was the introduction in *Election Call* of a 'phone-in programme in which for the first time listeners were able to put questions direct to leading party spokesmen. Because the programmes were broadcast early in the working day senior politicians were able to come to the studio before setting

out on a busy day's campaigning. As time went on they were no doubt encouraged to do so by the size of the audience (up to 1½ million), the quality and seriousness of the questioning and the fair and skilful chairmanship of Robin Day. Altogether the programmes provided a genuine exchange of reasoned views between politicians and the electorate.

Robin Day also played a prominent part in *Politics in the '70s*, in which four leading politicians – Michael Foot, Enoch Powell, Roy Jenkins and Reginald Maudling – discussed in pairs various aspects of mainstream political thinking in this country. The six programmes were devised in such a way as to allow proper time for the development of serious argument and much that emerged in the course of them was reported prominently in the national papers next day.

One of the most challenging experiments of the year was the launching on Radio 1 of *Newsbeat*, a twice-daily news programme intended for younger listeners of the pop generation. The editorial team set out to cover all the main news stories of the day and to explain the most significant of them in terms acceptable to the typical Radio 1 listener. The indications are that they have succeeded.

The year also saw the extension of Radio 2 stereophonic broadcasts to the Midlands and the North of England. These extensions are the result of the BBC's development of a new network distribution system, using pulse code modulation, which gives a higher and more consistent standard of sound quality for mono as well as stereo users. It had been hoped to start stereo transmissions in Scotland in April 1974, but the starting date was put back by an industrial dispute. The next development planned for radio in Scotland is the extension of the distinctive national radio service – Radio Scotland – together with a special project in the North, based on Inverness, and the evolution in due course of limited local radio for the main urban centres. As a first step in achieving all this, a two-hour breakfast-time sequence,

Good Morning, Scotland, was launched at the beginning of 1974. In addition, BBC Radio Scotland is now compiling and writing its own hourly bulletins of domestic and international news with the Scottish audience and its particular interests and concerns in mind.

The opening of Radio Carlisle in November brought the total number of BBC local stations back to 20 again (having briefly dropped to 19 with the closure of Radio Durham). Radio Carlisle broadcasts about eight hours of local programmes every day, starting at breakfast-time and running continuously through until lunchtime, and including some evening programmes. Its output includes local news and information, weather and traffic details, sport, farming and a whole series of programmes based on the distinctive character of the area. A small satellite transmitter enables Radio Carlisle to serve the Whitehaven area (as another in Bournemouth enables Radio Solent to serve that stretch of Hampshire) and this means of extending a local radio station's range may be applicable in other areas, provided only that it does not lead to a dilution of the main local service.

At the turn of the year radio was faced with the problem of deciding how best to react to the restrictions on television hours introduced by the Government as a result of the power crisis. Naturally, it wanted as far as possible to provide fare which would be attractive to those who no longer had television programmes to watch after 10.30 pm. At the same time, it was clearly important to keep faith with radio's regular audience. A complicating factor was that no one knew how long the restrictions would last. After careful consideration it was decided to broaden the appeal of Radio 1 from 10.30 onwards, to strengthen Radio 2 programmes, which were in any case designed to appeal to a wide general audience, and to place some substantial programmes late at night on Radio 3. On Radio 4 the network stayed open late at weekends with additional light entertainment programmes.

With the start of local commercial radio, first in London and later in Birmingham and Glasgow, the period under review saw the ending of the BBC's monopoly in radio. Yet BBC Radio's audience figures seemed to be unaffected by the advent of competition. Indeed, at the end of the year under review more people were listening to BBC Radio than at the end of the previous year.

The year in television

Until the energy crisis made itself felt 1973–74 was a year in which the Television Service more than held its own. While the ratio of audiences continued to divide 50 : 50 between the BBC and ITV, the balance continued to tip in the BBC's favour at all holiday times and for all coverage of major events. One early and, as it turned out, fairly brief consequence of the energy crisis was the decision (already mentioned above) to close down all television networks at 10.30 pm. This understandably caused a sharp fall in viewing, until there was time for the schedules to be readjusted and for *Radio Times* to catch up with the new pattern, which it did very quickly. But it was relatively unimportant compared with the likely longer term consequence of the crisis on the television industry as a whole. For instance, some slackening of demand for colour sets was only to be expected during 1974, as people came to terms with economic adversity.

Meanwhile, programmes advanced and programme skills grew in sophistication. The *Nine O'Clock News* settled down to a fresh pattern of presentation. This was intended as a means of enabling it to reach a wider and younger section of the potential audience than it used to do two years ago. It was indeed the hinge from which the main coverage of the General Election could hang in February. Immediately after the bulletin each evening came all the principal *Election '74* reports.

In sport the place of the 1972 Olympics in the schedules was well taken by the European

Athletics Cup from the Meadowbank Stadium in Edinburgh (with the BBC supplying the pictures to 18 countries through Eurovision) and by the Commonwealth Games in New Zealand. Behind the scenes, steps were taken to renegotiate most of the outstanding sports contracts. The aim was to ensure that for the next three years it would be possible to guarantee the inclusion in the schedules of all those many sporting events which remain so compelling to British viewers.

In the field of 'episode drama' the BBC has long wanted to develop more series and serials that break away from the routine themes of doctors and police. Many plans conceived earlier have now matured. A new series called *Warship* recounted the adventures of the crew of a modern Royal Navy frigate operating in different parts of the world. A further series of *The Onedin Line* took the story of the rise of a nineteenth-century Liverpool shipping company a stage further, while a second series of *Colditz* dominated the end of the period under review, with huge regular audiences for stories of the tensions inside a German prisoner-of-war camp in the later stages of the struggle against Hitler.

The distinguishing mark of all three series was authenticity. Help from the Royal Navy enabled the scenes in *Warship* to be set in an operational frigate, which, within a few weeks, found herself on duty in Britain's fishing dispute with Iceland. For *The Onedin Line*, life on board a Victorian merchant ship, sailing the oceans of the world, was carefully recreated by means of library film and scenes shot on the old quayside in Exeter and on board the schooner *Charlotte Rhodes* tied up in Dartmouth Harbour. For *Colditz* additional authenticity was achieved by filming on location in the original castle, by building a huge imitation of its courtyard in the studio at Ealing, by paying meticulous attention to the detail of the uniforms and to military procedure, and – more important – through the convincing story line of each episode.

The BBC further developed its own police series (*Z Cars* and *Softly, Softly*) by making these not simply about crimes and their solution, but about the effect of situations involving crime on the lives of the police and criminals – or their innocent victims. Similarly, *Colditz* has not simply been about different escapes, or failures to escape, but rather about the effect of life in a prisoner-of-war camp on the prisoners and their guards. Unlike those in some post-war feature films made for the cinema, these Germans were portrayed not as cardboard villains but as ordinary human beings, some good, some bad, all with their own inner tensions and personal attitudes. The background struggle between the regular soldiers of the Wehrmacht and higher authority in Berlin or Leipzig, as the latter came more and more to reflect the power of the SS, was well understood. By the end, indeed, the Kommandant had become one of the heroes.

The leading BBC-2 programme of the year was undoubtedly Dr Jacob Bronowski's series *The Ascent of Man*, the story of how man shaped his own past. This was immediately made into a best-selling book in time for the Christmas trade, and as such it became a worthy successor to *Civilisation* and *America*. The schedule was enriched by other science programmes of similar quality. *Horizon*, for instance, looked at: mercury; immunology; how spastic children can overcome their handicaps; how the causes of air crashes are probed by teams of professional investigators; and, in *The Black Holes of Gravity*, one of the most important recent hypotheses about the nature of the universe.

At the end of March 1974 *The Pallisers*, an adaptation in 26 parts of the political novels of Anthony Trollope, was approaching its mid-point and attracting a large BBC-2 audience week by week. In a completely different genre, offering rather stronger meat for some palates, were the dramatisations of some of Hardy's *Wessex Tales* earlier in the year under review. These too were made for BBC-2.

Serious programmes continue to appear at peak viewing time every evening. In addition to numerous documentaries and features *Nationwide*, for example, attracts large audiences in the early evening on BBC-1 on weekdays and *Panorama* every Monday and *The Money Programme* every Friday supply coverage in depth of any complex issues, not least of the economic and financial problems of Britain as an industrial nation trying to live by her exports.

Open Door was an important programme initiative that enabled individual groups within the community to make their own broadcast statements in their own way. The BBC provided technical facilities and laid down a few basic but strict ground rules under which the groups made their own editorial decisions. The tradition of good music on BBC-2 was continued. Prokofiev's opera *War and Peace* was relayed from the New Sydney Opera House in Australia. *Face the Music* remained an ever-popular music quiz. And in an edition of *Workshop* Raymond Leppard broke new ground in conducting part of an early Venetian opera, which he improvised from a manuscript that he had himself discovered in a library in Venice. Meanwhile, the continuing strength of BBC-2 during the year lay in complementary programme planning; so that for those who could receive both BBC networks there was always a planned alternative on BBC-2 to what was on BBC-1.

On both networks 1973–74 was a good year for comedy. Mike Yarwood and Michael Crawford had become established in the audience's affection, many old favourites returned, and in *It Ain't Half Hot – Mum* there was a new series of evident promise. Sheer likeability, one of the secrets of the success of both Yarwood and Crawford, was also a key factor in *Morecambe and Wise*, *The Liver Birds* and *Whatever Happened to the Likely Lads?*

The year in External Broadcasting

The national economic crisis triggered off by the increase in oil prices has increased the precariousness of the financial position of the External Services. In January the Government asked the BBC to suggest ways of achieving a substantial cut in the Grant-in-Aid for 1974-75. The BBC, in responding to the request, pointed out that a reduction on the scale proposed in the revenue of the External Services could not be achieved without substantial cuts in its broadcasting activities. A savings target of £390,000 per annum had finally to be accepted. This involved a reduction in the Caribbean Service and the elimination of the weekly tapes prepared by the BBC for re-broadcasting by the radio networks of Nigeria, Ghana, Sierra Leone and East Africa. It also involved a substantial reduction in the Grant-in-Aid to the Transcription Service, the withdrawal of a foreign correspondent post covering Turkey, Iran and Pakistan, and cuts affecting English-by-Radio, Monitoring, Publicity and staffing levels in various programme departments. In addition, savings on capital expenditure in 1974-75 were achieved through postponement of work on the proposed Caribbean relay station and on the modernisation of the medium wave relay station in Cyprus and of the External Services London headquarters at Bush House. The total saving achieved in 1974-75, including capital affecting both the BBC and the Communications and Engineering Department of the Foreign and Commonwealth Office were stated by the Foreign and Commonwealth Office to amount to £730,000. These cuts must be seen in the context of the statement made in last year's report that continued deferment of capital expenditure and the pressure of repeated economies in the field of programme expenditure were seriously damaging in the increasingly competitive world in which External Broadcasting operates.

Subsequently there were indications that an

across-the-board review of public expenditure by the Government could lead to further and more substantial financial cuts for 1975-76. This provoked widespread expressions of concern in both Houses of Parliament and in the press, in which the various arguments for safeguarding the BBC's External Services on something like their present scale were strongly stated. At the time of writing no decisions had been taken, though Ministers had denied an intention to impose cuts on the level quoted in the press and had firmly stated their awareness of the importance of the External Services. Overseas listeners made their own feelings clear in a spate of letters to the BBC. There was also comment favourable to the BBC in a number of foreign newspapers, though Moscow Radio once again found its own reasons for attacking the BBC.

Though financial uncertainty has made long-term planning difficult, the search has continued for an alternative site for the BBC's Far East relay station. As reported last year the Malaysian authorities have given the BBC notice of termination of the licence to broadcast from its present site at Tebrau in Johore. Possible new sites have now been identified, and the work of establishing their technical suitability and obtaining agreement in principle to their use for BBC purposes is proceeding. In the meantime and after many delays the way is now clear to make a start with the building of the Caribbean relay in cooperation with Deutsche Welle, the Federal German Republic's external broadcasting organisation.

News and current affairs

In preceding sections mention has already been made of some aspects of the BBC's coverage of the General Election of February 1974: the success of *Election Call* on radio and the close association between news and current affairs programmes on television in peak viewing time. Each part of the BBC had reason to be proud of its contribution to the total broadcast

coverage. Politicians and journalists were inclined to argue that the coverage of the campaign on television was excessive. Some sensed a danger of satiating the audience with political controversy and breeding indifference or even contempt towards the democratic process, but the size of the poll on 28 February and the audience figures for the BBC's results programmes suggested that public interest and involvement were strong features of this election.

The fact that no party or grouping emerged with a clear majority in the new House of Commons illustrated the new importance of the smaller parties in the nation's political life. For the BBC this presented problems which were sometimes acute, as when, for the first time in the history of broadcasting in this country, a court of law ordered the transmission of a programme. In legal terms, as expressed by the Master of the Rolls in the Court of Appeal on 26 February, this was a matter of enforcing a contract by mandatory injunction on the application of the plaintiff, Plaid Cymru. It was held that the BBC had assumed a contractual obligation to transmit on 26 February Plaid Cymru's party election broadcast in Wales, and that for this reason it had not been free to transmit at a different time at its own discretion. The BBC had submitted that there was no contract, that there was nothing but a tentative agreement never intended to create legal relationships and not binding in point of law. All that existed, in the BBC's submission, was an invitation to make a party election broadcast. The Court of Appeal made the point that the injunction was interlocutory and that, if time had permitted, the BBC might have been able to establish these submissions.

The BBC in future, in making arrangements with political parties, will stipulate in correspondence that an offer of broadcasting facilities is not to be regarded as giving rise to legally enforceable contractual rights. This episode also highlighted the inadequacy of the

response made in the arrangements for party political broadcasts to the emergence of minor parties – a view which had been advanced by the BBC for some time. It was essential that conventions established over many years between the principal parties and the broadcasters should not inhibit the development of new conventions to meet new circumstances and that the BBC should not be blamed for defects not of its making in that system.

But this incident, important though it was for the BBC, was only one aspect of the problem of fairness to minor parties. Party political and election broadcasting has long been the subject of agreements with the three major parties, based on an offer of an amount of time by the BBC. Conventions have grown up, like the one about the order of broadcasts, which caused the BBC to change the proposed timing of Plaid Cymru's, but there are no hard and fast rules. In the end the fairness of the system depends on the fairness of those who work it, and it will be interesting to see in the year ahead how the minor parties, including the Scottish National Party as well as Plaid Cymru, are served by that system. The BBC, for its part, will as always be guided by a desire to be fair to all parties, the audience among them.

The other domestic issue of outstanding broadcasting interest was what became known as the energy crisis. Mention has already been made of its effect on programmes. The Corporation gave very serious attention to the conservation of fuel and power. A Fuel Economy Committee co-ordinated measures which brought about a substantial saving within the BBC, and of course BBC news bulletins and programmes kept householders fully informed of developments in the crisis, from those at national level to those which affected them immediately and directly at the local level. Whether the closing of the Television Service at 10.30 pm was an effective economy remains debatable. The actual savings in fuel seem to have been very small. The

question was unresolved at the moment when a new Government decided not to re-introduce the restrictions suspended during the election.

There was one domestic event which gave universal pleasure, the wedding on 14 November of HRH Princess Anne and Captain Mark Phillips in Westminster Abbey. The BBC celebrated the occasion with enthusiasm and received praise from all sides for the quality of its television and radio coverage. It was estimated that the home television audience reached 25½ million, of which 21 million represented the BBC's share. More than 530 million people throughout the world saw the transmissions, through live relays or recordings. Just before the wedding the BBC and IBA had jointly presented a television interview with Princess Anne and Captain Phillips, and this attracted scarcely less interest than the wedding itself. Within 48 hours of the event a BBC souvenir record of the music was on sale in a special presentation sleeve. More than 60,000 copies were sold.

Just as the Coronation in 1953 marked the emergence of television as the natural medium of coverage of great public events, so this Royal Wedding 20 years later may be seen as a significant expression of the transition from monochrome to colour viewing in British homes. Sales figures already mentioned above dramatically illustrate that point.

The year brought its customary melancholy toll, both at home and overseas, of accidental and deliberate violence. The later section on BBC News in 1973-74 describes how the BBC covered some of the principal events, including of course the Middle East war of October 1973, and the continuing conflict in Northern Ireland, where the BBC's staff again lived up to the best traditions of public service broadcasting in the face of physical and mental pressures of great severity. Northern Ireland's unfolding tragedy continued to face the BBC with daily problems concerning the scope, sensitivity and proper extent of its response to the situation. Its duty to inform clearly and to

shed light rather than radiate heat was foremost in its consideration of the editorial problems, but it did not – nor could it expect to – escape criticism. Suppression always has its advocates, not all of whom have sinister motives. Some people believe that violence seen on the screen may stimulate further violence. Others argue that a public accustomed to the sight and sound of conflict, verbal or physical, will become indifferent and callous. These are serious arguments, but there are great dangers in following the path to which they lead. A mature democracy is an informed (not a guided) democracy. Moreover, one inevitable consequence of suppression is to undermine the authority of the news service which accepts it.

Public affairs

In the public affairs area the year posed a number of problems of exceptional interest. One of these was the vexed question of the circumstances in which a 'right of reply' should be afforded to organisations or individuals who feel their position has been misrepresented on the air. The BBC believes that justice in such cases should be done, and be seen to be done, either within the programme itself or elsewhere in its regular output, but on two occasions during the year it decided that something more was required. In July, in a programme entitled *The People Talking: A Question of Confidence*, six Members of Parliament who had been asked to contribute to a live discussion of relations between Parliament and public were virtually shouted down by a small element among the invited studio audience. Although the MPs concerned made no public complaint and seemed prepared to let the matter rest, the BBC considered that it would be right to return to the subject in another programme: *The People Talking: A Question of Public Relations*, which was broadcast in December. The BBC's action was criticised in some

quarters as showing undue concern for the sensitivities of the politicians involved, but a more general view was that it provided a useful opportunity for Members of Parliament to put their arguments without being shouted down.

An issue which aroused wide public interest was an alleged decline in the standard of broadcast English. A public attack on the casual, and sometimes idiosyncratic, style of speech adopted by certain disc jockeys attracted some support and prompted letters to the BBC. It was encouraging to find that some listeners and viewers looked to the BBC to stand as a bastion against what they considered to be declining standards of pronunciation and grammar, but it also became evident that some would wish the BBC to go even further and resist all change in linguistic usage, however useful or widespread, being reluctant to accept that English is not a dead but a living language. The BBC recognised, however, that in some cases mispronunciations and other solecisms had been broadcast and steps were taken to draw such mistakes to the attention of offenders. The subsequent falling off in complaints of this kind suggests that the measures taken have been effective. It should be added that most contributors to programmes are only occasional broadcasters, and are expected and indeed encouraged to speak in their everyday colloquial English. Regular broadcasters also have idiosyncrasies of speech, and who shall say that they are always wrong?

If the year contained few major controversies over matters of taste, the BBC showed continuing concern to get the balance right in all that it did: no easy task. The commonest cause of complaints remains the use of strong language in circumstances where the dramatic justification for its inclusion is less clear to the viewer than to the writer or producer. The frank treatment of sexual matters also leads to complaints. One programme which attracted comments of this kind during the year, but not from the public as a whole, was a feature film

not made by the BBC, shown in the late evening on BBC-2, of James Joyce's novel *Ulysses*. In the BBC's view the importance of the book and the serious purpose of the film justified showing it on BBC television, especially, at an hour when the audience was expected to be mature and in a series called *World Cinema*, regularly devoted to serious films of high international repute. But the decision to show it was not taken without careful consideration at a very senior level. The subsequent discussion of that decision was not so much about the showing of the film as about whether it had been placed at precisely the right time and in the right context.

The General Advisory Council

Among the many bodies whose advice is available to the BBC (see the chapter on their activities later in this report) the General Advisory Council holds first place and is of growing importance.

As foreseen in last year's Annual Report, the General Advisory Council, largely on the initiative of its own Business Committee, made during the year some important changes in its procedure. Press statements are now issued as a matter of course after each of the Council's regular quarterly meetings and discussion papers which are considered to be of interest to the general public are published in pamphlet form with a foreword by the Council's Chairman. The BBC accordingly published pamphlets on *Children as viewers and listeners* and *The use of radio frequencies for sound and television broadcasting in the United Kingdom*. If, moreover, the complexity of a subject treated in one of the Council's main papers suggests that it would repay detailed study, the Council appoints from amongst its members a special sub-committee to examine and report on the subject following discussion with senior staff within the BBC. It has also been agreed that up to one half of the vacancies occurring in the ordinary membership of the Council

will be filled by candidates who are recommended to the Board by the Business Committee, in consultation, where appropriate, with representative bodies outside the BBC. The first three appointments under this new procedure were made during the course of the year. A long-term effect of these changes will be to give to the Council itself, subject to the ultimate authority of the Board, direct responsibility over the range of interests and experience covered by its members. In the selection of members, consultation with outside bodies of importance in the community will also help to ensure that the Council's role and activities are more widely known. Towards the end of the year the Council was also engaged in planning a weekend conference which it hopes to hold at Ditchley Park in the Autumn of 1974, with the object of discussing in depth a theme of major importance to the BBC and its audience.

The BBC Programmes Complaints Commission

There were no changes in the membership of the Programmes Complaints Commission during the year. Full details of their adjudications during the year were published in *The Listener* and are summarised below:

The Scottish National Party complained that a dramatised television serial transmitted on BBC-1 in May and June 1973 under the title *Scotch on the Rocks* constituted propaganda against the Scottish National Party calculated to damage the Party's electoral prospects. Specifically, the complainants alleged that the serial showed the Scottish National Party as containing elements favouring violence for political ends and as having extreme left-wing associations; and that the series implied that a link existed between the Party and extremist groups or organisations deriving funds from foreign countries. In its adjudication, published on 3 October 1973, the Commission stated that it recognised that the series, which was based on a novel with the same title, was conceived and executed by the BBC purely as entertain-

ment, and that the viewer was not expected to regard it as a political documentary. Nor did the Commission consider that a reasonable viewer would have been led to believe that there was a link between the Scottish National Party and extremist organisations deriving funds from foreign countries. The Commission found, however, that while later episodes in the serial expressly dissociated the Party from any involvement, or approval of, violence, that not all viewers would watch these instalments and that the first episode did leave the impression that the Scottish National Party was involved in violence. To this extent the Commission felt that the programme constituted unfair treatment of the Party and could not be justified by the requirement of entertainment or dramatic effect. The fact that the scene in the script in which the leader of the Party came close to encouraging violence did not appear in the novel appeared to the Commission significantly to weaken the BBC's defence.

The Salford City Council complained to the BBC and subsequently to the Commission that a film report on its treatment of gypsies, broadcast in *Nationwide* on BBC-1 on 12 July 1973, was unfair in two respects: (a) that the Council's reasons for refusing to take part in the programme were misrepresented on the air, and (b) that the overall effect of the programme was knowingly to give a false and misleading impression of the situation in Salford. The Commission upheld the first complaint, to the extent that the reason given by the BBC for the Council's refusal to take part in the programme was different from that put forward by the Council, which had in fact undertaken to the Minister not to make public its request for exemption from the Act requiring it to provide a caravan site for gypsies. The Commission considered this amounted to misrepresentation and unfair treatment. The second complaint, as to the general accuracy of the programme, was, however, rejected by the Commission, which considered that the

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BBC had adequately discharged its obligation to ensure that the case of Salford City Council did not go by default in the absence of a spokesman for the Council.

Board of Management

There were no changes in the composition of the Board of Management during the year, but there was one change of title. The Director-General became Sir Charles Curran on receiving a knighthood in the New Year Honours, an honour which gave much pleasure throughout the broadcasting world.

Board of Governors

The Board lost three and gained four Governors in 1973-74. Mr Tom Jackson had retired in February, during the period covered by the previous Annual Report, and there was one vacancy at the beginning of April 1973.

Mr Victor (now Lord) Feather was appointed in May, and the Board was complete again. But then three Governors departed within six months. Lord Dunleath resigned in May on becoming a candidate in the election to the Northern Ireland Assembly. Dame Mary Green came to the end of her five years as Governor in July, but did not sever her connection with the BBC, for she soon took up the chairmanship of BBC Radio London's Local Radio Council. Sir Ralph Murray retired at the end of September after six years as a Governor.

The new National Governor for Northern Ireland, Mr Bill O'Hara, joined the Board in October. Next came Sir Denis (later Lord) Greenhill in November and Mrs Stella Clarke in February. The Board therefore ended with a full complement of Governors, none of whom had less than a year still to serve and only one of whom had less than two years.

Three members of the Board became Life Peers during the year: Lord Allan of Kilmaheew; Lord Feather of the City of Bradford; and Lord Greenhill of Harrow.

Programmes

Television

A television version of *Alice Through the Looking Glass* broadcast on BBC-2 on Christmas Day has some claim to have been the most distinguished programme of the year. James MacTaggart, the dramatiser and director, was wise enough to treat Lewis Carroll's book, with its illustrations by Sir John Tenniel, in a totally straightforward way, while using every trick of make-up and design, together with many ingenious technical devices (of camera tilt and colour separation overlay) to translate the Tenniel figures to the screen and faithfully reproduce the extraordinary course that events can take in a *Looking Glass* world. This was almost James MacTaggart's last work, as he died in May aged only 46.

Other important literary works were successfully adapted for television during the year. They included some Viennese short stories by Arthur Schnitzler, A. G. Macdonell's *England, Their England*; E. M. Forster's *A Room with a View*, a fitting sequel to the earlier dramatisation of two of his other novels; and most notably *Jane Eyre* by Charlotte Brontë. For this Michael Jayston may have given an idiosyncratic portrayal of the part of Mr Rochester but the chemistry on the screen between him and Sorcha Cusack as Jane made this serial splendid viewing. Alexander Solzhenitsyn's short novel *The Love Girl and the Innocent* was made into a *Play of the Month*. The choice of Solzhenitsyn's work gave this series an immediate relevance to today with its vivid portrayal of life in a Soviet labour camp in 1945. It also showed the value of the technique of filming actors and actresses on real locations, particularly in a (Norfolk) foundry, with super-

vision from experts on how to work in metal.

Shaw's *Pygmalion* made another successful *Play of the Month*. So did George Farquhar's *The Recruiting Officer*. Here the task was formidable, to take a stylised play, written in 1706, and make it convincing in the beautiful Wiltshire village of Lacock instead of in a conventional studio setting. On the result opinion was divided. The danger with location filming is that instead of cutting straight to a messenger with a message the cameras linger on him as he hurries along – say – a beautiful grass walk or climbs a lovely oak staircase. Undoubtedly some older viewers missed the acceptable artificiality of the customary Restoration studio sets. But younger ones probably found that the added degree of realism held their attention the better, as it does when *The Yeomen of the Guard* is staged at the Tower of London.

Good literature usually makes the basis of good scripts. It was provided in the year by Trollope and Hardy, by Sir Walter Scott and Fenimore Cooper, by Colette in *The Ripening Seed*, and by Katherine Mansfield in a five-part serial about her life. Good original script writing by writers like Allan Prior was the backbone of many fine episodes of serials and series: Elwyn Jones, Allan Prior and Alan Plater for *Softly, Softly*; John Gould for *The Donati Conspiracy*; Hugh Whitmore in *Menace*; Martin Worth for *The Onedin Line*; Robert Muller for *Colditz*. For many series the writers are interchangeable and in the course of a year a good script writer will produce an episode or two for each of the main series.

If the script is right the actors will seldom go wrong. And in the year under review the

standard of acting seemed higher than ever. For instance, there were Roland Culver as Trollope's Duke of Omnium; Chloe Franks as the dying child Muriel in Mrs Craik's *John Halifax, Gentleman*; Bernard Hepton and Jack Hedley in *Colditz*, with Anthony Valentine as the cruel and corrupt Major Mohn. It was evident in *The Brothers* on a Sunday evening on BBC-1 at the end of the period under review, as for so long with *The Troubleshooters*, that the tautness of the script by – say – Eric Paice and the dramatic talent of actresses like Jennifer Wilson or Hilary Tindall made many episodes totally compelling.

Script writers had a good year in comedy, notably Dick Clement and Ian La Frenais in a fresh series of *Whatever Happened to the Likely Lads?*, where the strength of their material matched the performances of Rodney Bewes and James Bolam. Jimmy Perry and David Croft found as the authors of the scripts for *Dad's Army* that they had to overcome some initial resistance among press critics when for the New Year they produced their novel series *It Ain't Half Hot, Mum*. The setting for this was rather unlikely; a run-down corner of the British Empire, a ramshackle Army unit in India in 1945, but the scripts were good enough to make people watch and laugh, so that by the end of the series the audience had grown appreciably and one more set of characters was on the way to becoming familiar and popular with the public. For another short run of *Till Death Us Do Part* Johnny Speight's scripts were funniest when they provided Alf Garnett and the members of his family with lines that were poignant rather than strident.

One man who consistently demonstrated how popular a light entertainment programme that has no script can be was Bruce Forsyth. His Saturday evening show *The Generation Game* proved remarkably popular with millions of viewers happy to sit and watch ordinary people happy to make fools of themselves as they attempted to do something quite beyond their ken – like acting, moulding pottery or making the pastry for an apple strudel. Other

variety programmes prospered. Cilla Black sang well, and in her show Twiggy made a welcome guest appearance. The choreography of this show and *It's Lulu* was equally effective, with some attractive duets sung by Lulu and Adrienne Posta. *The Black and White Minstrel Show* retained its pace, colour and entertainment value. From Leeds came *The Good Old Days* with notable appearances by Arthur Askey and Danny la Rue. From Manchester *What's My Line?* re-appeared in the schedules after a gap of ten years.

One of the reasons why BBC coverage of the major sporting occasions goes on attracting such very large audiences is because each occasion is only the culmination of round-the-year coverage of all the earlier contests. Commentators, camera-men and keen viewers alike already knew so many British contestants at the Commonwealth Games by sight and by earlier performance, because they had followed them through earlier national competitions. Many competitors from the other countries were known from their visits to Britain or their achievements at the Olympics. A comparable situation has always existed for tennis, cricket and soccer. It is starting to exist for international soccer. The same kind of familiarity with competitors – in this case horses as well as riders – is probably a key reason why the audiences for show jumping have grown so remarkably in the last five years. This love of show jumping seems to be classless in its appeal. It is certainly ageless. As usual during the year there were in all sports many pictorial highlights of triumph and defeat. One of the most remarkable was acquired by chance. This showed the veteran golfer Gene Sarazen holing out in one at the eighth at Troon. Afterwards Mr Sarazen asked for a copy of the recording to take with him to show in Heaven to Bobby Jones, who would otherwise never believe him.

If the public has been hungry for more sport, it has been hungrier than ever for escape and adventure and in two entirely different forms. First, the escape of war films, war dramas and

war documentaries. Secondly, the adventure of nature in the wild. Anything to do with the Second World War continues to remind most of us (rather as the Homeric reciters reminded the Greeks when they retold the story of the fall of Troy) of a heroic age, in which the country was united and virtue triumphed. BBC Television was careful during the year not to swamp the screen with war programmes. But a handful of documentaries stand out; notably Ludovic Kennedy's accounts of the sinking of the *Scharnhorst* and the *Bismarck*; portraits of Field Marshal Lord Slim and Admiral Yamamoto; and detailed surveys of the U-boat war and the 1942 commando raid on St Nazaire.

The leading figure in the year's nature programmes was undoubtedly David Attenborough. Six visits with him to romantic and little known parts of South-East Asia took the viewer for a spell-binding half-hour journey to the Spice Islands of the Celebes, to birds in New Guinea, trees and caves in Borneo, to the Krakatoa volcano in Sumatra. In a single 150 minute programme on BBC-2 called *The Life Game* scientists looked at the pattern of evolution, to investigate just how the different species have survived extinction, the ancient game of life against death. The network production centres round the country have been able to make some of their best contributions to the networks with this type of programme. The rich prize-winning output of the Natural History Unit in Bristol continued. John Seymour travelled all over Wales in the wake of George Borrow. Some of the new problems brought to remote parts of the Scottish coast by the North Sea oil finds were examined in detail. A close look was taken at the life of a gypsy family in Galloway, and all over Britain the problems of disappearing fauna and derelict land were investigated. Most distinguished of all, perhaps, were three films by Heinz Sielmann in *The World About Us*; most unusual Peter Montagnon's film *The Roaring Silence* about the Buddhist monastery at Kathmandu in Central Nepal.

Many long running programmes had a good year. *Man Alive* went to Herne Bay to study the birth of an amateur presentation of *The Sound of Music*. The same programme investigated property development; legal aid and the cost of justice in Britain today; and a centre for disturbed adolescents at Peper Harow. A very high standard of accuracy continued to be the hallmark of *Chronicle*, *Horizon* and *Tomorrow's World*, a special exhibition associated with the last programme being mounted at the Design Centre in London. No group of viewers shows more loyalty to programme favourites than children. One reason is the constant spirit of adventurousness and enquiry with which children's programmes are produced so that they retain their freshness. Of none is this truer than *Blue Peter* which made visits to the Ivory Coast and to Ethiopia in order to see at first hand how the money collected in its appeal was being spent. *Blue Peter* also visited many of the capital cities of Europe in a series of special assignments. Among these the visit to Venice was a delightful mixture of relevant history and the reporting of contemporary facts, including the danger to the city from industrial pollution and sinking foundations. *Dr Who* continued to survive his amazing adventures, including two involving the Daleks whose appearance each year on the screen is almost obligatory. Some care is taken with this programme to see that it is not too frightening for younger children. It could only be broadcast on a Saturday afternoon, when parents are likely to be around (or occasionally in compilation editions on a Bank Holiday). It is certainly frightening for some grown-ups, and over the years older children have become well versed in the art of bringing them comfort.

Space does not allow the giving in this report of more than an indication of the variety of BBC programmes. In producing them the BBC's own resources are stretched to the limit. That is why the careful purchase of films and series made by other broadcasting organisations remains an important extra source of enrich-

ment. Some of these purchases succeed so well that they develop nearly as strong a following in Britain as they have had in their country of origin. This has certainly been true of *Alias Smith and Jones*, now ended. During the year it very quickly became true of *M*A*S*H*, the amusing adventures of the surgeons and nurses working in the 4077th Mobile Army Surgical Hospital in Korea, based on some characters originally created for a feature film.

The BBC knows from its postbag that many viewers find the content of news bulletins depressing. For the last ten years the mood of contemporary fiction writers has been 'down-beat' rather than uplifting, and to this extent hope and delight have been rare qualities in programmes like *Play for Today* which is a necessary shop window for contemporary works. Here was one reason for the general appreciation throughout the year for the BBC's coverage of major public events, ranging from the Royal Tour to the Royal Tournament, from the Edinburgh Tattoo to *Miss World*. It underlay the hundreds of letters of congratulation which the BBC received for its coverage on 14 November of the wedding of HRH Princess Anne and Captain Mark Phillips.

Prize-winning television programmes

Many BBC television programmes or personalities again won prizes during or shortly after the end of the year under review. They were:

Horizon: The Making of a Natural History Film The Top Emmy International Non-Fiction Award. Also the 1973 Prix Italia Documentary Prize.

The Duchess of Malfi; Omnibus: Fidelio Finke Where Are You Now? Chosen out of the world's programmes for other Emmy nominations.

Bellamy on Botany In the Mire Television Award and a Certificate of Merit from the British Association for the Advancement of Science.

Web of Life: The Living River Golden Camera Award at the United States Industrial Film Festival in Chicago. Also Gold Award in the Educational Film Category of the 1973 British Sponsored Film Awards.

The Old Grey Whistle Test A New Musical Express Award.

Horizon: Shadows of Bliss Second prize in the Image Building Section of the Sixth World Congress of Public Relations in Geneva.

Cancer: Meeting the Challenge Glaxo Award for Science Writers to Alec Nesbett.

Look Stranger: The Hobby-Horse Man The Golden Harp Award presented by Radio Telefis Eireann.

During the year these personal awards were won:

The Benjamin Franklin Medal of the Royal Society of Arts: Alistair Cooke for *America*

Silver Medal of the Design and Art Directors' Association: Bernard Lodge, for the graphics in *The British Empire*

A trophy from the Royal Television Society: Alan Jeapes, for the title sequence of *Colditz*

A bronze statuette from the Royal National Institute for the Deaf: Bill Northwood, for *News Review*

In addition, the BBC won many of the Royal Television Society and Pye Television Awards for 1974:

A Royal Television Script Silver Medal (for an outstanding creative achievement in front of the camera): Dr Jacob Bronowski

The Geoffrey Parr Award (for a notable contribution to television engineering): John Shelley

Pye Award (for the most significant contribution to the development of colour television): Ben Palmer.

Pye Award (for the graphic design which contributed most during the year to the success of the programme for which it was created): Bernard Lodge

Outstanding Female Personality: Esther Rantzen

The BBC won five *Sun* Awards in 1973:
 Top Comedy: *The Morecambe and Wise Show*
 Top Female Personality: Cilla Black
 Top Male Personality: Michael Parkinson
 Top Actor: John Alderton
 Top Children's Programme: *Blue Peter*

The BBC also won another six *Sun* Awards in 1974:

Top Series (overall): *Colditz*
 Top BBC Series: *Colditz*
 Top Actor: Michael Crawford
 Top Comedy Act: Morecambe and Wise
 Top Female Personality: Cilla Black
 Top Children's Programme: *Blue Peter* (for the fifth year running)

The Writers' Guild of Great Britain Awards for 1973 went to several BBC programmes. In various categories these were:

Best Documentary Script: *America*, by Alistair Cooke

Best Comedy Script: *Dad's Army*, by Jimmy Perry and David Croft

Best Original Screenplay: *Stocker's Copper*, by Tom Clarke

Best Educational Script: *Bess of Hardwick* (episode entitled *The Mistress of Hardwick*), by Alison Plowden

Best Children's Drama Script: *The Long Chase*, by Norman Crisp

Light Entertainment Award: *Monty Python's Flying Circus*, by the Monty Python team

The Writers' Guild Awards for 1974 went to several more BBC programmes. In various categories these were:

Best Original Teleplay: *Kisses at Fifty*, by Colin Welland

Best British Comedy Script: *Whatever Happened to the Likely Lads?* by Ian La Frenais and Dick Clement

Best British Light Entertainment Script: *The Morecambe and Wise Show*, by Eddie Braben

Best British Documentary Script: *The Ascent of Man*, by Dr Jacob Bronowski

Best British Dramatisation: *A Pin to See the Peep Show*, dramatised by Elaine Morgan

Best British Writer of a Series or Serial: Norman Crisp

Best British Drama Script in the Field of Education: *Going to Work: What's Five Minutes Here or There?*

Many of the 1973 Awards from the Society of Film and Television Arts were won by the BBC. In various categories these were:

The Desmond Davis Award: James MacTaggart for his outstanding creative contribution to television

Production and Direction Awards
 Best Single Play: Michael Apted's direction of Colin Welland's play *Kisses at Fifty*

Best Factual Programme: Roger Mills' production of Eric Davidson's documentary *Last Night Another Soldier . . .*

Best Situation Comedy Series: James Gilbert's production of *Whatever Happened to the Likely Lads?*

Best Specialised Programme: Colin Nears' *Omnibus: A Window on the War*, about Colette

Best Specialised Series: Patrick Dowling's *Vision On*

Craft awards

Best Design: Eileen Diss (for *Alice Through the Looking Glass, Pygmalion, An Afternoon at the Festival, Now She Lies There, Trouble in Tahiti*)

Annual Report

Performance awards

Best Actor: Frank Finlay (for *Candide, The Adventures of Don Quixote, The Death of Adolf Hitler*)

Best Actress: Celia Johnson (for *Play for Today: Mrs Palfrey at the Claremont*)

Best Light Entertainment Performance: Eric Morecambe and Ernie Wise in *The Morecambe and Wise Show*.

Sponsored awards

Rediffusion Star Awards: Harlequin Award for Children's Entertainment: Michael Cole for *Watch With Mother: Ragtime*

Flame of Knowledge Award for Schools Programmes: Ronald Smedley for *Heil Caesar*

Three Critics Awards, sponsored by the Broadcasting Press Guild, were made to the BBC in 1974:

Best Play: *Kisses at Fifty*

Best Comedy Programme: *Whatever Happened to the Likely Lads?*

Best Arts Programme: *Omnibus: Casals, Master of the Cello*

At the Golden Seaswallow Festival at Knokke in Belgium the BBC won First Prize for the third year running (and also the Press Jury Prize) for the Best Variety Programme recorded live, with only the use of the facilities in Knokke. The Jean Monnet Audio Visual Production Award went to *Jean Monnet: Father of Europe*, an edition of *The Money Programme*.

The BBC also won four Blue Ribbon Awards at the American Film Festival in New York. These went to: *Man Alive: The Jesus Trip, Tokyo - The 51st Volcano, America, Gone West* and *Omnibus: Three Looms Waiting*. Red Ribbon awards at this Festival went to: *Horizon: Navajo, The Last Red Indians, Christians at War* and *Panorama: Golda Meir*.

In the Royal Television Society's British

Television News Film of the Year competition, these awards were won:

Hard News (Team) Category: Keith Skinner and Bill Baglin (cameramen), Roy Gibbon and Alan Smith (recordists) for *Eviction Report*

Hard News (Sound) Category: Jim Taylor (cameraman) and Dick Hill (recordist), a special commendation for *Syrian Front*

News Feature Category: Bernard Hesketh for *When the Fetters Snap*

Regional News Category: H. Hyman of BBC Wales, a special commendation for *Disappearing Road*

Radio

The most significant advance in radio during the year occurred when the confining of schools broadcasts to vhf released three hours of broadcasting time a day for general programmes on Radio 4 during term time. This made it possible for Radio 4 to broadcast, for the first time, an unbroken service of general programmes throughout the day. Because of the amount of advance warning the transition was made smoothly and aroused practically no adverse criticism from the schools.

Radio 4's plans for making the best use of the extra broadcasting time included the introduction of two new morning phone-in programmes. *Tuesday Call* concentrates on programmes of advice and information; *Friday Call* alternates 'people to people' discussions of current issues with phone-in sessions to well-known personalities. The most important innovation in phone-ins, however, was *Election Call*, broadcast on weekdays during the campaign, which allowed listeners to put questions direct to leading politicians. The audience seized the chance eagerly and leading party spokesmen seemed to recognise that the programme gave them a valuable opportunity of learning more about what was in the voters'

minds and showing that they were not indifferent to it. The overall success of the programmes must surely have established this technique as a feature of any future election coverage.

Another extension of Radio 4's coverage of serious public affairs was the introduction at 11.00 pm of a 15-minute programme of financial and business news *The Financial World Tonight*. This was originally part of *The World Tonight* but established itself successfully as a separate entity when changes were made in late-night programmes during the power crisis.

One of the outstanding successes of the year in radio was that of Drama Department in winning the Italia Prize with its production of James Cameron's play *The Pump*. This was a re-creation in fictional terms, and written specially for Radio 4, of the author's own experience of damage to his heart in an accident and the process of having it repaired by a pacemaker. Radio naturally gave full coverage to the wedding of Princess Anne and Captain Mark Phillips. It was relayed, with commentary, on both Radio 4 and Radio 2, reaching a combined audience of about a million. A record of the ceremony, under the BBC label, was on sale in the shops two days later and has proved very popular both in LP and cassette form.

Radios 1 and 2 have now achieved a further four hours a week of separation and have consequently moved still further towards becoming two completely separate channels. An interesting development on Radio 2 has been the introduction of a new-style *Jimmy Young Show*, including discussion of consumer and welfare topics, while Radio 1 has mounted a major 26-part series tracing the growth of pop music from the late 50s to today.

A feature of Radio 3's programmes has been the experiment of devoting a whole day or even weekend to a single theme or subject. There was a day of programmes concerning women in the arts and society, another given over to the music of Benjamin Britten and a weekend in

which various aspects of German culture were examined.

Radios 1 & 2

The effect of the four additional hours of separation of Radios 1 and 2 may be seen at the weekend. On Radio 1 there is a new pop show, *Rock On*, from 10.00 pm to midnight on Saturdays and on Sundays the same network broadcasts two hours of jazz. As a result, the two networks now share programmes on most days of the week for no more than three hours in the evening and two hours in the early morning.

Now that more people are known to have access to stereo receivers, the proportion of music in stereo on Radio 2 has risen to 70 per cent. In addition, as a result of switching the vhf/stereo channel to Radio 1 in the late evening and on Saturday afternoons, pop enthusiasts are able to enjoy stereo broadcasts for 20 hours a week. During the year, stereo broadcasts became available for the first time in the Midlands and the North of England. But stereo transmissions from Scotland – planned to start in April 1974 – were delayed by an industrial dispute.

The first major re-shuffle of morning programmes since Radio 1 began took place in June with Noel Edmonds taking over the breakfast-time broadcasts and Tony Blackburn – who again won the *Reveille* poll for the network's top disc jockey – moving to a new three-hour programme starting at 9.00 am. The main development on Radio 2 was the arrival of Jimmy Young from Radio 1 to demonstrate new talents in a two-hour programme starting at 11.30 am. Described as 'an entertainment programme with serious intent', it featured a mixture of middle-of-the-road music with discussions about welfare and consumer matters. Interviews were an important part of the format and those who chatted to Jimmy Young included Ministers and leading figures from the Opposition. By the end of the year,

the programme had increased the Radio 2 audience at this time by over one million.

A major development during the year was the introduction on Radio 1 of a twice-daily news programme addressed to younger listeners and presented in a style they could accept. Broadcast on weekdays at 12.30 pm and 5.30 pm, *Newsbeat* represented a major advance for a network which previously had concentrated almost entirely on pop music during the day. Although it naturally adopts a Radio 1 type format and includes news of the pop world, the programme is basically concerned with serious news. Indeed, one of its achievements has been the way in which it made events such as the Middle East war intelligible and interesting to an audience which cannot be assumed to have much background knowledge. Listening figures have been encouragingly high, matching those for the music programmes in which each edition is placed. During the General Election, *Newsbeat* mounted three special programmes in which the party leaders were questioned by young voters.

Weekly series of musical documentaries were an important innovation on both networks. October 1973 saw the start of Radio 1's most ambitious project – the 26-week series of *The Story of Pop*. Narrated by Alan Freeman, the programmes traced the history of pop music from rock and roll in the late 50s to the styles of today. Radio 2 began a series of biographies of more traditional figures from the world of popular music. The first traced the life and career of Bing Crosby in 14 one-hour programmes. It was followed by other series which told – with ample musical illustrations – the stories of Ivor Novello, Vera Lynn, Petula Clark, Tommy Steele, Mario Lanza, Jimmy Kennedy and Henry Hall. In each case the programmes adopted the style thought to be best suited to their subject.

Until the advent of the energy crisis, Radio 1 and 2 programmes were broadcast from all parts of the country. Pete Murray's *Open House* filled halls and theatres in many cities;

John Dunn's afternoon programmes visited various sporting events; and, until December, *Radio 1 Club* continued its travels around youth clubs, schools, universities and discotheques. In the summer, the Radio 1 Show Caravan took to the road for the first time, making a six week tour of the coast of Britain and broadcasting from 24 resorts.

Once again comedy featured prominently in Radio 2 schedules with two major shows a week, at 1.00 pm on Saturdays and 2.00 pm on Sundays. Listeners had the opportunity to hear many of the top entertainers of the day including Frankie Howerd, Mike Yarwood, Arthur Lowe, Warren Mitchell, Ken Dodd and Bob Monkhouse. The new series – *Hello Cheeky* with Tim Brooke-Taylor, Barry Cryer and John Junkin – revived the style of *I'm Sorry I'll Read That Again*, while Radio 1 listeners were introduced to Eric Idle and the zany world of *Radio 5*. The year also saw a number of new quiz shows some of which – *Beat the Record*, *Three in a Row* and *Pop Score* – made a feature of direct involvement with the audience at home. Another new series, mounted with the co-operation of local newspapers all over the country, aimed at finding *The Husband of the Year*.

Sport

By the end of the year *Sport on 2*, the Saturday afternoon programme of reports and comment on the major sporting fixtures had been extended by half-an-hour to 4½ hours. *Sport on 2* carried extensive coverage of the Commonwealth Games in New Zealand. A special team was flown out to Christchurch to look after radio's interests and sent back live reports which were included in the *Early Show*, *The Terry Wogan Show* and Jimmy Young's programme. Highlights recorded during the day were also carried in the evening on *Sports Desk*. Throughout the year, the major boxing and soccer matches were broadcast in the evenings on long wave, leaving the vhf/stereo channel free for music programmes. On week-

day afternoons, Radio 2 continued to provide a mixture of music and sport with an hourly *Sports Desk* spot keeping listeners abreast of the latest results from 1.45 pm onwards.

Radio 3

On Radio 3, the year saw the extension of music broadcasting by a network split during one-day Test matches. But perhaps the most widely reported change was the introduction of a phone-in format for *Your Concert Choice*. This was successful in attracting an audience but less so as regards the quality of conversation. Consequently, a new format incorporating the best features of the experiment was adopted towards the end of 1973.

Music Weekly, under a new producer, is now gradually establishing itself as a worthy successor to the much-loved *Music Magazine*. *The Positive World*, a weekly news review programme of hopeful trends in world affairs, attracted wide notice at a time when many people were acutely aware of trends of a different kind. Now, under Donald Milner, it is recognised as making a valid and worthwhile contribution to Radio 3. The critics returned in *Critics' Forum* and at once demonstrated their old authority in a new guise. The discussion covers the theatre, cinema, books, broadcasting and the visual arts and speakers take part for up to six weeks at a time. Among a number of programmes on literary figures one of the most notable was a commentary on the life and works of the American man of letters Edmund Wilson, compiled and produced by Philip French. Contributors included Lionel Trilling, Gore Vidal, George Steiner and V. S. Pritchett. In terms of authority, a series of 14 programmes on China, chaired by Richard Harris, provided perhaps the weightiest talks contribution to the network. The series set out to examine what China means in the world today, taking as its theme change and continuity in the world's longest surviving civilisation.

The experiment of devoting a whole day, or even weekend, to a single theme was continued

and provided some carefully built programming. Perhaps the keenest advance interest was stimulated by the promise of a day of programmes devoted to women in the arts and society. Then in November, Benjamin Britten's 60th birthday offered a proper occasion for devoting an entire Sunday to his work. This ranged from his 'light' music in the morning, through an afternoon performance of his latest opera *Death in Venice* to a relay of his birthday concert from the Royal Albert Hall. *An Evening of Belief* was centred on Brian Moore's play *Catholics* and the Otto Klemperer recording of Beethoven's *Missa Solemnis*. But probably the most comprehensive of all these special events was the well-received *German Weekend* which focused with considerable seriousness on various aspects of German culture. Its musical highlights included a performance of Pfitzner's opera *Palestrina* and a direct relay from Berlin of Schoenberg's *Pelleas et Melisande* with the Berlin Philharmonic Orchestra under Herbert von Karajan. Speech programmes included an inquiry into Germany's future place in Europe, a study of Goethe's classicism and a remarkable discussion in which German historians faced up to war guilt.

Other new developments included (on Britten day) a simultaneous relay with television of Britten's *Spring Symphony*. It was also possible on occasion to plan a television music programme and a Radio 3 programme in tandem. This enabled the discussion and analysis of a work on television to be followed by a performance of it in its entirety on Radio 3, as happened with Beethoven's *Quartet in C Major, Op. 59 No. 3*. Among the outstanding musical series on Radio 3 was *The French Opera*. This provided the network's audience with an opportunity to hear more than three dozen operas, including many which are rarely performed. Great interest was aroused, too, by *The Symphony*, a series of 13 concerts with co-ordinated talks, which presented a meaningful juxtaposition of works, regardless of their date of composition. The BBC Symphony Orches-

tra's Spring tour of Italy and Austria included the opening concert of the Vienna Festival, relayed live in excellent stereophony. The broadcasting of the opening of the Sydney Opera House, which would have extended significantly the range of stereo relays, was foiled by a strike of Australian workers, but the quality of sound attained during test transmissions was sufficiently impressive to be worth mentioning here. All the major British music festivals were fully reflected and the Proms, in Sir William Glock's last year, represented a considerable artistic achievement. All the concerts were broadcast on Radio 3 and attendances at the Royal Albert Hall were once again high. A music feature on Vaughan Williams and Holst won an important prize in Hungary, while the weekly transmission of *Jazz in Britain* on Radio 3 meant an increase in the network's provision of jazz programmes.

Among the important drama broadcasts of the year was James Saunders' first major work for radio, *Random Moments in a May Garden*, which represented another success for the European Broadcasting Union scheme of jointly commissioning outstanding writers. Another prominent author recently commissioned is the Polish novelist Mrozek. Radio 3 listeners also had the opportunity of hearing a new production – in stereo – of the first radio play, *Danger*, by Richard Hughes. It went out 50 years to the day after its first broadcast and was followed by an interview with the author. Among dramatic readings the most noteworthy was the serial broadcasting of Byron's *Don Juan* and among features the six-part series *The Far-Off and the Near*. This was the history of an English family over three centuries culled from their letters and diaries and threw fascinating light both on the customs of the time and on history as it was being made.

Weekly patronage figures for Radio 3 have remained near the three million mark.

Radio 4

The introduction of a twin service on Radio 4 for three hours a day during term-time, with general programmes on medium wave and schools broadcasts on vhf, had long been recognised as desirable, but it was not until last year that money could be found to pay for it. However, when in June 1973 schools programmes went out on medium wave for the last time, it at once became possible to make a number of other welcome changes. Most important among them was the introduction of a service of news on the hour from 7.00 am to 7.00 pm on weekdays. This increase in the daily number of bulletins from seven to 13 provided a spine for the new Radio 4 and for the listener the certainty of being kept informed of developments in major national or international events almost as they happened. The change also meant that for the first time Radio 4 was able to cater for that substantial part of the daytime audience of housewives, shift workers, retired people and others which wants something apart from music. The new programmes which they were offered included two phone-ins, *Tuesday Call* and *Friday Call*, a new consumer magazine *Checkpoint*, a half-hour drama spot, *In Britain Now* – the domestic counterpart of the prestigious *From Our Own Correspondent* – and *Wildlife*, a companion programme to *The Living World*. A third development made possible by the release of extra time was the switching of *Woman's Hour* from Radio 2 to Radio 4. This was accomplished without any loss of audience – indeed, if anything, with a slight increase – and the programme found a new home in a sequence in which it is preceded by *The World at One* and *The Archers*.

Finally, with more time available some features – among them Sir John Betjeman's *Poetry Prom* – were able to get a deserved second hearing before a different audience. But the biggest benefit for Radio 4 was to enable it to cater for its audience all day long all the year round for the first time in its

history. Already this has led to an increase in daytime listening figures of up to one and a half million between 9.00 and 10.00 am, and almost as many at 12.00 noon. In the long term it is bound to have an even more healthy effect on the network's development.

During the year Radio 4 experimented with the pattern of its late-evening programmes. One reason was the introduction of *Kaleidoscope*, as a daily magazine programme of the arts and sciences. Another was the extension of *The World Tonight* to include a business and financial news section. The new pattern appeared to be accepted by the audience and although there were some complaints about the change, there were probably more about the new earlier placing of *A Book at Bedtime* which nevertheless led to an increase in the audience of as much as 60 per cent. However, after giving the new pattern a trial run lasting some months, it was decided to revise it. *Kaleidoscope* has now been given a fixed placing at 9.30 pm, followed at 10.00 pm by *The World Tonight* at its old time and duration. *A Book at Bedtime* is at 10.45 pm, 15 minutes earlier than its traditional time, while the financial and business news report originally contained in *The World Tonight* now stands on its own at 11.00 pm.

This feature was originally detached from its parent programme as part of Radio 4's response to the early television closedown introduced during the fuel crisis. However, it was felt that in general there would be little to gain from radical alteration in Radio 4's evening programmes at this time. If, as was believed, the network's regular customers were being well served, the late arrivals would surely appreciate the same fare. But on Saturday and Sunday Radio 4's normal closedown was relatively early, so it was decided to introduce an extra late-night show on those evenings. In common with other networks, Radio 4 substantially increased its audience at this time.

The coming of commercial radio in the autumn of 1973 led to a big increase in the

number of phone-in programmes available to listeners overall. But Radio 4, which had pioneered phone-ins in this country, was still the only national network to make regular and substantial use of them. Moreover, if misuse of the phone-in can lead to its becoming a meandering, crackling bore, properly controlled it can produce broadcasting of the highest quality. Radio 4 has tried to guard against the dangers by restricting the use of the phone-in technique to less than three hours a week, by insisting on firm editorial control in the choice of questions and by deploying the technique over a wide range of subject matter.

Two recent examples of phone-ins must have gone far towards removing any lingering doubts about the validity of the technique. First, there was a remarkable 60-minute phone-in which followed a recent documentary on cancer. In the course of it doctors, cancer sufferers and their relatives made contributions to a discussion with the panel which could hardly have been achieved in any other way. Secondly, there was the use of the phone-in technique during the Election Campaign to enable listeners to put questions direct to senior party spokesmen in *Election Call*. Robin Day took the chair for all 13 programmes, which were notable both for the seriousness and relevance of the questioning and the truthful reflection of the atmosphere of a good political meeting. These facts, together with the very large number of callers (up to 10,000 per programme) and of listeners (up to one and a half million) has established this technique as a permanent and valuable feature of any future election coverage.

Throughout the election period Radio 4 broadcast a nightly campaign report in *The World Tonight* and also covered developments as they occurred in its other daily news and current affairs sequences. There were special editions of *Analysis* devoted to the election, while spokesmen for all the main parties took part in *Any Questions?* during the campaign. On polling day Radio 4's *Election Special*

started at 10.30 pm, and stayed on the air until 4 o'clock the following morning when the last of the overnight results came in. The programme included no fewer than 40 outside broadcasts from key seats where coverage was provided by reporters both from the networks and – for the first time in a General Election – from BBC local radio stations. The following day *Election Special* came on the air again at 10.45 am, and continued to bring listeners news of developments. On Saturday morning, *Destination Downing Street* looked at the aftermath of the election, while a speedily mounted edition of *The World at One* kept listeners informed about the political and constitutional possibilities.

The outstanding political series of the year was *Politics in the '70s* in which four leading politicians out of office in their parties were brought together to discuss mainstream political philosophy in Britain today. The contributors were Michael Foot, Enoch Powell, Roy Jenkins and Reginald Maudling with Robin Day – whose idea it was – in the chair. The result was a series of six programmes which attracted a good deal of attention in the serious press. The series was noteworthy in dealing with explosive issues without sensationalism and in allowing the speakers really adequate time to develop their views. International politics were the subject of the Reith Lectures delivered by Alistair Buchan, Professor of International Relations at Oxford University. Under the overall heading of *Change without War* he examined the climate of world politics today and what he saw as the search for a new order. Throughout the year *Analysis* continued to provide its regular in-depth survey of national and international issues. The aftermath of the Middle East War was reflected in editions from Egypt and Israel; two documentaries examined developments in Nigeria, Tanzania and Zambia, and there was a discussion of the Indecent Displays Bill. Occasionally a whole programme was given over to a conversation with an eminent public figure – the Archbishop of

Canterbury, Dr Ramsey, and the West German Finance Minister, Helmut Schmidt among them. The more interesting occasional series included *This Island Now*, back again reporting on environmental problems with particular reference to the energy crisis, and *Where Are You Taking Us?* which reflected new scientific developments and assessed the state of research in the medical and physical sciences. Topical issues also came up for regular discussion in the popular *Any Questions?* which celebrated its 25th year on the air.

Drama continued to occupy a prominent place in Radio 4's programme schedules. Two particularly successful Sunday night series were *The Barchester Chronicles* adapted in 20 parts and *David Copperfield* in 13 parts. An average of about a million listeners a week listened to the two broadcasts of these serials. Another highly successful drama series was *Dear and Honoured Lady* with Peggy Ashcroft as Queen Victoria. The series was produced by Nesta Pain with scripts contributed by a variety of different authors including Nesta Pain herself. It has now been broadcast three times to highly appreciative audiences.

The lighter aspects of life were reflected in a number of different series including *Frank Muir Goes Into . . .* and *What Ho! Jeeves* with Richard Briers and Michael Hordern. The Frank Muir programme won a Writers' Guild Award. *Dad's Army* provided a good example of a successful adaptation from television to radio, while during the year *Week Ending* took on a new shape as a 15-minute programme running all the year round. It also received the compliments of the Dean of Westminster, who referred to 'my sacred duty to listen'.

An upward trend in Radio 4's audience figures was established fairly early on in the year. Later, events such as the Middle East war, the power crisis and the General Election led to the customary increase in listening to news and current affairs programmes at such times.

Local radio

The importance of news and information as a major ingredient of the programmes broadcast by the BBC's 20 local radio stations was underlined during the year by the appointment of the first local radio reporters to cover Parliamentary affairs. At the same time a local radio desk was set up in the newsroom in Broadcasting House to ensure a two-way flow of news between London and the local stations. The co-operation established in this way proved of particular value during the General Election campaign. For the first time all the stations provided coverage of local issues and in the Radio London area no fewer than 300 candidates took part in three days of election broadcasts. Guidance on national aspects of the campaign was available from London, and local stations played a big part in coverage of the results in network radio programmes.

The public service aspect of the stations was again emphasised in their coverage of the re-organisation of local government. Discussions and debates were broadcast during the elections for councillors and there were many opportunities for explaining what the role of the new councils would be. Phone-in programmes gave listeners the opportunity to ask questions and to seek clarification of specific points.

Once again, local radio provided members of the audience with opportunities to become broadcasters themselves, at least temporarily. In some cases, however, local groups are mounting their own regular programmes with the guidance of a BBC producer. For instance, in Kent both the Women's Institute and the Townswomen's Guild have their own half-hour programme once a month on Radio Medway, while several universities in local radio areas have their own programmes during term-time. Another example of the direct link between the stations and the communities they serve is the readiness of many education authorities to second teachers to help produce educational programmes.

The year saw the opening of a new local station in Carlisle. Now that all the local stations can be heard on medium wave as well as vhf more and more people are discovering them. Nottingham and Derby, however, experienced delays in finding suitable sites for their medium-wave transmitters, while one of the largest stations – Radio Manchester – is still having to broadcast on a temporary low-powered medium-wave transmitter.

During the power crisis, when television hours were restricted, the local stations broadcast late-night news bulletins, while some of them also mounted special programmes from 10.30 pm to midnight. Judging by the number of phone calls and letters received these additional programmes were much appreciated. Although some local stations met commercial competition for the first time, none of them abandoned the policy of catering for minority groups. The immigrant community, the blind and the handicapped were all catered for in the programme schedules. So, too, were minority groups representing specialist interests such as angling and local history.

Prize-winning radio programmes

Italia Prize

Best Radio Play: *The Pump*, by James Cameron

Japan Prize

Jury Prize: *Everything New*, a radiovision schools programme in the series *Stories and Rhymes*

Writers' Guild of Great Britain

Best Radio Feature: to Frank Muir and producer Simon Brett for *Frank Muir Goes Into . . .*

Best Radio Comedy Script: to Eddie Braben for *The Worst Show on the Wireless*

Best Radio Drama Script: to Fay Weldon for *Spider*

Annual Report

Radio Industries Club

Programme of the Year: *Today* (for the third time in succession)

Radio Personality of the Year: Robert Robinson

Radio Industries Club of Scotland

Radio Personality of the Year: Mary Marquis

Variety Club of Great Britain

Radio Personality of the Year: Terry Wogan

Ivor Novello Award: *Made in Britain*

Hungarian Radio's Pro Musica Competition: *Summertime on Bredon* won first prize

ITT Creed Award: to Chris Denham of BBC Radio Bristol for his reporting of the Basle air disaster

Nordring Radio Festival, Holland

Top Arranger's Prize: to Les Reed, entered by the BBC

Slovene Song Festival Ljubljana

Grand Prix winning song: sung by Frank Ifield, entered by the BBC

Billboard International Country Music Awards

Programme of the Year: *Country Club*

BRSCC Trophy for the greatest contribution to the furtherance of motor sport: to Noel Edmunds and Radio 1 (held jointly with Radio Luxembourg)

Polls in the *New Musical Express*, *Melody Maker* and *Sounds* voted *Sounds of the 70s* as the top radio programme. Polls in *Disc* and *Record Mirror* voted the Noel Edmunds show the top radio show, and they also voted Noel Edmunds the top DJ. A *Reveille* poll voted Tony Blackburn the top Radio 1 DJ and Terry Wogan top Radio 2 DJ. Polls in the *New Musical Express* and *Melody Maker* voted John Peel as top DJ.

Party political broadcasts and broadcasts by Members of Parliament

Party political broadcasts for the calendar year are arranged on the basis of time offered by the BBC. The broadcasting authorities and representatives of the leading political parties agree annually on the detailed arrangements, the number and overall length of broadcasts allocated to each party being related to the number of votes cast for the respective parties at the previous General Election. The television broadcasts are carried simultaneously by the BBC and ITV. The BBC has, of course, no editorial responsibility for the content of the broadcasts, although it provides the necessary transmission facilities and assistance, on request, for their production in the studio.

For the calendar year 1973, party political broadcasts were as follows:

In Television

Conservative	1 broadcast of 15 minutes 4 broadcasts of 10 minutes 1 broadcast of 5 minutes
Labour	1 broadcast of 15 minutes 4 broadcasts of 10 minutes 1 broadcast of 5 minutes
Liberal	1 broadcast of 10 minutes 2 broadcasts of 5 minutes

In Radio

Conservative	7 broadcasts of 5 minutes (Radio 4) 2 broadcasts of 5 minutes (Radio 2)
Labour	6 broadcasts of 5 minutes (Radio 4) 3 broadcasts of 5 minutes (Radio 2)
Liberal	2 broadcasts of 5 minutes (Radio 4) 1 broadcast of 5 minutes (Radio 2)

Within the time allotted there were more broadcasts than in previous years because the unusually large number of local elections following the re-organisation of local government created an unprecedented situation.

The one party political broadcast between 1 January and 31 March 1974 was in televi-

sion (10 minutes) by the Labour Party.

In addition to these series of national network broadcasts by the main parties, the Scottish and Welsh National Parties were allocated party political broadcasts in Scotland and Wales respectively during 1973 as follows:

In Television

- Scottish National Party
1 broadcast of 5 minutes (in Scotland)
- Welsh National Party
1 broadcast of 5 minutes (in Wales)

In Radio

- Scottish National Party
1 broadcast of 5 minutes (in Scotland)
- Welsh National Party
1 broadcast of 5 minutes (in Wales)

Party election broadcasts

The party election broadcasts by the three main parties in February 1974 were as follows:

In Television

- Conservative
5 broadcasts of 10 minutes
- Labour
5 broadcasts of 10 minutes
- Liberal
3 broadcasts of 10 minutes

In Radio

- Conservative
4 broadcasts of 10 minutes (Radio 4)
3 broadcasts of 5 minutes (Radio 2)
- Labour
4 broadcasts of 10 minutes (Radio 4)
3 broadcasts of 5 minutes (Radio 2)
- Liberal
2 broadcasts of 10 minutes (Radio 4)
2 broadcasts of 5 minutes (Radio 2)

Provision was also made for party election broadcasts by other parties which had a minimum of 50 candidates nominated throughout the United Kingdom. In the event, one party (the National Front) qualified in this respect.

Election broadcasts by the National Front were as follows:

In Television: 1 broadcast of 5 minutes (BBC-1)

In Radio: 1 broadcast of 5 minutes (Radio 4)

The election broadcasts by the Scottish and Welsh National Parties in Scotland and Wales respectively were as follows:

In Television: 1 broadcast each of 10 minutes (BBC Scotland and BBC Wales respectively)

In Radio: 1 broadcast each of 10 minutes (Radio 4 in Scotland and Wales respectively)

This was double the previous allocation, and was made on the initiative of the BBC and IBA.

Ministerial broadcasts

The following ministerial broadcasts were given between 1 April 1973 and 31 March 1974:

The Rt Hon. Edward Heath, MP (as Prime Minister) on BBC-1 and Radio 4 on 13 December 1973, about the state of emergency.

The Rt Hon. Harold Wilson, MP (for the Opposition) on BBC-1 and Radio 4 on 14 December 1973, in reply to Mr Heath.

The Rt Hon. James Prior, MP (Conservative), the Rt Hon. Denis Healey, MP (Labour), and the Rt Hon. Jeremy Thorpe, MP (Liberal), on BBC-1 and Radio 4 on 15 December 1973, in discussion of the points made by Mr Heath and Mr Wilson.

The Rt Hon. Anthony Barber, MP (as Chancellor of the Exchequer) on BBC-1 and Radio 4 on 17 December 1973 about his mini-budget.

The Rt Hon. Denis Healey, MP (for the Opposition) on BBC-1 and Radio 4 on 18 December 1973, in reply to Mr Barber.

The Rt Hon. Patrick Jenkin, MP (Conservative), Mr Brian Walden, MP (Labour), and Mr John Pardoe, MP (Liberal), on BBC-1 and Radio 4 on 19 December 1973, in discussion of

the points made by Mr Barber and Mr Healey.

The Rt Hon. Edward Heath, MP (as Prime Minister) on BBC-1 and Radio 4 on 7 February 1974, on the dissolution of Parliament.

The Rt Hon. Harold Wilson, MP (for the Opposition) on BBC-1 and Radio 4 on 8 February 1974, in reply to Mr Heath.

The Rt Hon. James Prior, MP (Conservative), the Rt Hon. Roy Mason, MP (Labour), the Rt Hon. Jo Grimond, MP (Liberal), on BBC-1 on 8 February 1974, in discussion of the points made by Mr Heath and Mr Wilson.

The Rt Hon. James Prior, MP (Conservative), the Rt Hon. Roy Mason, MP (Labour), Lord Avebury (Liberal), on Radio 4 on 9 February 1974, in discussion of points made by Mr Heath and Mr Wilson.

Budget broadcasts were given as follows on 26 and 27 March 1974: by the Rt Hon. Denis Healey, MP, Chancellor of the Exchequer, on both television and radio on 26 March 1974, and on the following evening by the Rt Hon. Robert Carr, MP, on behalf of the Opposition, also on television and radio.

During the period 1 April 1973 to 31 March 1974, there were 564 appearances by Members of Parliament in television network programmes. In radio network programmes there were 2,126. The number of individual Members of Parliament taking part in network programmes was 252 on television, and 383 on radio.

The number of individual Members of Parliament taking part in network programmes during the life of the last Parliament (18 June 1970–8 February 1974) was 518 on radio and 405 on television.

News

If 1972–73 was 'one of the most active news periods for many years' (to quote the last Annual Report), the year under review has certainly rivalled it. The Middle East went to war again and returned to an uneasy peace; a

growing economic and political crisis at home led to an unexpected election and change of Government; in the United States, scandal destroyed the career of the Vice-President and threatened the Presidency itself; and the nations which owned the world's oil began dictating terms to those who depended on it. These were only a few of the major stories for which BBC News provided comprehensive and detailed coverage on radio and television.

At the sudden outbreak of war in the Middle East, BBC special correspondents and camera teams were despatched within hours to the fighting fronts and to the capitals of the combatant countries. At the height of the conflict, no fewer than 18 BBC reporters and correspondents were dispersed around the various fronts: in three weeks, some 60 film reports were shown, some of them of the war at first hand – and many of them obtained only by dint of outstanding courage and sustained endurance. Through the use of satellite communications (and, indeed, some hard driving by local taxi-drivers and others) remote battlefield scenes filmed in the morning were on television screens in Britain by nine o'clock the same evening, day after day. Meanwhile the voice despatches from Cairo, Damascus and Jerusalem helped to set the military and political scene in context and to balance the claims of the adversaries; they were widely admired for their immediacy and their comprehensiveness. For the programme editors the difficulty, as always, was to weigh the conflicting claims reported from each side and to give, through expert commentators, an estimate of how the situation was really developing. The war raised in an acute form the familiar problem of how to maintain a flow of fair and impartial accounts of swiftly-moving events when information is restricted by inaccessibility and by the demands of censorship. Inevitably, there were accusations of partial reporting, although the charges tended to come in roughly equal measure from the supporters of both causes; many of the critics seemed to judge reports not so much by

what they contained as by what they would have liked them to contain. Following the cease-fire, BBC correspondents chronicled the comings and goings of the tireless Dr Kissinger on the missions which eventually brought the successful disengagement of the Egyptian and Israeli forces.

Since various dates for a General Election had been mooted in the preceding weeks the complicated process of planning – involving more technical resources than ever before – was well advanced when it came in February 1974. News, Current Affairs and Outside Broadcast teams joined forces to cover the three weeks of the campaign. The lunch-time television news bulletin was extended to 30 minutes and gave excerpts from the morning news conferences of all three main political parties. The Nine O'Clock news on BBC-1 was coupled with campaign reports and ran for an hour, the general news merging with coverage of that evening's speeches by the politicians and film reports from the constituencies; in the second half-hour of the programme there were studio interviews and comment on the progress of the campaign. The volume of the coverage was not universally popular. There was the fullest possible coverage, too, on network radio and in the regions, and a great deal of activity by the BBC's 20 local radio stations, many of which put out their own results programmes for the first time, as well as making valuable contributions to the national networks.

Throughout the year Northern Ireland was still a major item in almost every day's news. The level of violence diminished for a time, only to gather strength again in the New Year with bombings, sectarian killings and attacks on the security forces. The situation continued to present challenging problems for BBC Belfast and for the London-based reporters who were stationed on rota in Northern Ireland. Some signs of hope appeared on the political front, although these were dimmed again as the year ended; the June elections to the new Assembly were completed with little disorder

and later in the year came the Sunningdale conference on the future of Northern Ireland and the appointment of a power-sharing Executive, the future of which seemed less secure following the outcome of the British general election in the Northern Ireland constituencies.

The BBC's Washington staff were fully stretched in following each turn of the Watergate saga. Leading the reporting team was Charles Wheeler, the senior correspondent in the United States. Later in the year he moved to Brussels as Chief Correspondent, Europe, to strengthen the BBC's coverage of EEC affairs. He was immediately involved in reporting a nine-nation alliance under extreme stresses and strains.

A feature of the year was a further reduction in the time taken to convey news from source to studio. The use of satellites in the Middle East war has already been mentioned. At home, a parallel reduction of time between the event and its relaying to the audience was achieved by the greater use of electronic cameras, which bypass the problems of film collection and processing. The News Outside Broadcast Unit was in operation for more than one day in three throughout the year: it gave extensive coverage to the miners' dispute in the autumn and winter and to the ensuing economic and political crises. Even when important meetings broke up after the start of a news bulletin, interviews with the participants could often be included before it ended. This advance in technical sophistication has also continued in other areas, enabling electronic journalism to extend its frontiers even further. Countries participating in Eurovision arrangements can now exchange their newsfilm three times a day, on a regular basis. These arrangements now extend beyond Europe, taking in Iran and Kuwait, while the countries of South America are regularly linked in to the exchange via Madrid. But film still remains the main instrument for the origination of television news material, and nowhere was the flexibility of film coverage better demonstrated than in the

Queen's tour of the Far East and Australia in early 1974.

The year brought direct competition to BBC Radio News. Commercial radio began in October with the setting up of the all-news London Broadcasting Company, to be followed almost immediately by Capital Radio and, later, by stations in Glasgow and in Birmingham. The BBC had already responded to the public's increasing appetite for news by expanding its own coverage on Radio 4. There is now a bulletin or news programme every hour, on the hour, from 7.00 am to 7.00 pm. Radio 1 listeners, in addition to the regular news summaries, were given their own 15 minute news programme *Newsbeat*, which was broadcast twice a day and which quickly established a place for itself among younger listeners.

Religious broadcasting

Radio and television continue to make their distinctive contribution to national and local religious life. Their programmes both lead and reflect. The very choice of what to reflect in religious affairs can often give a lead. This can be by programmes which challenge religious leaders to state the timeless issues in tough contemporary situations; which explore in depth an important religious movement; which encourage and disclose new forms of worship and devotion; which focus on the deep experience of men and women in everyday life; which bring to listeners and viewers first hand accounts of the great festivals in the life of the Christian Church; and which keep listeners up to date with news and views of religious interest. These are some of the features which have found a place in some 150 hours of television viewing and some 450 hours of radio listening offered to the public in the year under review.

Television

The Sunday Debate (6.15 pm, BBC-1) has continued with its three-programme format, in which the subject is debated 'for' and 'against' in the first two and assessed and summed up in the third. Among the subjects discussed have been private education, the power of the unions, the Roman Catholic Church, protest and the law. Other programmes have varied the diet in this familiar Sunday viewing spot. *What shall we tell the children?* was an experimental blend of imaginative work by children, interpretation by a skilled teacher of religion and interview with the parents of one family in the children's group. Another series consisted of four film programmes, *The Faces of Christ*, in which the viewer was challenged to relate the sufferings and the joys of Christ and His revolutionary message to the experience of contemporary life. If Christ was for Everyman, it was suggested, Everyman would need to share in His total experience.

Meanwhile in the early evening on BBC-2 *See You Sunday* has reflected the religious world of a new generation and *What's it all about?* has tested the religious knowledge of school children from all over the country. Services of worship specially designed for television continue every Sunday, with outside broadcasts covering special events such as the Pope's Easter Blessing; an open-air Eucharist at the close of the London Worship Festival *That's the Spirit*; an address by Billy Graham from All Souls, Langham Place; a Good Friday devotion from Salisbury Cathedral; and an ecumenical service from a Baptist Church in which seven church leaders took part, including Cardinal Suenens, Archbishop of Malines.

An important landmark in religious broadcasting was a programme about Muslims in Britain, called *Children of the Way*. The programme looked at some of the 500,000 Muslims in Britain and especially at their children who are caught in a cultural and religious cross-fire. This programme made a significant contribu-

tion to religious understanding in a plural society and invited Christians to think again about the answer to the question, *Who is my neighbour?*

Choirs and congregations in different places throughout the country have continued to express their faith through *Songs of Praise* on Sunday evenings at 6.50 pm on BBC-1. The series has also celebrated the high and holy seasons of the Christian year with special programmes. *Glory, Glory* showed the architectural beauties of Welsh cathedrals as a counterpoint to the singing of Welsh male voice choirs; there was a special Remembrance Day service of words and music from Bristol Cathedral and a film about the people of Malpas in Cheshire, with songs in celebration of harvest time.

Radio

Radio has continued to offer a wide choice of religious broadcasts. The weekly programme *Sunday* (8.20 am on Radio 4) has widened its scope and increased its audience, and earned a particular commendation from the Central Religious Advisory Committee. Three regular services continue to be broadcast live – *The Daily Service* (Monday–Friday 10.30 am, Saturday 10.15 am on Radio 4), *The People's Service* (Sundays 11.30 am on Radio 2) and *Morning Service* (Sundays 10.30 am on Radio 4). As the year ended, the Saturday evening prayers were moving into a more experimental format, and the Sunday epilogues were under revision, with a wider range of readings and music in prospect.

Speak-Easy – Radio 1's first talk show – ended one run at Christmas with the departure of its founding producer, the Rev. Roy Trevivian. But it returned in March, still guided by the familiar voice of its chairman, Jimmy Savile. As before, it combined discussion of religious, social and ethical questions with general chat and music in a dialogue between a panel and an audience.

Prayer for the Day, a five-minute programme every weekday morning at 6.40 am, continued

on Radio 4, as did *Thought for the Day* as part of the *Today* morning sequence between 7.45 and 7.50 am. Music marks the beginning and end of this now traditional 'religious spot' for listeners at home, at work or on car radios. The nation's religious leaders – the Archbishop of Canterbury and Cardinal Heenan for example – have been contributors, together with speakers from all walks of life who present a wide variety of challenging thoughts relevant to the problems of living in today's world. *Outlook* continued to be broadcast on Saturdays at 6.50 am (repeated at 7.45 am) on Radio 4.

Sunday evening at 7.30 pm on Radio 4 remained a regular appointment for many listeners. Variety in both content and presentation has been a feature of recent series. Programmes of religious music in the summer months gave place to *On Reflection* in the autumn. These programmes presented a series of discussion groups recorded in people's homes, and in January 1974 the series *For all Seasons* was launched. These programmes are 'a celebration of people and places'. Speakers talk about places of pilgrimage they have visited; there are readings from the Bible by Sir Bernard Miles and there is a regular place for music in this Sunday evening miscellany.

Sunday has proved to be a popular magazine programme on Radio 4 at 8.20 am every Sunday morning. Its aim is to represent the Christian Church to the world and the world to the church. It has its own news bulletins giving items of religious interest at home and overseas; it has a regular contribution from the BBC Church Affairs Correspondent and occasional reports from many of the BBC's team of correspondents throughout the world. Books, films and music are reviewed; people and events known and less well-known may all find a place in it. Items can range from live coverage from the General Assembly of the Church of Scotland to Cliff Richard reporting his reactions on return from a visit to Bangladesh.

Choral Evensong, live from a different

cathedral every Wednesday, changed its broadcast time from 4.00 pm to 5.00 pm on Radio 3, where it holds a devoted audience of church music lovers. Special programmes during the year have included a documentary in the autumn on *The Charismatic Movement* which received praise and appreciation from many quarters for its exploration of the revived emphasis placed by many Christians on the doctrine of the Holy Spirit. Radio religious broadcasting now looks ahead to further developments to meet the changing needs of its many listeners.

Educational broadcasting

During the year the BBC provided more than 3,100 programmes for schools by radio or television, and about half that number for those interested in further and adult education. The cost was met from licence revenue. For the calendar year 1974, the BBC is providing 700 hours of radio and 840 hours of television in support of 65 courses prepared by the Open University. The cost of these programmes will be met in full by the university, out of funds provided by the Department of Education and Science.

Perhaps the most important of current problems in educational broadcasting is how to secure more effective use of the programmes by their audiences. A pilot study involving schools and local education authorities aims to identify the timetabling and equipment problems which confront schools when integrating the broadcasts into their schemes of work. In adult education, where about 90 per cent of those who use the programmes do so at home, the problem has been one of finance for promotion, publicity and research.

Over many years, the BBC has allotted to specifically educational broadcasting annual

sums equivalent to about five per cent of licence income. In a period of inflation the educational broadcasting service could only be further enhanced by diverting funds from other areas of broadcasting, a solution which is impracticable at the present time, or by finding, at least for that part of the service which is directed towards schools and colleges rather than to the general audience at home, some supplementary sources of revenue which in no way impaired the BBC's independent status.

Next there is the question of air-time. Peak viewing and listening time naturally tends to be reserved for programmes for general audiences. An interim solution has been found for schools radio by transferring the service to Radio 4 vhf only with effect from September 1973 (a change vigorously publicised by the BBC and the School Broadcasting Council among users) leaving the Radio 4 medium-wave channels free for programmes of general interest for listeners. Further Education presents a more intractable aspect of the same problem, and at present many programmes have to be transmitted at inconvenient times, well outside peak viewing hours. It is difficult to see how a more permanent and satisfactory solution can be achieved without new radio and television networks substantially committed to educational broadcasting, including Open University programmes (and perhaps also carrying other programmes of minority interest, such as those in languages other than English for the relevant parts of the United Kingdom). This would not, of course, be a reason for excluding from the general networks educational broadcasts aimed at the ordinary listener.

The off-air recording of educational programmes by educational institutions is another problem. The present arrangements represent significant concessions by the owners of rights in the broadcasts, obtained without additional payment by the BBC, but they are no longer wholly adequate. What is needed is the right to retain recordings for at least three years, instead of one year, and also the right for

various resource centres to record and circulate copies of programmes to the institutions they serve.

School radio

School radio has continued to attract large audiences for its programmes.

The smooth transfer of school radio programmes to vhf only has drawn attention to the need for schools to check the quality of sound reproduction and to look again at their facilities to tape-record and re-play the programmes. School radio is still used live by many infant and primary schools who depend on the weekly programme as an event of enrichment and enjoyment, but increasingly schools are tape-recording for themselves. New developments in school radio have been: *Playtime*, a series of movement games, action songs, nursery rhymes, poems and stories for children of 4 to 5 years; *History Not So Long Ago*, a new venture for older primary school pupils; *For the Middle Years*, which presents a variety of short units on varied themes (including Ancient Rome, African studies, the English language and conservation); and *Adventure*, for those pupils in secondary schools who have a very limited interest in reading and may be encouraged to read some of the books described in it.

Radiovision now has a significant position in many of the broadcast series. The radiovision programme, *Everything New in Stories and Rhymes* was awarded the Jury Prize in the Japan Prize Competition in October 1973. An exhibition of radiovision was held in the BBC Gallery in July 1973.

At two levels important series for secondary schools have described and discussed problems of the individual and society and of the environment; *Inquiry* for pupils of average ability and below, aged 14 to 16 years, and *Prospect*, designed to contribute to sixth form general studies, and to be also relevant to liberal studies in colleges of further education.

Lists of school broadcasting programmes may be found in Appendix IV.

School television

In March 1974 BBC school television again won the Flame of Knowledge prize, awarded by the Society for Film and Television Arts for the best educational programme shown during the preceding year. The winning programme was *Heil Caesar*, a 90-minute play by John Bowen inspired by Shakespeare's *Julius Caesar*.

This production illustrates a gradual change in response to the expressed needs of the schools. The days of the 'television course' have passed. Schools are more and more asking for programmes that make the fullest use of the rich resources available to television; for programmes that bring into the classroom personalities and issues important in the outside world; and for programmes that can be used selectively to enrich the schools' own courses.

Essential for the fullest exploitation of this new kind of output is the possession by schools of video-recording equipment. Almost a third of secondary schools now have it, and the number is growing rapidly. Freedom from inflexible transmission times, the ability to preview programmes and plan their use, and the ability to watch programmes more than once and with more than one class will improve both the quality and quantity of use.

In the past year almost a third of the output has been in colour and from 1974-75 all new production will be. Priority here has been given to programmes for young children.

In January the first series was transmitted for children in nursery schools and for four-year-olds watching at home. It is called *You and Me*, is transmitted on three mornings each week and is specially designed to stimulate talk between the child and the adult. The emphasis is thus heavily on the development of language skills, although mathematical and other concepts also find a place in the programmes.

Further education: radio

BBC Radio's contribution to the further education of adult listeners is made through the variety of 'study' series broadcast on Radio 3 (medium wave) on weekday evenings from 6.30 to 7.30 pm. Selected series, principally modern language courses, are rebroadcast on Radio 4 (vhf) on Sunday afternoons.

The development of this service has been guided by the conviction that, as the Russell Committee expressed it: 'Education is concerned with developing the ability of individuals to understand and articulate; to reason and to make judgements; and to develop sensitivity and creativity'. *Living Decisions: In Family and Community*, a 25-programme course on thinking in action, combined all these objectives. Supported by a two-part course book, the course generated study and discussion group activity in some 300 different centres up and down the country and has prompted several hundreds of listeners to carry out project work within their own communities. This work, together with a short written test, will be assessed by the Associated Examining Board, which will award proficient candidates a GCE 'O' level in Family and Community Studies.

Two associated series, *Power to the People* and *Voluntary Action*, provided case-studies of different kinds of community action, and examined opportunities and methods of individual participation in local affairs; and *Working the System* studied the interaction of pressure groups and the parliamentary process. *The Impact of Coal*, a series whose topicality was heightened by the energy crisis, traced the influence of coal on the political, economic, social and domestic life of Britain. The moods and attitudes of Britain a century ago were explored in the three-part series *Eminently Victorian*, which made extensive use of original sources.

Helping people to cope more effectively with some of the practical problems and complexities of everyday life is another function

of the adult education service. *The Bonus Years* drew special attention to the retired and elderly, not only to their particular needs but also to the opportunities they have, with the advantage of greater leisure, to contribute to the enrichment of the lives of others. *Borrowing and Lending* reviewed the possible sources of credit and the range of outlets for investment with an emphasis on the questions the individual should ask before entering on a commitment to borrow or lend money.

Several series were designed to contribute to the development of communication skills. *Speak for Yourself* illustrated some of the difficulties young people experience in communicating with each other and with their elders. *Working with Words* offered practical advice and guidance for would-be authors, and more than 500 of its listeners submitted short stories, light entertainment scripts and school textbooks in competitions. *A Stranger Abroad* looked in turn at life in Portugal, Yugoslavia and Greece and introduced the language of these countries through phrases and expressions most likely to be of practical help to visitors. But probably the most substantial contribution to communication skills is the full foreign language course, with supporting textbooks, records and tutors' notes. This year there were a new Russian course for beginners, *Ochen' priyatno*, a new second level Italian course, *Punti di vista*, and rebroadcasts of the second level French and German courses, *Rendezvous à Chaviray* and *Wiedersehen in Ansburg*. Considerable effort has also been put into a new German course for beginners, *Kontakte*, which for the first time will combine television and radio broadcasts week by week, starting in October 1974.

Further education: television

The output of educational television programmes for adults is an extension of the broadly educative programmes which are part of general programming. It is devised to serve

two major purposes: vocational and professional training; and non-vocational and recreational education. Most programmes are arranged in series and have a supporting publication of some kind.

In the first category will be found series such as *The Health Team in Action*, for general practitioners, and *Developments in Social Work*, aimed at people involved in the social services. *Man at Work*, a weekly series about problems of working life, was paralleled by five programmes called *Women at Work*. A further short series of programmes *On Union Business* was designed to help trade unionists improve some of their basic skills.

The BBC's in-service education project for teachers, begun in 1972, continued with a major project, *Early Years at School*, in which television, combined with radio and a publication, sought to serve the need of nursery and primary education. For teachers of adults ten programmes called *Learning in Leisure* were prepared.

For students in further education colleges *Engineering Craft Studies* and *Twentieth Century Focus* were continuing series. In addition a major new series of twenty programmes on *Economics of the Real World*, was aimed at 'A' level students.

Reportage (second level French and German) comes into the second category of programmes devoted to non-vocational and recreational education. *Life in the Nine* looked at aspects of the EEC, whilst *Television and Society* examined the relationship between the newest medium and its social setting. In science there were series on *The Coral World* and *The Experimenters*; arts programmes included *Poets on Poetry*; and family interests were represented by the popular series *Parents and Children*. Crafts were given a new look in *Serendipity*, and in sport a new area was explored in the series *Rockface*.

The Open University

During the autumn of 1973 the Open University completed its third study year, and conferred degrees on 3,516 of its students. Most of these had been granted exemption from part of their studies because of previous qualifications, but 170 of them had completed the whole course in three years.

Meanwhile the university was admitting 15,000 new students for general degree courses and a few thousand more for separate post-experience courses; so the total of students in January 1974 was of the order of 50,000.

By January 1974 the number of the university's courses had reached 65. Nearly all made use of television and radio, which meant that 25 hours of television time and 20 hours of radio time each week were devoted to the Open University. Many people who were not registered adult students continued to watch and listen to Open University programmes.

The BBC's Open University Productions Department was responsible for producing all these programmes in close collaboration with the university's academic staff. One of the radio programmes, *English Consort Music* from the Arts course, Renaissance and Reformation, won the 1973 Japan Prize, the most important international award for educational broadcasting.

Education on local radio

Each of the BBC's 20 local radio stations continued to cooperate with educational bodies, and during 1973-74 more than 130 teachers were seconded to the stations, where they worked alongside the BBC education producers. In this way, local educationists became fully involved in every stage of creating educational programmes for local needs. Currently, the combined educational output of the BBC stations averages 150 series a term. Through stronger connections with Teachers' Centres and Resource Centres, local radio has become more closely integrated with local

developments, and has made a considerable contribution to the in-service training of teachers in audio methods.

Recording off-air

Educational institutions may record and retain BBC educational broadcasts for up to 12 months (or for three years including the year of transmission if the tape is part of one of the radiovision presentations) subject to conditions which are widely publicised in programme literature.

Some 92 per cent of all primary schools as a whole (86 per cent of infant schools, 92 per cent of junior schools with infants, 97 per cent of junior schools without infants) were equipped with sound tape recorders by summer 1973. The percentage of secondary schools with sound tape recorders by summer 1973 was 98 per cent. As was to be expected, the figure for video tape recorders was smaller – 28 per cent of secondary schools in autumn 1973. However, this represents a considerable increase compared with the previous autumn, when the figure was 19 per cent. Significantly, too, as many as 49 per cent of the largest secondary schools (those with more than 800 pupils) were known to possess video recorders. Some 47 per cent of colleges of further education were known to use video tape recorders.

The growth of resource centres in schools and colleges under the auspices of local education authorities make it urgently necessary to review existing agreements if they are to make the fullest use of what is on offer. To this end a committee of the National Council for Educational Technology (now The Council for Educational Technology), on which the BBC is represented, continued work with a view to devising a system whereby rights owners could be compensated for agreeing to more extensive and flexible arrangements for the copying and distribution of educational broadcasts. This is in addition to the efforts, already described, which are still being made by the BBC.

Supporting services

BBC Publications and BBC Enterprises provide supporting services for the BBC's educational broadcasts, many of them planned in close consultation with the education departments.

BBC Publications produce each year more than 11 million pieces of material related to school broadcasts. The basic publications are notes for the teacher or lecturer and pamphlets for the student but there is a wide variety of other learning aids: film strips, wall pictures, pupil's worksheets and so on. For the adult student, they produce about 750,000 pieces to accompany further education series, usually in the form of books or pamphlets, but including gramophone records to accompany the language series, colour slides, and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value.

BBC Enterprises supply on a hire or sale basis a large selection of BBC television programmes recorded on 16 mm film (colour or monochrome) for use by schools, universities, colleges and other organisations to support educational or training courses. Many of these are BBC schools or further education productions.

Schools and further education liaison

During the year the School Broadcasting Council for the United Kingdom, in fulfilling its functions of guiding the BBC in matters of educational policy, sponsored many series which are breaking new educational ground and are designed to meet the needs of fresh curriculum initiatives in the schools. The council's programme committees have paid particular attention to the needs of very young children and of backward readers; to ways towards a deeper understanding of Europe; and, on the basis of extensive consultative enquiries, to series furthering the study and appreciation of the environment.

An independent study of the use of school broadcasting, and of its implications for equipment and for curriculum development, has roused considerable national and international interest. It has involved over 100 schools in operational research projects. All of these have completed their work during the year. This is being analysed by an independent evaluator, appointed jointly by the School Broadcasting Council and the Independent Broadcasting Authority, and a report is expected before the end of 1974.

The council has, through its officers and members, given evidence to or held consultation with numerous educational bodies including the Schools Council, the Social Morality Council and the Council for Educational Technology. It has published its evidence to the Bullock Committee's enquiry into reading and the use of English and has participated in courses and conferences arranged by the Department of Education and Science and other initiating bodies devoting resources particularly to seminars on language teaching, on social, moral and religious education, and on European and Anglo-American studies.

In the field of further education the BBC is helped by an advisory body, the Further Education Advisory Council, which is representative of all branches of further and adult education and which has two programme committees to advise it in the areas of vocational and non-vocational studies. This Council has education officers to keep it and the BBC in touch with the members of the audience. The two councils work closely together.

Appeals for charity

As in former years, the BBC broadcast a number of appeals on television or radio on behalf of charitable organisations. Radio appeals were placed in *The Week's Good Cause* at 11.10 am on Sunday on Radio 4, and the television appeals were for the most part

transmitted at 6.50 pm on BBC-1 on the third Sunday of each month.

The total amount received in response to all regular television appeals in 1973-74 including regional appeals was £182,084. Some of the largest sums raised were as follows: Malcolm Sargent Cancer Fund for Children £27,657; St Christopher's Hospice (South East only) £11,541; Muscular Dystrophy Group of Great Britain £31,400; Possum Users Association £26,786; Women's National Cancer Control Campaign £12,000.

The total of all Week's Good Cause appeals during the year was £218,749, including The Foundation for the Study of Infant Deaths £5,714; Marie Curie Foundation (Scotland only) £7,666; Royal Normal College for the Blind £4,597; Elderly Invalids Fund £4,703; Wireless for the Bedridden £5,600; St Martin's Christmas Fund £27,731; LEPR £9,070.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £41,823. On BBC-1 on Christmas Day the appeal on behalf of the National Council for One Parent Families raised £1,004. The BBC's own annual appeal for Children in Need of Help (on radio and television) raised £9,288.

One emergency appeal was broadcast, on behalf of the victims of the drought in Ethiopia and Africa. The overall result of this appeal, which was made on BBC, ITV and through the national press, was £1,400,000.

Audience reaction

The BBC interviewed three quarters of a million people in the course of its continuous Survey of Listening and Viewing during the year. Among the results was an indication that by the end of March 1974 the proportion of the population with colour television sets had risen to 37 per cent compared with 22 per cent a year earlier. They are no longer spread so unevenly geographically as in previous years, the propor-

tions with colour sets being above 30 per cent in all regions of Great Britain. In Northern Ireland, however, the proportion remained comparatively low and showed little increase from the 15 per cent of a year ago. The proportion equipped with uhf television sets enabling them to receive BBC-2 as well as BBC-1 and ITV (including those with colour receivers) also continued to rise, reaching 89 per cent by the end of March. (Estimates cited in the Engineering chapter are based on information from the industry and on receiving licence figures, producing a very similar result.)

The average amount of viewing by individuals during the first three months of 1974 was 17 hours 51 minutes a week, well below that recorded in the corresponding months of 1973. The main reason for the drop in viewing was the early close-down of television in January and part of February during the energy crisis. Since the lifting of the restrictions the amount of viewing has been very similar to that recorded 12 months ago.

BBC radio listening during 1973-74 amounted to an average of nine hours two minutes a week for each member of the population, almost the same as in 1972-73. Listening to commercial local radio, which began in London in October 1973, is not included in the above figure, but the evidence of the continuous survey is that, so far, the commercial radio listening has made no measurable inroad into the numbers listening to the BBC networks.

The degree of public satisfaction with current BBC television and radio programmes is regularly assessed by means of a question in the continuous survey. Replies about television programmes were a little less favourable this year than last, whereas the reverse was true for radio programmes. Even so, those declaring themselves 'thoroughly dissatisfied' with current BBC television programmes were no more than 10 per cent, the corresponding proportion for BBC radio programmes being

3 per cent, whereas about 34 per cent and 50 per cent respectively expressed themselves as 'completely satisfied'.

The largest BBC television audiences of the year were recorded on Christmas Day, with nearly 25 millions viewing Her Majesty the Queen's Christmas Broadcast and *The Morecambe and Wise Show*, and nearly 23 millions *The Mike Yarwood Show*. Very close behind came the Wedding of HRH Princess Anne and Captain Mark Phillips on 14 November, the peak audience for which was 22½ millions, the same as for *Miss World* about a week later. Amongst regular series, light entertainment has always led the field, *Some Mothers Do 'ave 'em* drawing an average of 16½ million viewers and *Bruce Forsyth and the Generation Game* an average of 14 millions. However, the O.B. series *It's a Knockout* and the drama series *Colditz* came very close behind, both also averaging 14 million viewers each week. Other long-running favourites that continued to attract large followings (between 10 and 13 million) included *The Dick Emery Show*, *Cilla*, *Top of the Pops*, *The Liver Birds*, *The Likely Lads*, *Softly, Softly*, and *Alias Smith and Jones* – the last of these being an example of the large audience that can, on occasion, be drawn to BBC-2.

The three regular sports series on BBC-1 – *Grandstand* and *Match of the Day* on Saturdays and *Sportsnight* on Wednesdays – showed no diminution in appeal, and there were even larger audiences for some special sporting events, notably 15-18 millions for the early evening reports during the second week of the Commonwealth Games in January.

The *Plays for Today* were seen by between three and seven millions, notably favourable receptions being given to *Mrs Palfrey at the Claremont* and to *Easy Go*. Equally varied reactions were evoked by the *Plays of the Month* – highly favourable for *Pygmalion* and distinctly cool for *The Caucasian Chalk Circle*. BBC-1's main News at 9.00 pm was seen each week-night by 8 millions and *Panorama* each

Monday by 4 millions. *The Tuesday Documentary* audiences ranged from two-and-a-half to eight millions. Two of these programmes – both dealing with Northern Ireland – were particularly appreciated: *Last Night Another Soldier . . .* and *Children in Crossfire*. Dr Bronowski's series *The Ascent of Man* was as enthusiastically received as Lord Clark's *Civilisation* and Alistair Cooke's *America* had been, the lavish praise heaped upon it by its viewers being rivalled during the year only by the reception accorded to *The World About Us*. The arts magazine *Omnibus* included two appearances by André Previn and the London Symphony Orchestra, both of which were much enjoyed, whilst the science feature series *Horizon* provided many widely applauded programmes.

The programmes made for children proved, as always, to be right on target. Older children (12–14 years of age) showed preferences for the episode plays such as *Carrie's War*, for *Blue Peter* and for John Craven's *Newsround*, whilst younger children – though watching these series in large numbers – provided even larger audiences for *The Pink Panther Show* and *Scooby Doo*. Amongst the under fives, *Play School's* audiences have been increasing steadily for several years, finally overtaking those of *Watch with Mother* and *The Magic Roundabout* in the first few months of 1974.

For many years, the largest listening audience of the week was for *Two-way Family Favourites* at noon on Sundays but the separation of Radio 1 from Radio 2 at this time has more than halved its following – from 12 millions to 5 millions – leaving *Junior Choice* on Saturday mornings the clear leader, with weekly audiences of 6 millions. On weekdays, the morning sequences on Radios 1 and 2 were the most widely listened to, by about five millions and three millions respectively. Radio 4's weekday morning following rose from about one million before 7.00 am to about 4 millions for the 8.00 am news, falling again thereafter.

Though Radio 3 and Radio 4 programmes in

general have much smaller audiences than those on Radios 1 and 2, many were greatly enjoyed. This was particularly true of performances of masterpieces of classical music. A selection of recordings of *Hancock's Half-Hour* on the Sunday before Christmas showed that light entertainment could evoke equally enthusiastic responses, as could good talk, such as Robert McKenzie's interviews with Harold Macmillan. Of the regular series, *Letter from America* and *From Our Own Correspondent* stood out in listeners' estimation, as did *Any Questions?*, which passed the milestone of its twenty-fifth anniversary in August with an audience of over half a million.

Among the many studies of particular aspects of broadcasting reported on during the year, was a further investigation into public attitudes towards the BBC news services. Deep probing revealed no evidence of public support for the view that the standards have been declining. Another contribution was also made to the continuing debate about television and violence, with the publication of the report *British Children and Televised Violence* prepared by Dr Bradley Greenberg of Michigan State University. This embodied the research which he conducted during a sabbatical year (1971–72) spent mainly with the BBC's Audience Research Department. He reported a correlation (not necessarily a causal relationship) as in many American studies, 'between watching programmes high in violent themes and aggressive attitudes'. However, he added that '. . . there is no relation when the content is westerns and a maximum relationship for other types of violent programmes. . . . This suggests that the historical fantasy of American westerns and the attendant violence, is discounted by children quite early in their viewing careers'.

The regions

This chapter gives an account of the year's work in broadcasting in Northern Ireland, the English Regions and Network Production Centres. The Scottish and Welsh Broadcasting Councils report separately on pages 107 to 119.

Northern Ireland

Despite unrelenting violence and civil strife the BBC has continued to develop and extend its services in Northern Ireland. With the provision in October of a new Outside Broadcast Unit, a much needed item, BBC television output in the Province is now entirely in colour. Both the news studio in Broadcasting House and the large general purposes studio at Balmoral (Belfast) have been converted to full colour requirements. Another important engineering development was the opening of a BBC-1 colour transmitter to serve the populous Newtownabbey area on the outskirts of Belfast, and a BBC-2 transmitter, at present on order, will be added later.

The BBC Board of Governors, on a visit to Northern Ireland in July 1973, gave approval for a new seven-floor extension to Broadcasting House, Belfast, at a cost approaching one million pounds. The present building, designed in 1936 for a radio staff of about 100, now accommodates both television and radio and a vastly extended radio and news output, with a staff of some 400. The new extension, on which work has begun, is intended to bring the whole staff under one roof with immediate access to studios and technical services.

Two notable developments were the exceptionally large number of local programmes shown on the BBC networks and in the

Republic of Ireland on RTE. A promising innovation was seen in several joint programme productions with RTE, making programmes of mutual interest to both parts of Ireland; more than a dozen projects are in hand.

With no fewer than three elections in Northern Ireland during the year, political broadcasting formed a substantial and significant part of programme output. Coverage of the new local government and Assembly elections represented the most extensive and complicated broadcasting operation ever undertaken by the BBC in the province. In all, coverage of the assembly election ran to some eight hours on television and 12 on radio. An impressive documentary explaining the unfamiliar voting system under proportional representation – *PR Made Clear* – was widely commended, one newspaper describing it as 'admirable – an example of the BBC fulfilling its public service with flair'.

The United Kingdom election of February 1974 was also given extensive coverage and because of the exceptional political interest in the 12 Ulster seats and the fact that they were being fought very largely on the Sunningdale issue, the region was called upon to make frequent contributions to the network with local election news, comment and results. In the period between nominations and Polling Day 19 local programmes were provided as well as one for the network series, *From the Grass Roots*. Local programmes consisted of 12 *Constituency Forum* broadcasts, six on television and six on radio, in which all candidates had an opportunity to take part, and seven *Question Times*, in which all parties or recognised political groups nominating three or more candidates were invited to outline and

discuss their policies. Press and public reaction was generally very favourable, one newspaper describing the coverage as 'most competent, objective and professional'.

In current affairs generally the most ambitious development was a new weekly television series, *Spotlight*. The programmes explored a wide range of subjects of interest and importance to Northern Ireland.

While much of local BBC output was concerned necessarily with violence and controversy, every effort was made to reflect the continuing normal life, interests and pursuits of the Ulster people. There were regular programmes on music and the visual arts. The television *Gallery* series and the weekly *Review* on radio both attracted much favourable comment. Local musicians had many programmes to themselves, in particular the television series *Music Room* and the regular *Sunday Night Music* on radio. Some 60 programmes were provided for the Radio 2 and Radio 3 networks by the BBC Northern Ireland Orchestra and more than 20 stories, mostly by Ulster authors, for the Radio 4 network series *Morning Story*.

Some notable documentaries included *Goliath, Go to Sea!*, a film about the Belfast shipyards; *In the Name of God*, a much praised impression of Belfast as a city at war; and a film on the heroic work of the Belfast fire brigade. They were among 17 Northern Ireland programmes shown on the national networks during the year. Four films on farming conditions in the Common Market and the challenge to Ulster agriculture were specially commended by the Ulster Farmers' Union. Radio Telefis Eireann presented its Golden Harp award to the makers of BBC Northern Ireland's programme *The Hobby-Horse Man*, shown in the *Look Stranger* series in BBC-2.

English regional broadcasting

Any retrospective look at broadcasting in the English regions during the last few years reveals evidence of considerable development, some of it to be seen in the shape of new buildings, studios and equipment, and some of it in the form of new programme activity. During the year under review the only major developments going forward in the BBC (at a time of some financial stringency) were in fact in the English regions, including the three network production centres already mentioned. By the end of 1974 it was expected that new broadcasting premises would have been completed in Leeds and Plymouth, thus providing new headquarters for two of the English television regions. Meanwhile, as described later in this chapter, Manchester will soon have its own new broadcasting centre. Like its counterpart at Pebble Mill in Birmingham, the Manchester site will eventually accommodate network production centre, television region and local radio station.

The government-appointed Committee on Broadcasting Coverage, under the chairmanship of Sir Stewart Crawford, received a considerable volume of relevant evidence about the English Regions both from the BBC as a whole and from the eight English Regional Advisory Councils, whose submission was the result of a concerted effort by their respective chairmen. The committee itself met BBC staff and the Advisory Councils in Leeds, Norwich, Bristol, Plymouth and Newcastle-upon-Tyne.

A considerable cloud on the horizon of the eight television regions was an industrial dispute between the BBC and the Association of Broadcasting Staff, over pay and grading for colour working. As a result the five regions which are not co-sited with network production centres had to transmit all the material which they originated in monochrome rather than in colour. This evoked much protest from members of the public and from the Regional Advisory Councils. The BBC shared this con-

cern and made every effort to achieve an equitable resolution of the dispute.

Network production centres

Birmingham: Television

This year has been one of programme development and staff expansion. *Pebble Mill at One*, the daily lunch-time magazine, came back for its second series as a 45-minute (rather than 30-minute) programme, and two more current affairs series were started. *Day and Night* was a weekly half-hour magazine devoted to the police and the law. The second, entitled *Dig This*, was a lazy man's look at gardening on BBC-1, a magazine to complement Pebble Mill's other horticulture programme – Percy Thrower's *Gardeners' World* on BBC-2.

Drama started the year with the most ambitious production yet mounted in Pebble Mill: *The Roses of Eyam*. This was a two-hour historical play based on the devastating effect of the bubonic plague on a small Derbyshire village in the seventeenth century. There were also 12 half-hour plays and several distinguished films, amongst which were *The Lonely Man's Lover*, *Penda's Fen*, and *Steps Back*. Other drama productions included *The Diary of a Madman* and *Pigeon – Hawk or Dove*.

Among other productions were the first broadcast of a local council meeting from Birmingham Town Hall; another series of the snooker programme, *Pot Black*; *Jazz at the Mill*, a tribute to 'Fats' Waller; a series of six documentary programmes entitled *Journey Through Summer*; *The Fight Game* and *Bucknell the Smith* in the *Look Stranger* series. Then there were the regular weekly farming and Asian language programmes, and outside broadcasts, both sporting and religious. Finally, the studios at Pebble Mill were the setting for the drama series *The Brothers*, *Lord Peter Wimsey* and *Spy Trap*.

Birmingham: Radio

The most significant advance was in popular music. The house orchestra was re-organised under Norrie Paramor as the Midland Radio Orchestra. It has done much to create employment for musicians outside London. Established in April, the orchestra quickly won a new worthwhile reputation through its own programme *Radio 2 Top Tunes*; it made a record for BBC Enterprises and took part in its own Christmas show on television. Associated with this there has been an increase in the number of sessions with regional musicians playing alongside such artists as Joe Loss and Stephane Grappelli. If present plans come to fruition there will be more musical programmes of this kind. Talks output also increased. For example, there were three new series for Radio 4: *Parents and Children*, *Just the Job* and *The Other Half*.

Bristol: Television

The Bristol Production Centre, well known for its natural history programmes, extended its scope during the year to include two big drama productions. *The Fox* told of the idyllic summer of a lonely boy and a fox on an isolated, run-down Dartmoor farm in the 1860s. Earlier in the year Bristol presented a romantic drama – fantasy is perhaps a more accurate description – about Victor Hugo, called *Ego Hugo*.

The Natural History Unit continued to flourish. Its producers did not confine their activities to stunning pictures of wildlife; they also showed a keen awareness of conservation and the environment. *What on Earth . . . Are We Doing?* was one such series. But superb films of animal behaviour continued to have a dominating role, notably in another run of *Private Lives*. David Attenborough celebrated his return to the television screen with a graphic group of films from South-East Asia: *Eastward with Attenborough*.

Other familiar strands of Bristol output continued to do well: antiques and collecting,

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further education, documentaries and children's programmes. A children's film-making competition attracted some 200 entries.

Bristol: Radio

A feature of the year in the Bristol Centre has been the introduction of several promising new series. *Wildlife*, second strand of the very popular *Living World* natural history series, began in July. In the following month *Music in Question* made its debut on Radio 3 – a quiz programme which visits music societies and universities and encourages the musicians on the team not just to display their knowledge but also to talk engagingly about their views and experiences. Then the first of 13 programmes which aimed to convey the pleasure of reading books *Can't Put It Down* appeared on Radio 4 at the beginning of 1974.

The long-established series from Bristol *Any Questions?* (now 25 years old), *Any Answers?*, *Talking About Antiques*, *The Changing Past* and *Sounds Natural*, show no signs of diminishing in popularity and it has been a busy year in the field of drama. *The Sun is My Undoing*, a dramatisation of Marguerite Steen's massive novel of the British slave trade, was the Sunday serial, and there were also 10 plays – several of them by West Country authors – six documentaries and seven serial readings. Under its new title of the Academy of the BBC the former BBC Training Orchestra broadcast studio and public concerts for Radio 3 and included Mr Edward Heath (then Prime Minister) among its guest conductors.

Manchester: Television

Progress on the new Broadcasting Centre at All Saints was right on schedule when on 14 August 1973 the Director-General went to Manchester to perform the topping-out ceremony. Since then, with the shell of the building complete, the emphasis of the work has been on fitting out the accommodation and technical

areas. Although no precise date has been set, there is reason to expect that the premises should be ready for occupation in the summer of 1975. Programmes are already being planned for the new television studio.

Meanwhile, there has been a continuing increase in production activity and, to accelerate programme development, two new senior Television posts, with support staff, have been agreed. With this in mind, Manchester increased its programme offers, and commitments for BBC-1 and BBC-2 show an increase of 30 per cent and 12 per cent respectively for 1974-75. It has also been decided that a Quiz and Panel Game Unit should be established in Manchester. This development, calling for the production of 100 programmes a year, will be of great value to the centre, as well as to the networks. It will provide a solid continuing basis for further development and production experience. Entertainment programmes, both studio and outside broadcasts (such as *The Good Old Days* and *It's a Knock Out*), continue to account for a high proportion of the output, but programmes of general interest and information are becoming more plentiful. Among them are *It Takes a Stranger*, *Profile on Bobby Charlton*, the *Cardus* series, *The Deepest Hole in the World*, *A Taste of Britain* and *Aftermath of a Disaster*. In the documentary field two 50-minute films have been transmitted: *The Longest Drink* and *The World of the Eleventh Duke*.

Further contributions have been made to series originated elsewhere, such as *The Fanatics* and *Look Stranger*. Outside Broadcasts in sport have contributed another successful series of *Top Crown* (on bowls), and also covered Rugby League, cricket and racing, including the Grand National.

'Hosted' network programmes, originated largely by London-based departments, continue to be serviced up to the limit of available resources, but the emphasis in the Manchester Network Production Centre continues to be on programmes of its own. The emphasis is

evident in outside broadcasts and in film production, but it is most noticeable in the studio, where Manchester productions occupied the studio for 35 days in 1972–73 and 52 days in 1973–74. The forecast for 1974–75 was 93 days. This last figure will be only marginally short of the 100 days target set for the use of the new studio in 1975–76. There is every reason to believe that the new Broadcasting Centre will justify the BBC's investment in it from the first day of its occupation.

Manchester: Radio

With 21 producers and two BBC orchestras providing around 1,000 hours of broadcasting a year, the Manchester Centre is the largest 'network workshop' outside London.

Musical output during the year was substantial and diverse. At the heart of its activities was the Northern Symphony Orchestra (under its new conductor, Raymond Leppard) with a contribution of some five programmes a fortnight to Radio 3 and Radio 4. They included concerts broadcast during a successful tour of Scandinavia and Germany, participation in the major series of Manchester *Master Concerts* and appearances at the main regional Festivals. The NSO also played an important part in the continued production of some five studio operas a year. Other symphony orchestras in the North of England were presented to national audiences through relays or studio recordings. A great many recitals were broadcast (the majority from outside Manchester); the BBC Northern Singers further enhanced their reputation, and the department also ensured that the North of England's resources of brass bands, small choirs and light music orchestras were reflected on the networks. The activities of the Light Entertainment and Light Music Group were equally varied. Traditional comedy came from Mike Yarwood; variety was represented by the Ken Dodd series and by *Top Station*, and Eddie Braben devised and presented a highly original comedy idea in *The*

Worst Show on the Wireless. The BBC Northern Dance Orchestra provided most of the entertainment music output, with a weekly series of its own for much of the year, and a steady commitment of five programmes a week for Radio 2. A new venture, *Folkweave*, became a 60-minute weekly show during the year and firmly established its popularity with folk music enthusiasts. Other Northern bands, groups, instrumentalists, vocalists, and cinema organists (pre-eminently Reginald Dixon) have also contributed to Radio 1 and Radio 2.

The talks and documentaries producers enjoyed another excellent year. The happy revival of *Round Britain Quiz* brought the centre back into the growing field of quiz and panel game programmes. Current affairs documentaries investigated a variety of educational, industrial and social problems. Music features – for long a Manchester speciality – included tributes to John Ogdon and the Rossendale Male Voice Choir, as well as to Smetana and Elgar. There were several popular semi-dramatised documentaries, and Professor R. V. Jones contributed an outstanding edition of *The Time of My Life*. The weekly *Word in Edgeways* and *Gardeners' Question Time* remained evergreen despite their long runs, and continued to win the respect and affection of listeners and press critics.

In drama, the many single plays demonstrated the current vitality of Northern writing and acting. They included such 'semi-documentaries' as the award-winning *Close the Coalhouse Door* and Barry Collins' study of the Luddites, *And Was Jerusalem Built Here?* Contemporary social comedy, thrillers, 'black comedy', the classics and British re-settings of European writing were also well represented. Among the authors whose work was presented in serial readings for Radio 4 were Ernest Hemingway, Mark Twain, J. B. Priestley, Erskine Childers and Hammond Innes.

The Religious Broadcasting Unit had its busiest and most successful year for some time. Apart from its normal coverage of acts of

worship, it acquired fresh and challenging responsibilities for the weekly Radio 2 programme, *For Younger Listeners*, and later for the daily *Pause for Thought* in the same service.

Finally, the small outside broadcast sports team was continuously busy with major sporting occasions, supplying a flow of news, setting up arrangements for travelling programmes, and offering an essential administrative service for visiting commentators and producers from London and overseas.

The television regions

The economic troubles of the nation and their effect on the everyday lives of millions of people were a dominant theme in the programme material broadcast by the eight English Regions during the year. The primary role of regional television is to provide a daily service of news of regional interest, and to enable local issues which would not normally involve the whole country to be discussed on television. The economic crisis, however, was the single issue which recurred time and again in the nightly news magazines, although almost inevitably the matter under consideration was of special local significance. The effects of the shorter working week, the implications on job prospects, rising prices, petrol shortages, the results of industrial strife and, in February, the issues which were to be of importance in the run-up to the General Election all featured prominently. At the time of the Election two special question time programmes were provided in each region; and the regions made a number of important contributions during the results programmes.

Many news items were reported by the regional newsrooms for the national radio and television news bulletins. A welcome development was the introduction of a short daily sequence of regional news headlines in the mid-afternoon, and plans are being finalised to extend the length of the nightly news magazine programmes which, together

with the contributions they make to *Nation-wide*, are the backbone of regional news and current affairs reporting.

Hundreds of citizens appeared before the cameras to discuss those issues which were relevant only to a particular region. Some will have been discussed at greater length on the BBC's local radio stations within the regions, which are on the air for longer periods each day. Regional television, which broadcasts on the normal BBC-1 channels, provides the visual element and the BBC regards the television regions and local radio as complementing, rather than competing with each other, on the same lines as network radio and television.

A secondary role of the television regions is to supply a weekly opt-out programme of a more general kind. During the year the programmes from each of the regions made significant progress in capturing essential elements of regional life and character. Music has been encouraged, whether in the form of a West Region competition for a score to celebrate 1,000 years of monarchy, which attracted entries from all over the world, or in a series from Regional Television in Manchester, *The Ballad of the North West*, which made for a clearer understanding of recent history through the folk songs of the times. From Leeds, North Region viewers were encouraged to enter poetry and prose for inclusion in a local programme and entries came from writers, housewives – and from an inmate of a prison. Regional natural history programmes, others on the town and countryside and matters concerning the environment, all found a place. Although not devised for the national audience, some regional programmes were shown again on the network to good effect.

The regions made many important contributions to the *Nationwide* programme, five days a week on BBC-1, which provides an opportunity for local issues of general interest to be given a wider airing and also allows regional performers to become more widely known.

External broadcasting

Though the uncertainties about the future generated by the Government's review of public expenditure in the spring of 1974 have naturally been uppermost in the minds of those responsible for the management of the External Services, the broadcasting operation has continued unaffected save by the immediate economies requested at the beginning of 1974 by the Conservative administration, and the year under review has not lacked both challenges and opportunities for those engaged in the day-to-day business of reporting and explaining the many developments of an eventful 12 months, both at home and abroad.

The truth of the often repeated statement that it is in times of crisis that the External Services are able to prove their effectiveness and demonstrate the extent of their following was never more clearly illustrated than during the Middle East war of October 1973. It is at times like these that millions turn to the BBC for a reliable and up-to-date account of developments, and evidence that this was so on this occasion came to hand from every quarter, showing that many of those who were having to react to events in the swiftly developing military and economic crises – political leaders, diplomats, government officials, businessmen, newspaper editors – were drawing on the BBC's reporting as a primary source of information. This was true not just in the Middle East but much further afield – in the Indian sub-continent, in Africa, and elsewhere, and it confirmed that accurate and dependable news remains a commodity in short supply in large parts of the world and that there is a widespread expectation that the BBC will provide it. It also confirmed that shortwave radio remains a significant means of world-wide com-

munication accessible to a far larger number of people than is sometimes imagined in this country. Indeed the figures for radio set ownership on the following page show that the number of sets continues to increase, particularly, though by no means exclusively, in the Third World. A high proportion of these sets is capable of receiving shortwave broadcasts.

That external broadcasting remains a politically sensitive issue in relations with Communist Eastern Europe was shown by two recent developments. The first was the uncompromising and restrictive attitude adopted by the Soviet Union in regard to direct television transmissions by satellite. The second, more surprisingly, was the decision of the Soviet Union in September 1973 to stop jamming all Western broadcasts except those of Radio Liberty, the American station based in the Federal German Republic. That decision was clearly taken in anticipation of the opening, only a week or so later, of the Geneva Conference on security and cooperation in Europe, at which the Russians were presumably anxious to avoid the embarrassment which the persistence of jamming would have caused them. But the abandonment of jamming, coming as it did just as the Soviet authorities were being faced with the acute problem caused by the outspokenness of dissidents like Solzhenitsyn and Sakharov, led to an increase in Soviet attempts to discredit the BBC, not just in Soviet broadcasts to, amongst others, East Germany, the Arab world and Britain, but in newspaper articles and broadcasts inside the Soviet Union itself, which acknowledged by inference the extent to which radio listeners and newspaper readers in the Soviet Union are familiar with the BBC's Russian Service and specifically

World radio and television receivers—1973
(All figures approximate)

	Population	RADIO SET OWNERSHIP				TELEVISION	
		Number of radio sets				Number of television receivers	
		1955	1965	1970	1973	1965	1973
EUROPE							
Western Europe	401,000,000	65,308,000	116,500,000	153,400,000	174,600,000	49,400,000	92,900,000
USSR & European communist group	357,000,000	20,260,000	59,700,000	73,500,000	83,900,000	24,000,000	65,800,000
MIDDLE EAST (inc. North Africa)	163,600,000	2,200,000	12,300,000	18,800,000	21,500,000	1,250,000	4,200,000
AFRICA							
South Africa	23,000,000	875,000	2,600,000	4,500,000	4,800,000	—	—
Other African countries	257,000,000	360,000	4,800,000	10,000,000	16,400,000	98,000	449,000
ASIA							
Japan	107,000,000	12,000,000	27,000,000	86,000,000	87,000,000	18,000,000	25,000,000
Communist China	700,000,000	1,000,000	6,000,000	12,000,000	25,000,000	70,000	750,000
India	574,000,000	1,000,000	4,800,000	14,000,000	17,500,000	2,000	57,000
Other countries	545,000,000	1,800,000	13,300,000	27,600,000	35,200,000	700,000	5,600,000
AUSTRALIA, PACIFIC & OCEANIA	22,000,000	2,760,000	7,800,000	10,400,000	10,200,000	3,200,000	4,300,000
WESTERN HEMISPHERE							
United States of America	215,000,000	111,000,000	230,000,000	304,000,000	340,000,000	68,000,000	100,000,000
Canada	22,500,000	5,500,000	14,000,000	20,000,000	22,700,000	5,000,000	9,000,000
Latin America	285,000,000	12,600,000	29,400,000	47,000,000	54,400,000	7,400,000	19,500,000
West Indies	9,500,000	189,000	860,000	2,700,000	3,300,000	101,000	976,000
WORLD FIGURES (approx.)	3,682,000,000	237,000,000	529,000,000	784,000,000	897,000,000	177,000,000	329,000,000

made mention of issues and developments which would never have been referred to had the general public in Russia not been known by the Soviet authorities to be already aware of them. The virulent internal campaign against Solzhenitsyn's *Gulag Archipelago*, which is not available in the Soviet Union but has since been serialised in the BBC's services to Eastern Europe, is evidence of the same phenomenon.

Perhaps the most challenging task with which the External Services found themselves faced was the reporting of the economic and political crises which arose in Britain as a result of the cut-down in oil supplies and of the industrial action taken by the miners. Much of the reporting of the country's internal predicament in foreign newspapers and on foreign television screens was of a highly sensational and exaggerated nature, and it fell to the External Services to provide an antidote in the shape of sober and factual reporting of the crisis as it developed, and to place UK domestic problems in proper perspective, a not unimportant task in a situation in which the country's international reputation, and more particularly its credit worthiness, were vitally at stake.

Language services: general and programme developments

News and current affairs

News and current affairs dominated output in the year of the Middle East war, the worldwide oil shortage and fuel crisis, and Britain's industrial and economic crisis culminating in the general election of February 1974.

In these circumstances BBC External Services news, as compared with competing international broadcasters, derives special advantages from the fact that it has available to it the full resources of the BBC news operation. External Services were able to call on the despatches of some 15 correspondents during the Middle East war – both their own and those of

the domestic services – and also on the Monitoring Service which was of special importance in providing fast and accurate translations of the communiqués from the war zone. The news operation also derives special advantage from serving both English and language services. This meant that the authorities in the Middle East attached especial importance to the work of BBC correspondents, which could be heard both by themselves and by most of their people within a few hours of the event. A Lebanese magazine carried out a survey which showed that more people were listening to the BBC for news of the war than to any other broadcasting organisation, local or international. The massive response, both official and unofficial, both critical and appreciative, to the BBC coverage of the war confirms this conclusion.

The oil cut-back which accompanied the Middle East war was the background to Britain's own fuel, industrial and economic crisis. This background of an international problem, both of fuel and of inflation, aroused especial interest among foreign listeners in the general election and how the British parliamentary system would cope in such an emergency. A reorganisation in External Services news had fortunately yielded new posts of economics and political correspondents to help explain the situation to overseas listeners. A record number of listeners' letters – well over 300,000 from all parts of the world in 1973 – reflected the worldwide interest.

Western and Southern Europe

Against the background of Britain's entry into the EEC and a shared fuel crisis, European listeners showed great interest in Britain's general election. For example, the ARD network covering Western Germany, the RIAS station in Berlin and Deutschlandfunk for Germans abroad, all re-broadcast large parts of the six-hour special election programme mounted by the German Service during election night and the following morning. The Italian Service de-

voted Town Forum programmes, in which a distinguished Anglo-Italian panel answered listeners' questions in four Italian cities, largely on the post-election scene, and the elections featured prominently in the 500 specially commissioned despatches supplied by the Italian section to the Italian domestic newsreels during the year, in addition to much material contributed to other programmes broadcast by Italian radio. Direct reception of BBC Italian broadcasts was greatly improved by an agreement concluded with the Voice of America permitting them to be relayed on medium wave from Munich.

Direct reception of the German Service, particularly on medium waves, still leaves something to be desired in Southern Germany, Austria and Switzerland. However, a sample survey in Switzerland showed regular audiences for BBC programmes of seven per cent of the adult audience for English, six per cent for German, three per cent for French and one per cent for Italian. In addition Swiss Radio took a record number of topical items from the BBC German Service, and in August 1973 German local stations re-broadcast a record 500 contributions.

Following the UK's entry into the EEC two new joint regular programmes were launched – with Frankfurt radio and Baden-Baden – in addition to the already well-established joint programmes with RIAS Berlin and Munich radio. British attitudes to the EEC also played a large part in BBC French broadcasts, which now cater with the support of the British Tourist Authority for the one million French tourists who come to Britain annually with a *Flash Touristique* programme.

Passing southwards, the Portuguese Service has now rebuilt a considerable audience since its return to the air 10 years ago. Its post bag trebled to 1,600 in the year and three out of four letters praised its objectivity in handling such controversial matters as the allegations of massacres in Mozambique at the time of Mr Caetano's visit to Britain. In Spain a survey

gave BBC Spanish broadcasts a regular audience of 240,000, and a total audience of one and three quarter million. In Greece in the year of the second military coup and the abolition of the monarchy a typical listener's letter said: 'The darkness of censorship has again fallen and the BBC is our only source of true information.' It was from the BBC that the Greeks heard the voice of King Constantine immediately after his deposition. But, although some of the broadcasts were unwelcome to the Greek government, its spokesmen were glad to take part in BBC Greek programmes. In Turkey, where the BBC celebrated the 50th anniversary of the republic with a series of talks, one of the listeners was the new Prime Minister, Mr Bülent Ecevit. Comparing the treatment of Turkey's elections in the broadcasts of the BBC and the Turkish radio he said: 'It was the BBC which got it right.'

East and Central Europe

In a year of negotiations for détente in Europe, the question of freer movement of information was of real practical concern to the BBC East and Central European services. In September 1973, just a week before the opening of the Geneva Conference on European security, the Soviet authorities stopped jamming BBC Russian language broadcasts, as well as those of Deutsche Welle and the Voice of America. Thus the BBC's serialisation of Solzhenitsyn's controversial *Gulag Archipelago* in the original Russian went out unhindered. When Solzhenitsyn first arrived in Western Germany he would grant no interviews, but made an exception in the case of the Russian service reporter, whose voice he knew. A survey among Soviet Jews who reached the West showed that 78 per cent had regularly listened to the BBC at least once a week; of course, this specialised group cannot necessarily be taken as typical of the Soviet audience as a whole. But the Soviet authorities have given several indications that the degree of listening to the BBC

and other Western stations causes them concern. Attacks on the BBC declined after the visits of the Duke of Edinburgh and the Foreign Secretary in 1973, but there has since been some resumption following the lifting of jamming in September 1973.

The degree of openness in other East and Central European countries varied; jamming continued in Bulgaria, where it was chiefly effective in the big cities, and on a reduced scale in Czechoslovakia, where it caused some irritation to listeners to the BBC early morning and evening broadcasts. Communications with Poland were freer and scholars from Warsaw were able to take part in BBC Polish service programmes celebrating the anniversary of Copernicus. To satisfy the interest of listeners in Central Europe in the affairs of the European Community, the Central European Service put on a series of discussions in which prominent journalists from Britain, France, Germany, Italy and the United States debated matters of current European concern. In Yugoslavia listeners showed a new caution in communicating in view of the political situation, but there was evidence of a steep increase in listening to the BBC in Serbo-Croat and Slovene during the Middle East war in October when the local Yugoslav media were suspected of distortion.

South Asia

The shock wave of the Middle East war and the accompanying oil crisis spread through the Middle East to the Indian sub-continent where there was evidence of appreciation of BBC coverage. The BBC Hindi, Urdu, Bengali and Tamil broadcasts have been largely concerned with reporting and analysing the slow return to normality in the sub-continent, the international airlift of Pakistani prisoners-of-war and Bengali and 'Bihari' refugees, with the RAF's participation, and Pakistan's recognition of Bangladesh. The BBC's reputation on the sub-continent owes much to the quality of its

reporting on such matters, and it is unfortunate that owing to economies imposed by the national financial crisis the post of the correspondent covering Pakistan, Iran, Afghanistan and Turkey has had to be abolished.

Evidence of listening came from random sample surveys in 10 towns of North India and 10 towns in the state of Tamil Nadu (Madras). In North India an average of 15 per cent were regular listeners to the BBC Hindi Service, while in one town the figure reached 42 per cent; the Tamil Service, which broadcasts only a half hour three days a week, secured an average of five per cent regular listeners. In both cases the BBC stood well above both western and communist stations broadcasting in these languages.

The Far East

The Far Eastern Service is now reaping the full benefit of the strengthening of the BBC relay transmitters in South-East Asia three years ago. For example, letters to the BBC from Japan rose from 7,000 in 1972 to 20,000 in 1973 and have been arriving at a rate of over 100 a day in 1974. They include many requests for information about new British ideas and products which are forwarded to the companies concerned; and they show a fellow-feeling and interest in how Britain is coping with a crisis which the Japanese feel to be related to their own.

A clearer relayed signal has led to a steady build-up of the audience in the islands of Indonesia. Their 16,000 letters this year show an interest in Britain as a sophisticated technological society. The Queen's visit to Indonesia kept the programme section busy answering queries about the Royal Family.

The greatest potential audience of all, the Chinese, remains the enigma of broadcasting even though this year there was some evidence of Chinese government interest in English language teaching programmes, a number of which were ordered. The reception of BBC

programmes in North China was good. Trade expanded and broadcasts on British exports projected the output of some 150 companies contributing to the British Industrial Technology Exhibition in Peking. Evidence of listening came from Chinese diplomatic posts abroad and, of course, from the millions of overseas Chinese in Hong Kong, Taiwan, and throughout South-East Asia.

The Vietnamese in their bewildering state of 'phony peace' turned as usual to the BBC Vietnamese Service for reliable news and analysis. A provincial governor in Hué hazarded the guess that eight out of 10 people with radio sets listened to the BBC; and there has been further evidence of listening among the communist authorities.

In Thailand, reception is excellent, and many people starting a new experiment in democracy tuned in to London for broadcasts on the British elections and for programmes on the history of democratic growth in Britain. Letters increased fourfold during the year.

The Middle East

Within 24 hours of the outbreak of war in October, Arabic Service current affairs output had been trebled to provide a regular flow of correspondents' despatches and comment, and within two days the service itself had been extended by an hour to provide fuller coverage. The extra coverage continued for three weeks involving devoted extra effort by staff often deeply involved in the issues of the war. Subsequent reaction from many sources showed that these efforts were worthwhile in providing a reliable record of highly controversial events. The interest in the war spread over into the ensuing oil and fuel crisis. The Arabic Service has tried to satisfy interest in the development of the North Sea as a great potential source of oil in the United Kingdom, and it reported extensively on British commercial interests in the Middle East, and particularly the expansion of trade in the Gulf and Saudi Arabia. The num-

ber of Arab visitors to the Arabic Service, particularly from Egypt, has increased steadily. Indeed, despite critical scrutiny in the most controversial circumstances, the Arabic Service has emerged with credit in the view of the listeners.

The criticisms, of course, come from both sides, and, in view of the course of the war, not surprisingly those from Israel predominated. Here, too, there were balancing factors. During the three weeks of the war the BBC Hebrew Unit sent over 300 direct date-line reports, which, in the opinion of senior representatives of the Israel Broadcasting Authority, played a big part in balancing Israeli output and filling out information from other sources.

Africa

Particular attention was paid to the Middle East war and peace, and the rise of oil prices and their impact on African-Arab relationships. General Gowon's state visit to Britain was fully covered, as was the growing influence of Nigeria in African and world affairs, the continuing search for a solution to the Rhodesian problem, and the controversy over Portuguese colonial policy, which was also reflected by the BBC Portuguese Service. The daily *Focus on Africa* programme, drawing on 40 reporters scattered through the continent, paid special attention to the drought in the Sahel region and in Ethiopia, and to internal developments in South Africa, Uganda and Ethiopia. The growing links between anglophone and francophone Africa were noted both in the BBC's English and French Language Service broadcasts. Among the listeners to the French Language Service are four West African presidents and their foreign ministers.

Thanks to the Atlantic Relay station in Ascension Island there is excellent reception along the West African coast and reasonably good reception in Central and Southern Africa. In the absence of a relay station serving East Africa, reception remains poor. A survey cov-

ering the total urban population of Nigeria showed more than one in five listening regularly to the BBC World Service in English and in the north nearly a third of the population listen regularly to the BBC Hausa Service, giving the BBC a clear lead over other major broadcasters in these languages. Similarly in Freetown, Sierra Leone, four-fifths of the adults claim to listen to BBC direct broadcasts in English and half the Sierra Leone population hear the World Service bulletins relayed by the local radio.

Listeners were specially interested in the programme series *Africa A – Z* dealing with the history of each African country and in a new weekly programme reflecting the increased emphasis in Africa on economic development *Africa's Money Matters*. A number of British firms exporting goods and services to Africa have been involved in competitions launched by the service. The Hausa, Swahili and Somali Services have been particularly concerned with exporters dealing with their target areas.

The BBC sends a service of scripts to nearly 50 broadcasting services in Africa, who translate them into the African language or broadcast them in English. Unfortunately, owing to this year's financial cuts, the service of radio tapes for Africa has had to be seriously reduced. There has also, in consequence, been a cut in the training which has been provided by the BBC's African Service for African broadcasters for over 20 years.

Latin America

It was the task of the Latin American Service to put the British economic crisis in perspective, since it was much dramatised in the mass media in Latin America, to display the British system of democracy at work in the election campaign, and to relate both to the oil crisis, which concerns Latin America both as producers and consumers. Regional matters, with the restoration of President Peron in Argentina and the dramatic events in Chile, demanded

much attention. In November Señor Allende's widow was interviewed, followed in December by the roving ambassador of the military junta. The first drew a protest from Chile and the second provoked a minor student demonstration in London. The service gave special coverage to the State Visit to the United Kingdom of President Echeverria of Mexico in April 1973. The Brazilian section linked up with 12 stations in Brazil and invited Brazil's ace football commentator to cover the England–Poland soccer match. In response to local demand the service started an *Arts in Britain* programme on tape for local distribution; 50 copies have been placed with radio stations in 14 countries in the first six months.

World Service

The World Service broadcasting round the clock in English not only carried the fullest news service on the Middle East war in bulletins and in radio newsreels of correspondents' despatches, but also programmes of interpretation and comment, such as *24 Hours*, *The World Today*, and *Middle East Specials* in which during the war no fewer than 69 different speakers gave their views and interpretations. The accompanying oil crisis was analysed in such programmes as *Business and Industry*, and its impact on Britain was put in perspective in magazine programmes like *Outlook*.

During the general election World Service listeners in all parts of the world were able to hear a continuous service of results, analyses, correspondents' reports giving foreign reactions, etc., from the first declaration until the final result. Radio stations throughout the world either rebroadcast the World Service output or monitored it for their own broadcasts.

It was as necessary as ever to continue explaining the complexities of the Northern Ireland situation to a world still largely – intentionally or unintentionally – misinformed on it. This was done in the weekly programme *Ulster*

Today produced in Belfast, in special discussion programmes on the Sunningdale agreement and in an edition of the magazine programme *Outlook* direct from Belfast giving a picture of life of the city not being entirely dominated by conflict.

More generally, documentary features ranged from *Medicine Extraordinary* (an examination of the world of three of Britain's specialist hospitals) to *New Deal for Europe's Regions*, from *Roots of Aggression* to *Can Time go Backwards?*, a programme which was awarded the 1973 ONDAS Prize in radio by an international jury in Madrid. In the field of drama, World Service mounted a special series of contemporary British plays and of twentieth century dramas and a new weekly magazine programme dealing with all aspects of the theatre. In addition to the general up-to-the-minute coverage of international sport, special coverage was given to the Commonwealth Games, and, in view of the growing importance of African events and sportsmen in the world, to the US – Africa Games at Dakar, and the African Nations Cup Football Tournament in Cairo in March 1974.

Industry and exports

More industrial stories have been covered during the year in a wider range of programmes and with a greater response from listeners than ever before.

One major area of coverage has been that of contracts won by British industry. In its programmes to Brazil, for example, the Latin American Service has reported extensively on the British engineering contribution to the Niteroi Bridge. The British-built Bosphorus Bridge, too, has been covered in Turkish programmes.

The second major area has been the reporting of British contributions to trade fairs and exhibitions: for example, the São Paulo and Lisbon fairs. Specifically British exhibitions have also been thoroughly reported by the lan-

guage services. In Europe, these have included the Britec '73 fair in Bilbao, the British Science and Technology Exhibition in Rome, and the British Shopping Week in Munich. Outside Europe, the British Industrial Exhibition in Lagos, the British Building and Construction Exhibition in Dubai, and the British Consumer Goods Exhibition in Bahrein have all been the subjects of special programmes.

The third major area has continued to be that of visits by British representatives to discuss trade questions. The Secretary of State for Trade and Industry, for example, was interviewed on his visit to Hungary; the Parliamentary Under Secretary for Trade and Industry on his visits to Bulgaria and Iran; and the Minister of State at the Foreign Office on his visits to Hungary, Poland, Romania and Yugoslavia.

The fourth – and largest – area has been of developments in British technology, agriculture, medicine and science, and of major events in British industry. The Arabic Service has continued to report details of major trade agreements and contracts between Britain and the Arab world in its daily output. There has also been a growth of specialist scientific, industrial and agricultural programmes.

Listeners have responded to this increasing volume of industrial coverage with a record number of letters from individual listeners and firms. Almost a thousand have come from Japanese listeners to a daily broadcast about new ideas in British industry. And to just one story in a *New Ideas* programme in the World Service, the firm involved has reported over 100 enquiries. All such enquirers have been put in contact with the British manufacturers.

Rebroadcasting, topical tapes and transcriptions

With over 170 daily relays of World News alone, the BBC External Services – news, sport and talks programmes – are rebroadcast all over the world in over 40 countries, both in

English and in other languages, both by direct relays and in recorded form.

In addition Overseas Regional Services provided a special weekday transmission to the West Indies which was rebroadcast in whole or part by 16 stations in the Caribbean until the end of March 1974 when the Caribbean Service was reduced as a consequence of cuts in government expenditure. A daily selection of External and Domestic Services output is transmitted by cable to National Public Radio in Washington for selective inclusion in their main current affairs programme networked nationwide to 160 member stations. Special news bulletins and programmes are line-fed for relay in Australia and Canada.

Fifteen series of taped programmes, covering current affairs, development, sport, science, the arts, education, finance and British personalities, life and achievements, are airmailed weekly to radio organisations in 56 countries in the West Indies, Australasia and the Pacific, Africa, East Asia and the Middle East, and are regularly broadcast by more than 230 stations (including some 170 in the United States). New customers in 1973-74 included stations in Bermuda, Libya and Nauru.

Weekly sales fluctuated between 300 and 330 tapes; more than 16,000 tapes were despatched during the year.

BBC Transcription Services, which distribute the above mentioned English language tapes, also sell to radio broadcasters around the world a comprehensive selection of some 450 hours a year of BBC programmes of permanent value. In the calendar year 1973 a total 36,514 hours of recordings were issued to 142 broadcasters. The financial stringencies imposed early in 1974 mean that the BBC Transcription Service now has to recover from sales as much money as it has to pay out in programme costs. To place radio programmes in foreign stations involves the payment of additional fees to artists and owners of copyright amounting to rather more than the original cost of the broadcast, and it is the programmes

of high cultural value which tend to be the most costly. The problem is to find popular programmes of universal appeal which can earn extra revenue abroad to pay for the loss-making cultural projection.

English by Radio and Television

Some 300 stations in 77 countries throughout the world now broadcast BBC English by Radio lessons. There has been an increased demand for English by Radio series, particularly in South-East Asia, and to a lesser extent in parts of Africa and Latin America, Eastern Europe (Romania, Hungary, Yugoslavia and Poland in particular are asking for more radio and television courses). Work began on five major projects, financed by the Overseas Development Ministry. The BBC is cooperating with the British Council in preparing a series of twelve 20-minute colour films on the teaching of English for second language use; 24 radio programmes designed to help 'O' level students of English literature abroad should be available to user stations in September 1974 with accompanying booklets issued by a commercial publisher. The recording of 40 radio programmes on English for Commerce at the secretarial, clerical and junior executive level has also begun.

There has been a big response from young people, parents and teachers alike, to the new English by Radio series, *Radio Anyway*, which aims at exploiting resources of radio to amuse as well as to teach. New projects planned include a series of radio programmes for BBC local radio stations in Britain to help Asian immigrants with their English, and an Anglo-French radio course is being discussed with broadcasting and educational authorities in France on the language of administration and international cooperation.

In publishing books, supported by discs and cassettes, this has been the department's most

successful year so far owing to increased sales in Japan and in Spain, added to the continued high level of business in Germany and France. In addition the first BBC English by Radio courses – 14 different courses in all – have been sold to the Chinese People's Republic. There has been a break-through with English by Television in Japan.

Capital projects

Although delayed by financial limitations, the programme for the improvement in the technical facilities of the External Services has continued, both in the United Kingdom and overseas. Leases have been signed with the Government of Antigua for the new BBC-Deutsche Welle hf relay station in the Caribbean, which is expected to be completed in 1976. The new high power transmitters which will be used in the modernisation of the medium-wave facilities at the Eastern Mediterranean relay station are in the process of being built.

Planning continued for the removal of the equipment from the Far Eastern Relay Station whose lease is being terminated by the Malaysian Government and its possible re-siting elsewhere in South-East Asia, though the location of a suitable alternative site had still to be settled.

In the United Kingdom the work on moving the Tatsfield Receiving Station is nearly complete and the new combined station at Crowsley Park is now in service. Work has continued on the preliminary moves associated with the modernisation of the technical and office facilities at Bush House. A detailed plan and timetable for the project has been prepared which, because of the complexity of working in a fully occupied building, will take at least eight years to complete. However, owing to financial limitations, it is now likely that only a part of the programme can be carried out and work will be limited to those items most requiring replacement.

International broadcasting

The table opposite shows the output in programme hours per week of some of the world's external broadcasters as at the end of 1973. Figures for some previous years are also given to illustrate the growth of international broadcasting since 1950.

The USSR, Communist China, Voice of America, the German Federal Republic, the BBC and Egypt, in that order, continue to be the leading broadcasters in terms of hours of output and, with the exception of Voice of America, maintained broadcasting at the 1972 level or expanded to some extent. With the end of the war in Vietnam, Voice of America's output in Vietnamese was roughly halved to 60 hours per week. Among other Voice of America Services there were increases in Burmese, Hindi, Urdu and Albanian broadcasts and a reduction in Laotian. The number of languages used was maintained at 36 and output in December 1973 totalled 882 hours weekly.

The USSR, broadcasting externally in over 80 languages, increased total output by about 70 hours to 1,952 hours per week. There was an increase in output in Chinese. The expansion in China's output, to 1,326 hours per week in 42 languages, included a new service in Pushtu for Afghanistan. China helps to maintain Albania's relatively extensive external service.

The total combined output of the two West German external broadcasters, Deutsche Welle and Deutschlandfunk, remained at the 1972 level of 806 hours per week in 38 languages.

Egypt's overall output was increased to 613 hours per week in 34 languages by the introduction of services in English and French for the Palestine area.

The most interesting 1973 development among the Warsaw Pact countries, with a combined output of 1,326 hours per week but no apparent common broadcasting policy, was the considerable expansion by East Germany. Broadcasts for Europe in Danish, Swedish, Italian and French were increased. Output to

External broadcasting

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1971	1972	1973
UNITED STATES OF AMERICA	497	1274	1495	1832	1907	1829	2001	2060
Voice of America	497	843	640	831	863	785	929	882
Radio Liberty	—	—	411	478	497	497	498	602
Radio Free Europe	—	431	444	523	547	547	574	576
USSR	533	656	1015	1417	1908	1915	1884	1952
WARSAW PACT COUNTRIES (other than USSR)	386	783	1009	1215	1264	1287	1325	1376
Poland	131	359	232	280	334	336	340	340
East Germany	—	9	185	308	274	273	284	322
Czechoslovakia	119	147	196	189	202	211	225	234
Romania	30	109	159	163	185	188	190	190
Bulgaria	30	60	117	154	164	175	175	179
Hungary	76	99	120	121	105	104	111	111
CHINESE PEOPLE'S REPUBLIC	66	159	687	1027	1267	1309	1292	1326
GERMAN FEDERAL REPUBLIC	—	105	315	671	779	792	806	806
UNITED KINGDOM (BBC)	643	558	589	667	723	720	746	751
EGYPT	—	100	301	505	540	545	601	613
ALBANIA	26	47	63	154	487	487	490	490
NETHERLANDS	127	120	178	235	335	327	388	399
SPAIN	68	98	202	276	251	237	371	361
CUBA	—	—	—	325	320	327	354	354
AUSTRALIA	181	226	257	299	350	360	362	348
INDIA	116	117	157	175	271	300	314	321
FRANCE	198	191	326	183	200	196	309	306
PORTUGAL	46	102	133	273	295	295	297	297
JAPAN	—	91	203	249	259	259	259	257
ISRAEL	—	28	91	92	158	161	185	191
SOUTH AFRICA	—	127	63	84	150	172	168	184
ITALY	170	185	205	160	165	165	170	168
CANADA	85	83	80	81	98	113	123	164
GHANA	—	—	—	212	186	177	166	161
YUGOSLAVIA	80	46	70	78	76	86	86	86

i) The figures are for December 1950–1973, or the nearest available month.

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

Latin America in Spanish was doubled but that in Portuguese reduced. Czechoslovakia also increased output in Spanish to Latin America. Bulgaria started broadcasting in Albanian.

Radio Canada International's broadcasts in Russian were twice increased to reach a total of 21 hours weekly, and there were increases in Portuguese and Spanish for Latin America. Indeed a feature of the year has

been the increase in broadcasting to Latin America, the Netherlands and Israel having introduced new services, South Africa projecting one and France expanding hers.

In general, international broadcasting continues to expand. New international broadcasters include Chile (after the 1973 coup) and Zambia, and Uganda has laid the foundation stone for a projected external service in Eng-

lish, French, Arabic and Swahili. Countries expanding their external output include North Korea (by 100 hours to 453 hours), Malaysia, Bangladesh, Pakistan and Brazil.

New high power transmitters keep pace with the expansion. Countries constructing or projecting new transmitters include in Europe, Hungary and Yugoslavia 2,000 kW medium-wave, Poland 1,500 kW medium-wave, 2,000 kW long-wave all for domestic services, Sweden three 500 kW short-wave for external broadcasting; in the Middle East, Libya four 500 kW short-wave transmitters to give worldwide coverage, Iraq 2,000 kW medium-wave transmitter, Iran three 800 kW medium-wave transmitters, Israel six 300 kW short-wave transmitters. In West Africa, Nigeria and Zaire are embarking on large transmitter programmes; and India aims at covering the whole country with a medium-wave network in the next five years.

The Monitoring Service

Much of the information in the previous section about technical and programme developments in international broadcasting was obtained by the Monitoring Service in its day-to-day work. Such is the interest in these matters, especially in broadcasting organisations and among DXers (radio 'hams'), that the Service recently started a new weekly publication, entitled *World Broadcasting Information*. This has quickly found acceptance among a growing number of official consumers in the UK and in the USA and among subscribers.

Another innovation has been the introduction into the *Summary of World Broadcasts* of new sections on energy, gathering up all the considerable volume of information gleaned from monitoring about world fuel resources and their exploitation. A specially made-up collection of these reports was supplied to the Department of Energy. Less successful was the commercial project with which the service was

associated for the production and marketing of a computer-based index to the *Summary of World Broadcasts*, which came to grief for lack of adequate financial resources.

Efforts to obtain increased coverage of television broadcasts are continuing, because there is plenty of evidence from what is already covered that it often adds to what the Service now reports from radio monitoring – a trend likely to be accentuated in the future.

Budget cuts in the 1974–75 financial year necessitated some reduction in coverage of broadcasts from Central and East Africa, and other economies, and made it impossible to expand the service's publishing section with the result that a good deal of valuable information, especially about Far Eastern affairs, had regularly to be discarded. They also made it very difficult to meet the developing interest among the service's own customers and those of its US monitoring partner, the Foreign Broadcast Information Service (FBIS), in fuller reporting of West European broadcasts.

This enduring and remarkable BBC/FBIS cooperation is of immense mutual benefit in sharing the effort and cost of worldwide monitoring. The joint coverage of the October war in the Middle East was an excellent example of how it works. By means of a fast communications network (provided by the US government) each partner sent to the other all the relevant information it had monitored from Arab and Israeli radios and from the USSR and elsewhere, avoiding duplication of effort, and making available quickly to both Governments and to BBC newsrooms a complete picture of how the contestants were reporting their successes and failures and how the world was reacting to them.

Engineering

Television

Uhf services

All television development is now concentrated on the 625-line colour services, which are transmitted on uhf, and much effort is being devoted to the extension of these services throughout the country as quickly as possible. New stations normally carry both BBC-1 (or BBC Wales) and BBC-2 from the start.

During the year, five main stations and 21 relay stations were opened, all carrying BBC-1 (or BBC Wales) and BBC-2. In addition one relay station was opened in Northern Ireland with BBC-1 only; and the BBC Wales service was started from two main and three relay stations in North Wales which were already carrying BBC-2.

The new main stations were Selkirk, Presely (Pembrokeshire), Huntshaw Cross (North Devon), Rumster Forest (Caithness) and Bluebell Hill (North Kent), which started the full two-programme service, and two stations in Wales: Moel-y-Parc (Flintshire) and Llandona (Anglesey) – where BBC Wales was added to the existing BBC-2 service.

The effect of all the new stations has been to increase the coverage of the BBC 625-line services in colour from 92 per cent to 94 per cent of the United Kingdom population. This small increase serves to demonstrate that, as the uhf services are extended to the more sparsely populated regions, so the effect on total coverage is less marked. Moreover, the cost of building a station is greater and as a result the cost per household served rises steeply.

Until the re-imposition of credit restrictions in December, affecting both hire purchase and renting, the use of 625-line receivers increased rapidly. It was estimated that, by 31 March 1974, about 88 per cent of all households had 625-line receivers and that, within that total, about one third had colour.

Vhf services

The number of households still relying upon the 405-line vhf service has fallen to about 10 per cent of the total. These are fairly evenly distributed throughout the country, although there are several areas, including Central Wales and North-West Scotland, where only the 405-line service is at present available.

A small number of dual standard receivers continues to be produced for sale in those areas where 625-line services have yet to be provided and although it is expected that the 625-line coverage will reach 98 per cent of the population of the United Kingdom by the end of 1979, it will be necessary to continue 405-line transmissions well into the 1980s.

Power cuts

Between 10 December 1973 and 8 February 1974 television transmissions were subject to an early closedown – 10.20 or 10.30 pm – as a result of a Government directive intended to reduce power consumption. The larger saving came from receivers rather than transmitters, and it was stated in Parliament that the early closedown saved about one million units of electricity each night. This represents rather less than 0.2 per cent of the total daily consumption.

Radio

In September 1972, some changes were made to the BBC's medium-wave services, mainly to make way for the introduction of commercial local radio, but also to enable the BBC's twenty local stations to compete with the new commercial stations by broadcasting on medium wave as well as vhf, and in addition to release a second wavelength for the External Services. One part of these changes – affecting the Radio 4 service in the North-East of England – was deferred until 1973, as the Independent Broadcasting Authority was not ready to start using the wavelength of 261 metres (1151 kHz). The change was made on 29 September 1973, when the transmitters at Stagshaw and Scarborough changed from 261 to 330 metres. These changes did not seriously affect the standard of reception in most parts of the area, but they did mean that the North-East local news and weather, which had previously been available on 261 metres, had to be confined to the vhf transmissions. Reports on local news and weather were also available on medium wave from Radio Newcastle on 206 metres and Radio Teesside (now Radio Cleveland) on 194 metres.

In the South-West of England, the changes of September 1972 meant that local news and weather were no longer available on medium wave from that time, and there were strong representations from local authorities, MPs and individual members of the public. It was claimed that the area was especially hard hit, firstly because there are no BBC local radio stations there, and secondly because relatively few people in this area have vhf receivers. As a result of these representations, the Minister of Posts and Telecommunications (then Sir John Eden) asked the BBC to consider making these programmes available on medium wave. The BBC agreed to set up five low-power transmitters at Torquay, Barnstaple, Plymouth, Redruth, and Exeter, and by the end of 1973 the first three of these stations were in

operation; they transmit the Radio 4 programme, but with the regional variations that are otherwise only available on vhf. The main Radio 4 medium-wave transmitters covering the area were not affected by these changes.

Continental interference to the medium-wave services during the hours of darkness continues to be a major problem. It is to be hoped that the coming international wavelength conference will lead to an improvement, but with the large number of transmitters in Europe, and the limited number of channels available, it is inevitable that each country will have to accept limits to the services it provides, with the likelihood of some interference during the hours of darkness. It is a problem for which no completely satisfactory solution exists, and the best advice for listeners who expect good radio reception during the hours of darkness is that they should use the vhf waveband whenever possible. Unfortunately, again due to shortage of frequencies, not all BBC radio programmes can be accommodated on vhf and the listener who wishes to be able to select from all the programmes broadcast by the BBC needs to be able to receive on the long-wave, medium-wave and vhf bands.

Local radio

During the year there were a number of improvements to make it easier for listeners to hear BBC local radio programmes. The Leeds and Sheffield vhf services were transferred to more powerful transmitters and higher aerials at Holme Moss, enabling each to serve a larger area than before. Medium-wave transmissions for Radio Nottingham and Radio Derby started and the BBC provided additional coverage for Radio Solent in the Bournemouth area by means of a low-power medium-wave transmitter previously used for Radio 3.

With the opening of Radio Carlisle in November, all 20 stations now broadcast on both vhf and medium wave, and good

reception is available in the area around each town.

Stereophony

Interest in stereophonic sound reproduction has grown rapidly in recent years and many of the most enthusiastic and consistent listeners now have stereo equipment, although they are still in the minority.

The Pulse Code Modulation system developed by the BBC for distribution of stereo signals to transmitting stations has proved reliable and is able to convey signals of the highest quality over almost any required distance. The network was extended to the Midlands in June 1973, and the North of England in August, thereby making the three programme stereo service available to about 67 per cent of the United Kingdom population.

As with any new development in broadcasting, there has been some impatience in those areas where the stereo service is not yet available: they include East Anglia, South-West England, Wales, Scotland and Northern Ireland. The pcm stereo distribution system involves new terminal equipment of great complexity and the signals are carried on a radio link of the kind normally used for television signals. The provision of these facilities inevitably takes time, but the service should soon be available in Central Scotland, South Wales and the Bristol Channel area, while the North-East, the Solway Firth and other areas will follow as soon as possible.

Another aspect of stereo development concerns the provision of studio equipment. For a programme consisting entirely of gramophone records, it is a relatively simple matter to broadcast in stereo. But the BBC's programmes come from many other sources as well – from concerts, live studio performances, outside broadcasts, programmes from regional studios, and so on. To make all these available in stereo requires a formidable investment in new equipment such as microphones, mixing desks, tape recorders, and programme circuits.

Already a very high proportion of the music broadcast on Radio 2 and Radio 3 is produced in stereo. The BBC has not attempted to provide stereo facilities for sports programmes, or for news and current affairs, for which stereo would be of small value to the listener.

Research and development

The BBC has been very active in research and development throughout the year. Its research work embraces such diverse activities as the planning and surveying of the uhf transmitter network, the application of digital techniques to the processing and distribution of audio and video signals, and studies of quadriphony and the techniques of acoustic design of studios using scale models. BBC Design engineers have produced a variety of specialised equipment, to give facilities not obtainable in existing commercial equipment, or to add facilities to existing equipment.

In April 1974 the BBC received the Queen's Award to Industry for the second time in five years. The award is for technological innovation in the transmission of sound and vision signals over a single vision link and relates to an original development by engineers of the Research and Design Departments. The system is based on the use of the very brief periods during which no picture information is being sent (in order to synchronise the receiver circuits) to insert the sound signal in coded form. The system is known as 'Sound-in-Syncs'.

The system is in widespread use by the BBC, and it has also been adopted by the European Broadcasting Union for Eurovision circuits. It not only saves the cost of a separate network for the sound component, it usually provides an improved standard of sound quality as well.

Work in planning the increased uhf coverage of the country with 625-line colour television has benefited from the coming into operation of the full range of computer facilities which have been under development for some time.

The accuracy of prediction of service areas and the evaluation of the resident population have improved considerably and it is possible to instruct the computer automatically by following contours direct from a map. The computer can also be caused to draw maps illustrating the answers to questions posed to it.

Video signals representing colour television pictures will increasingly be handled in the form of pulses generated in accordance with a digital code. The conversion of signals from analogue to digital form has been mentioned in earlier reports, and during the past year many different processes which can be carried out upon television signals in digital form have been under intensive study. In particular bit-rate reduction by the elimination of redundant information in the television picture signal continues to be explored.

The design of the service version of the digital line-standard converter has been completed and the first two production models are being installed at Moel-y-Parc in Flintshire. These converters will become the first major items of digital television equipment to be placed in full-time operational service and similar apparatus will in due course replace the earlier analogue converters at other stations.

The development of CEEFAX, the system which will allow the viewer to select at will a display of 'pages' of written information upon the television screen, has made good progress. The CEEFAX signals are broadcast along with the normal television signals and are stored at the receiver to provide an alternative display available at the touch of a selector switch. Thirty or more pages would be available, carrying news, weather, sports results, and so on. The BBC made experimental test transmissions on both networks during the year and the broadcasters and the receiver industry set up a study group to recommend a unified system of data broadcasting of this sort for use in the United Kingdom. The group made good progress and agreed on a

unified system early in April 1974.

A new design of television studio vision mixer is now in service at Television Centre. This allows the outputs of all the picture sources to be selected, mixed, faded and cut in a very comprehensive and elegant manner.

With the growing number of unattended radio and television transmitting stations, considerable attention has been directed to methods for automatically monitoring and reporting the performance of the equipment. New monitoring apparatus has been designed for use in the Monitoring Information Centres, which are to be set up.

There is an increasing, though relatively small and specialised, public interest in quadraphony (sound reproduction by means of four audio channels). It is, however, impracticable to transmit four separate channels on a single vhf radio channel. A number of methods for combining the signals into manageable proportions for transmission or recording, with approximate restoration of the original signals at the reproducer, are being studied but none is at present considered suitable for adoption. The BBC's Research Department is also conducting tests on some proposals of its own. Any system chosen for broadcast use will have to be internationally recognised and also be compatible in the sense that quadriphonic material can be enjoyed in mono or stereo by listeners not possessing quadriphonic equipment.

Technical liaison

The BBC has maintained its liaison with the British Radio Equipment Manufacturers' Association (BREMA), the Electronic Engineering Association (EEA), the Radio and Electronic Component Manufacturers' Federation (RECMF), the Radio and Television Retailers' Association (RTRA), the National Television Rentals Association (NTRA), and the Cable Television Association of Great Britain (CTA).

Manufacturing information about items of BBC designed equipment has been prepared to enable British firms to produce and market them under licence.

Regular discussions with BREMA, which is concerned with the manufacture of domestic radio and television equipment, have proved mutually helpful on subjects such as receiver performance, transmissions standards, and problems concerning viewers' and listeners' receiving equipment. These discussions have embraced both television and radio, and particularly the problems of satisfactory stereo reception.

The RTRA and NTRA are the BBC's main channels of communication and liaison with the radio and television trade, and they are kept fully informed of all engineering developments affecting the trade and public.

Engineering Information Department provides a service of information and advice for the public, the radio and television trade, and industry about the reception of BBC programmes and the development of its services. It deals with a large volume of enquiries by letter and by telephone and issues many Information Sheets and other publications.

As the 625-line colour television services reach new areas, the need to stress the importance of correctly installed receiving aerials becomes ever greater. This also applies to the increasingly popular stereophonic radio service. Aerials for both these services are much less obtrusive than those which were needed for the reception of the 405-line television services on vhf and most people now realise that an efficient aerial is essential for good reception. During their surveys of new reception areas, the Department's engineers visit dealers and local authorities to ensure that the best use is made of the new services.

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

The Engineering Directorate of the BBC is

represented on several of the Study Groups of the International Telecommunication Union (ITU). These include the International Radio Consultative Committee (CCIR), the International Telegraph and Telephone Consultative Committee (CCITT) and the joint CCIR/CCITT Committee known as the Mixed Committee on Transmission of Television (CMTT). Members of BBC staff attend as members of the United Kingdom delegations, and they also take an active part in the technical activities of the European Broadcasting Union (EBU), as well as those of the International Electrotechnical Commission (IEC) and the International Standards Organisation (ISO). The European Broadcasting Union is the body which looks after the interests of broadcasting organisations in Europe and coordinates the international exchange of programmes, in particular the Eurovision Network. Interest is also taken in the engineering activities of several other broadcasting unions, including the Asian Broadcasting Union (ABU). The Commonwealth Broadcasting Conference, held every two years, is also strongly supported.

One of the working parties of the EBU is preparing the technical foundations of the forthcoming medium and low-frequency planning conference, starting in October 1974 under the auspices of the ITU. In this connection, BBC engineers have lectured at seminars held under the auspices of the ITU in various parts of the world to enable broadcasting engineers in other countries to familiarise themselves with the latest techniques for re-planning the medium and low-frequency broadcast bands.

The training of engineers from overseas broadcasting organisations has continued and a total of 52 technical staff from 25 countries were accepted for training courses and training attachments during the year; of these 38 attended formal training courses at the BBC's Engineering Training Centre. The cost of these various forms of aid does not fall on licence-holders in this country; it is paid for by the

broadcasting organisations requesting assistance, sometimes with the help of funds provided by the British Government.

Recruitment and training

During the year 226 technical staff were recruited – a considerable increase on the previous year; of these 65 were qualified engineers, 35 being graduates recruited direct from the universities.

Twenty-four students on engineering ‘sandwich’ courses were provided with industrial training, in most cases for six months, and during the summer vacation training was provided for 28 students from British universities, with five others from European countries. Such training, which usually lasts for eight weeks, provides valuable practical experience and often helps the students to decide on the kind of work they wish to take up after graduating.

The Engineering Training Centre at Evesham continues to provide a variety of courses covering the operation and maintenance of broadcasting equipment. New facilities have been provided for training in television studio techniques, and for stereophonic production.

Personnel

The number of full-time staff on 31 March 1974 was 23,897 as compared with 23,865 on 31 March 1973. There were also 1,234 part-time staff, making a total of 25,131. Of these 13,910 were programme, technical and executive staff, and 11,221 were manual, secretarial/clerical and catering staff. There were 16,245 men and 8,886 women.

Staff representation

The BBC's policy is to maintain good staff representative machinery for all grades. This is achieved by negotiation and consultation at national and local levels with trade unions recognised by the BBC under the terms of its Charter. The unions so recognised are the Association of Broadcasting Staff (ABS), which may represent all staff to a senior level, and, jointly with the ABS, the Electrical, Electronic, Telecommunications and Plumbing Union (EETPU), the National Association of Theatrical, Television and Kinematograph Employees (NATTKE), the National Union of Journalists (NUJ) and the Society of Graphical and Allied Trades (SOGAT), for agreed groups of staff.

Negotiation and consultation on all matters affecting staff, including rates of pay, grading and conditions of service take place through procedures and machinery jointly agreed between the unions and the BBC. There are also arrangements for the hearing of personal cases either with or without union representation. Where disputes have not been resolved through the negotiating machinery, matters may be referred to external arbitration.

The BBC recognises full freedom of choice for staff to join or not to join a trade union.

However, the BBC believes that it is clearly in the interests of staff, and of the Corporation, that the joint machinery which has been built up between the unions and the BBC should be as effective and generally representative as possible. The BBC therefore encourages staff to be members of an appropriate recognised trade union and to play an active part in the affairs of the union, for which suitable facilities are accorded.

Personnel policy

Industrial relations

The relationships which have been built up with the recognised unions have generally stood the BBC in good stead during the year. But, as in other sectors of industry, BBC staff have tended to become more fully aware of, and to seek for positive changes in, their total work environment. During the year staff also expressed concern at the apparent worsening of pay relativities with outside employment, and the BBC and the unions made a joint submission to the Pay Board concerning craftsmen. The pressure on relativities has also put the BBC's grading system under some strain, and a number of issues have been referred to arbitration. To meet some of the criticisms expressed the BBC is engaged with the unions on discussing a new procedure for the more expeditious handling of grading claims as well as improvements in the grading system itself.

An area of particular concern has been the Scenery Construction Workshops, Television Centre, London. Following a fall in production the Industrial Society was commissioned jointly by the BBC and the unions to carry out a study of the area. This stimulated renewed

discussions at all levels, and proposals for changes in work patterns, staffing and related matters.

Discussions continue on some aspects of the appeals and grievances procedure designed to resolve individual complaints, but the operation of the procedure has been remarkably good. Despite the cooperation between the recognised unions, there remains the need for a Joint Negotiating Council through which the common voice of all the recognised unions can be heard. Discussions on a new procedure agreement for the avoidance and settlement of disputes have reached an advanced stage.

Pay

The anniversary of each of last year's pay revisions fell within Stage 2 of the Government's counter-inflation programme. In order to secure maximum flexibility in the distribution of the total permitted increase, and to give as much as possible to the lower paid, it was agreed with the unions that although pay increases for different groups took effect from different dates and had previously been negotiated separately, they should in 1973 be the subject of a single joint negotiation.

As a result of the agreement reached the pay of weekly staff was increased from 10 June 1973 by between 15.2 per cent on the lowest rate and 7.6 per cent on the highest; the pay of part-time cleaners was increased from 1 July 1973 by 23.8 per cent, catering staff pay was increased from 26 August 1973 by between 23.7 per cent and 16.4 per cent; and monthly staff salaries were increased from 1 October 1973 by between 14.3 per cent and 3.9 per cent with a maximum increase of £250. The total cost of these revisions was approved by the Pay Board as being within the permitted pay limit of '£1 per week per head plus 4 per cent' for Stage 2 increases.

Grading and job evaluation

The BBC uses, as it has for 25 years, job evaluation techniques for placing staff in salary

grades to obtain fair internal relativities between different jobs. Cases for changes in grading are presented by department managers or the trade unions to the Grading Department based on changes in duties which have occurred since the jobs were previously assessed. Changes of organisation and the introduction of new activities may also require a change in job grading. The continuing operation of these procedures was accepted under the counter-inflation policy and during the year some 500 cases have been examined. Apart from the department's routine assessment work, attention has also been given to the development of new methods of job evaluation with the principal aim that these should be more readily understood by staff and thus increase the acceptability of the process.

Health and welfare

The Medical Unit continues to supervise the health of staff particularly when it is related to work or the working environment. Sick absence rates compare very satisfactorily with the average for the insured population as a whole.

The BBC keeps in touch with its retired staff, who number over 5,000. They receive a regular newsletter and the BBC's welfare staff are sometimes able to offer help with professional advice when pensioners face problems. Last year, 1974, sees the 10th anniversary of a scheme under which the BBC offers one-day conferences on preparation for retirement to staff who are approaching retirement age. This is open to all categories of BBC staff, who take it up in large numbers. This guidance seems to be much appreciated and there is a significant feedback from staff after retirement.

Staff training and appointments

Recruitment and promotion

The number of staff vacancies handled by Appointments Department continues to increase. In the year ending 31 March 1974, 1,721 non-

clerical posts were filled, 1,371 by internal promotion. The corresponding figures in the preceding year were 1,634 and 1,406. In addition, 173 trainees, 87 from the staff, were selected for courses in radio, television and computer work.

In May 1973 steps were taken to ensure complete equality of opportunity for women in those areas of employment where it did not already exist.

Radio training

In the interests of efficiency the roles of overseas and domestic instructors are being integrated. Both domestic and overseas training has been reorganised into stages – basic training followed by advanced or specialised training. During the past year one specialist course dealing in radio drama was run for overseas producers. Two hundred and sixty BBC staff attended radio courses.

Television training

A second studio has been opened in the Television School and it is now possible to provide an increased amount of practical training as well as studio familiarisation exercises for more television designers and members of programme services departments. A number of special short courses have been organised to meet local training needs including a special course for production staff at the Open University Production Centre.

The Television Training Section has also been concerned with advising on the setting up of new programmes and with the new form of presentation of the General Election. A total of 268 BBC staff attended television training courses during the year.

Journalist training

The training of journalists especially for broadcasting went on throughout the year. It is now an established part of the BBC news operation. Every year, 16 young people are recruited, mostly direct from the universities. They are

given a two-year course in writing for broadcasting and in learning the editing skills of television and radio. Most of them find places in the national newsrooms, in producers' posts in current affairs, in the External Services News, and in other BBC newsrooms throughout the United Kingdom.

Management training

In addition to the regular, formal courses run by Management Training Section, a number of short seminars have been developed, including a television producers' management conference, designed to deal with the administrative factors in production. The number of BBC staff attending courses and conferences on aspects of management was 500.

Other training

During the year, 2,000 students attended courses ranging from one-day induction seminars to senior courses lasting four weeks. By re-deploying instructors it has been possible to increase the number of courses for school leavers.

During the year BBC courses in management, radio and television were attended by 96 overseas students. BBC staff attended general management courses at Ashridge Management College and the Administrative Staff College at Henley.

Summary of courses

There were 275 courses of 57 different types during the year under review. These were attended by more than 3,000 students, including 196 overseas and other guests.

Legal matters, artists' contracts and copyright

The risk of defamation arising from controversial programmes and particularly those dealing with consumer and similar problems has required considerable legal attention. The num-

ber of claims before industrial tribunals and in the National Industrial Relations Court has increased, as have claims in the High Court – some involving litigation. The growing number of phone-in programmes has also resulted in legal complaints.

A comprehensive agreement including several new productivity arrangements was made with Equity for their members employed in radio productions. Negotiations with representative bodies of copyright owners have continued to be affected by Government counter-inflation measures.

Management services

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

The well established O & M techniques have been augmented by the recruitment of staff skilled in operational research and behavioural science. This has enabled the group to undertake studies of the complex logistic problems of television, to develop mathematical models for manpower planning in selected areas and to provide more effective support in the management of change and organisational development. Computer Planning Department provides the specialists who, under the operational command of project managers in the user areas, carry out the design, programming and testing of computer systems.

The obsolescence of the twin computers installed for Finance Directorate in 1962 has made it necessary to transfer their work to the BBC's Computer Centre at Shepherd's Bush. The opportunity has been taken by Finance Directorate to review and improve the systems concerned and the new salaries system, to be introduced in 1974–75, will provide automatically a range of analysis and costing information not previously available.

The progressive transfer of staff records to

computer files, with a saving of staff in personnel offices, was completed in the year. The RAPIER system in Radio Directorate has eliminated a great deal of tedious and unrewarding clerical work and has led to a substantial saving of staff and other costs. The extension of the Engineering Stores Control System, CEMAST, brought further savings.

Support for the General Election results programme was provided for the first time by the BBC's own computer.

Computer operations

The equipment of the BBC Computer Centre has been considerably modified. Capacity was increased by the provision of additional storage, both core and disc; extra 'on line' facilities were added and the whole installation was rearranged and simplified to work with a single processor. The effect was a substantial saving in cost and a reduction of operating staff, although the work load increased by about 20 per cent.

Advisory bodies

The BBC's fifty-five advisory bodies again had an active year. As described in the Report for 1972-73, these bodies fall into two main groups: those invited to advise on BBC policy and programme activities in general and those with a more specialised function and membership. The first group embraces the General Advisory Council, the Northern Ireland Advisory Council, the eight English Regional Advisory Councils and the 20 Local Radio Councils. To the second group belong the specialist advisory bodies concerned with agricultural broadcasting, charitable appeals, educational broadcasting, music broadcasting, religious broadcasting, the broadcast coverage of science and technology, programmes for immigrants, the application of engineering research to broadcasting and the social effects of television. The membership of these bodies covers a wide cross-section of the national life and represents to a large degree the voice of informed and responsible public opinion.

The General Advisory Council

The General Advisory Council met, as usual, four times during the year. Each of these meetings was attended by the BBC Chairman and members of the Board of Governors, the Director-General and members of the Board of Management and other senior BBC staff. The agenda on each occasion included a report from the Council's Business Committee, a summary of public reactions to the BBC, a report on matters of moment by the Director-General and members' questions. In addition, the Council considered at each meeting one or more main subjects selected by its Business Committee. During the year such subjects included the

Educational Broadcasting Services of the BBC; Principles and Practice in Documentary Programmes, in association with a paper on Historical Documentary Programmes by Mr C. P. Hill, a member of the Council; a paper on the Representation of Viewers' and Listeners' Interests, arising from correspondence between the Minister of Posts and Telecommunications and the BBC; Children as Viewers and Listeners; the Broadcasting of News in the United Kingdom and the Use of Radio Frequencies for Sound and Television Broadcasting in the United Kingdom, a subject which was also referred for detailed study to a special sub-committee of the Council. In addition, the opportunity was given to members of the Council to comment on a BBC memorandum on Cablevision and on memoranda submitted by the BBC and its advisory councils and committees to the Crawford Committee on Broadcasting Coverage. Amongst other matters discussed during the course of the year were the coverage of news conferences held by the Prime Minister, the BBC's reaction to the Younger Committee's Report on Privacy, the question of a fourth television network, BBC finance and industrial relations. Programmes which evoked either favourable or unfavourable comment at meetings included *The Ascent of Man*, *The Operation in the Play for Today* series, *Open Door*, *Ulysses*, *Warship*, *The Lotus Eaters*, *Panorama* and the news bulletins on the war in the Middle East.

Five new members joined the Council during the course of the year, of which three, following the procedure agreed during a recent review of the Council's role and functions, were appointed on the recommendation of the Business Committee. (A list of members is given on

page 337.) At the request of the Business Committee, arrangements were made to publish in pamphlet form and with a foreword by Lord Aldington, the Chairman of the Council, the papers on *Children as Viewers and Listeners* and *The Use of Radio Frequencies for Sound and Television Broadcasting in the United Kingdom*. The latter publication was to include the report prepared by the Council's sub-committee, which had been chaired by Mr Michael Finley. At the conclusion of each of the quarterly meetings a statement on the proceedings, prepared by the Council's Chairman in consultation with the Business Committee, was released to the press.

Regional advisory councils

Under Article 11 of its Charter the BBC is required to appoint a regional advisory council for Northern Ireland and for each of the broadcasting regions in England. During the year, the Northern Ireland Advisory Council met five times, one occasion being a special meeting at which the Council approved a submission to the Crawford Committee, on the basis of a report prepared by a working party set up by the Council. Subsequently, the Council met members of the Committee on their visits to Northern Ireland. The Council also devoted time at one of its regular meetings to a discussion of its role and functions and, in common with the advisory councils in the English Regions, it considered a paper on the Broadcasting of News in the United Kingdom which had been prepared for the General Advisory Council. It was with regret that the Council learnt of the retirement of Lord Dunleath as National Governor for Northern Ireland. Mr Bill O'Hara, who was appointed to succeed Lord Dunleath attended the first meeting of the Council held in 1974. The BBC was grateful to Mr F. G. Guckian, a senior member of the Council who acted as Chairman for the three meetings held in 1973.

The eight advisory councils in the English

Regions were also closely concerned with the activities of the Crawford Committee. The chairmen of the councils submitted written evidence to the Committee, stating the joint and individual hopes and anxieties of their respective councils for the service of regional broadcasting provided by the BBC. Subsequently, the Crawford Committee visited Leeds, Norwich, Bristol, Plymouth and Newcastle-upon-Tyne, and in each case the regional advisory councils concerned offered oral evidence in support of their written submission.

An important development in the procedure of the councils has been the institution of regular formal meetings before each General Advisory Council meeting, which are attended by the eight regional chairman and the BBC's Chairman or a member, or members, of the Board of Governors. Importance is attached to these meetings as a means of ensuring that the councils have direct and regular access to the constitutional centre of the BBC. In addition, governors and senior staff of the BBC attended several meetings of the councils during the year.

The councils normally meet at the main broadcasting centres within their regions, but one council held a meeting in London at the Television Centre and it is intended that in future each council should hold one meeting a year in London. The General Advisory Council paper on the Broadcasting of News in the United Kingdom was discussed by all the councils during the round of meetings held in January 1974. The councils welcomed the opportunity which this paper presented for them to comment on a subject which they all regarded as of great importance. Senior BBC staff from London attended these meetings and took part in the discussions. In addition several members of the councils individually researched and wrote papers on relevant broadcasting subjects, which were taken as main papers for discussion at the meetings.

The councils were concerned that the fullest use should be made of the broadcasting facili-

ties within the regions and that the best possible service should be provided for their own regional audiences. They welcomed, therefore, the addition during the year of weekday regional news bulletins transmitted in the afternoon and late evening, and the prospect of an extra five minutes being added in the near future to the daily regional magazine programmes.

Local radio councils

The 20 local radio stations have continued to receive valuable help, advice and support from their local radio councils. These councils of some 15–20 members active in the life of their communities, discuss all aspects of programme policy with the manager and members of staff directly concerned with particular programmes. Council members also take particular note of public reaction to programmes, through telephone calls or letters to the station. They provide for the professional staff a sounding board for the praise or criticism of listeners. Local radio councils have also taken part in important policy decisions on matters such as the coverage of the general election, the introduction of consumer programmes and the provision of programmes for immigrant communities. Chairmen attend regular meetings in London with the Managing Director, Radio, the Director, Public Affairs, and the General Manager, Local Radio, at which issues affecting broadcasting as a whole, as well as local radio, are discussed. Members are broadly representative of the major interests within the different areas and all have a concern for the well-being of the communities that the stations serve. An increasing number of women are being included and when vacancies occur listeners are frequently invited to submit names for consideration by the Board of Governors.

Educational bodies

The School Broadcasting Council for the United Kingdom and its Steering Committee each met

twice during 1973–4, and its programme committees three times.

The Council welcomed the decision taken by the BBC to transmit all school broadcasting originations in colour and its action in negotiating rights enabling the small numbers of schools unable to receive vhf signals to have access to recorded broadcasts. The council was also active in setting up a working party, representative of teacher training interests, to advise on policy in this area of education.

The Council's Programme Committee I was closely involved in sponsoring broadcasts for children of five and under – in nursery schools, in playgroups and at home. A main concern of Committee II was the initiation of series of modular structure, intended as resource material for pupils in the middle years of schooling. Committee III continued to study the needs of 14–16 year olds, particularly in matters of social and moral education, and the changing pattern of sixth form work. All committees recommended the introduction of programmes designed to give children a deeper understanding of life in other European countries.

The Further Education Advisory Council and its programme committees met three times during the year. Apart from considering the balance of output and individual programme proposals for the coming year they were particularly concerned with the implications for further education broadcasting of the Russell Report: a special working party set up by the Council has been examining the needs of the different groups collectively known as 'the disadvantaged', and the result will probably be seen in increased provision in future for those whom formal education has passed over, or for whom such education has not been particularly successful.

The Council has also made representations to the BBC about the amount of resources made available for further education broadcasting, and about the hours at which programmes are transmitted.

Other specialist bodies

The Central Religious Advisory Committee which advises the BBC and the IBA separately in respect of their religious broadcasting, held two meetings during the year at which, in addition to its regular review of religious programmes, the Committee considered papers on worship programmes, religious programmes on local radio and the presentation of religious news. The Committee also established an Agenda Committee which met twice during the year to consider and approve plans for the plenary meetings.

The Central Music Advisory Committee held its two customary all-day meetings during the year. The first, at Broadcasting House, was chaired by Lord Harewood. In the latter's absence, the second meeting was chaired at Television Centre by Sir Claus Moser. Among topics discussed in detail were: the position of all the BBC's Orchestras, including those in Scotland, Wales and Northern Ireland; the extent to which the works of either some composers might be being neglected, or the talents of certain performers overlooked; the serious impasse reached with Equity over the broadcasting of opera on television; and audience research evidence about the number of viewers who now watched music programmes on BBC-1 or BBC-2. Those attending the second meeting of the year warmly admired the playback of a programme in which Raymond Leopard talked about an early Venetian opera, the score of which he had discovered, and passages from which he was seen conducting.

The Central Agricultural Advisory Committee, which advises the BBC on farming and gardening programmes on the television and radio networks, has a membership of 18 representing a wide range of interests in the agricultural and horticultural industries. It held three meetings during the year under its chairman, Mr Hugh Finn, who was retiring at the end of 1974 after nine years of distinguished service to the Committee. The separate committees for

Wales, Scotland and Northern Ireland, all of which are represented by their chairman on the main committee, held their own meetings during the year to consider regional farming and gardening programmes.

The Central Appeals Advisory Committee, which serves separately the IBA, held three meetings at which it considered the applications received by the BBC from charities wishing to appeal on the air. It also advised the BBC on matters of general policy for broadcasting charitable appeals and, in association with the appeals committees in the English Regions, whose chairmen serve as *ex officio* members, it considered in particular the question of the contribution which the non-metropolitan broadcasting services might in future be expected to make to appeals broadcasting. The Regional Appeals' Committees each met two or more times during the year.

The Engineering Advisory Committee is a small committee of eminent electrical engineers and scientists which advises the BBC Engineering Division on their own research programme and on relevant external research in the same and similar fields. It held four meetings during the year under the chairmanship of Sir Robert Cockburn.

The Science Consultative Group held its usual regular meetings in the spring and autumn. It reviewed, on each occasion, future outline plans for science programmes on television and radio and discussed, amongst other subjects, science and technology in the Common Market, science in China, the reflection of chemistry in science programmes and the procedure at meetings of the group. Towards the end of the year, members of the Group submitted to the BBC their own individual ideas for future programmes.

The Asian Programmes Advisory Committee, which was the new title adopted for the Programmes for Immigrants Advisory Committee, originally established in 1965, held, as usual, two meetings during the course of the year at which advice was offered on the form and

content of the vernacular programmes produced by the BBC from its studios in Birmingham. Mr Philip Mason, who had served with distinction as Chairman of the Committee since its inception, was due to retire in the summer of 1974 and to be replaced by Mr Sydney Jacobson.

The Advisory Group on the Social Effects of Television was convened in 1971 and has a membership of eight. Apart from a lay chairman and one other lay member, the Group consists of people working in the fields of medicine, education, and various forms of social research. Its concerns during the year under review have included the nature of news, as a possible preliminary to discussions on the effects of news broadcasts, and the effects of television upon different kinds of social change. Members were kept aware of developments in Britain and elsewhere in the field of television research. It continued its practice of meeting outside experts on related subjects and members of the BBC's staff specialising in different branches of programme output.

Publications

During the year ended 31 March 1974 BBC Publications sustained a loss of £14,000. This loss was occasioned by steeply rising prices and shortages of material, especially paper, during the last quarter of the year, and by some industrial disruption during and following the three-day working week.

Radio Times, published weekly, price 5p, increased to 6p in May 1974, celebrated its 50th anniversary in September 1973. It is published normally in 25 editions, corresponding to the Regional pattern of BBC television and the 20 local radio stations. During the latter part of the year, however, only four editions were published each week partly due to the national emergency and partly to restrictions on paper supply.

The average weekly net sales of *Radio Times* from 1 July to 31 December 1973, as certified by the Audit Bureau of Circulations, were 4,046,014, some 267,498 higher than the same period in the previous year.

During the year a number of *Radio Times Special* issues in support of television programmes and broadcasting events were published. In addition to the *50th Anniversary of the Radio Times* they included *Olympic Summer of Sport*, *The Onedin Line*, *The Pallisers* and *Shoulder to Shoulder*.

The Listener, published weekly, price 9p, contained a wide selection of material drawn mainly from BBC programmes, together with book reviews, and articles on art, cinema, music and theatre. During the year Dr Bronowski's *Ascent of Man* programmes were included in 13 issues of the paper and Professor Alastair Buchan's Reith Lectures *Change Without War* in six issues. It also carried a supplement each quarter giving details of the

main music and drama programmes, and four special book numbers were published.

Average weekly net sales of *The Listener* from 1 July to 31 December 1973, as certified by the Audit Bureau of Circulations, were 40,128 including some sales to schools and students at concession prices.

London Calling, the journal of the BBC External Services, was, as in the past, published monthly and distributed free of charge. The paper gives programme details and frequency information for the BBC World Service in English, with the alternative World Service programmes for Europe and Africa, and brief details of BBC services in other languages and BBC English by Radio broadcasts.

BBC English by Radio and Television continued to be produced as a monthly magazine for those who follow the BBC's English courses. It contains texts to accompany the broadcasts which are entirely in English and articles of general interest to students and teachers of the language. It is sold, mainly by subscription, in Europe.

As in former years a major publishing activity in 1972-3 was the production, at the request of the School Broadcasting Council, of many publications to support the BBC's radio and television broadcasts to schools. For the school year 1972-73 some 678 different publications were produced and a total of 11,200,000 were sold, including pupils' pamphlets, teachers' notes and a number of audio-visual and other aids. This service is designed to be self-supporting.

To support further education television and radio programmes 60 publications were issued or reissued with subjects ranging from language courses to business studies and from

biology to arts and crafts.

A wide range of books of general interest stemming from broadcast material was published during the year. Two of them – Alistair Cooke's *America* and Dr Bronowski's *Ascent of Man* – were reported as being among the best sellers in many bookshops. Other titles included *Cosmology Now*, the *Tenth Blue Peter Annual*, *Common Market Cookery – France* by Fanny Cradock, and *Yoga for All* by Hazel and Frank Wills.

During the year the Radio Times Hulton Picture Library, one of the largest collections of historical pictures in the world, numbering over 6,000,000 items, continued to attract many users.

A select list of BBC publications produced in 1973–74 appears on page 326.

BBC Enterprises

In their 13th year of trading Enterprises were able to announce an increase in total gross income of 38 per cent – from £3.7 million to £5.1 million. Particularly valuable additions to the export programme catalogue were major television series in fully-dubbed versions in French, German, Italian and the Latin American languages. There was a substantially greater use of BBC Film Library footage at home and abroad. Expansion in the non-broadcast (educational) markets was also encouraging, the total of visitors to all Enterprises' exhibitions rose to 2½ million, and BBC Records achieved sales of some 350,000 records and cassettes.

Television sales

Enterprises distributed nearly 7,000 hours of programmes to 69 countries, through a sales force based in London, Sydney and Toronto. They earned £2.8 million in world television, non-theatrical and film library sales markets outside the United States and Latin America. The titles most in demand were *Dad's Army*, *War and Peace*, *The Onedin Line*, the very topical *The Energy Crunch* and items from *Horizon*, *Man Alive* and *Panorama*. In addition, the gross contribution from the BBC's distributors, Time-Life Films, for all sales in the United States and Latin America was £1.5 million, bringing the global total for the sale of BBC television programmes to £4.3 million.

From London, Enterprises prepared and despatched 14,500 16 mm prints and over 1,000 videotapes to customers abroad, and initiated 8,005 print movements (in the 'bicycle' system of using and passing on

programmes in the smaller overseas markets). Technical developments of importance included a demand for video-cassettes rather than film prints among some institutional buyers, especially in North America, and the extended use of the Philips VCR cassette for audition purposes in London, Sydney and in many parts of Europe. This last development in particular has resulted in lower audition costs and has made it much easier for customers to view programmes.

Television sales to 30 Commonwealth countries accounted for £1.3 million of business. The Australian Broadcasting Commission's Annual Report gave the proportion of BBC TV programmes in its schedules as 15.3 per cent as against 6.6 per cent from other United Kingdom and Commonwealth sources, and 24.9 per cent from United States sources. These included *The Ascent of Man*, *War and Peace*, and *The Onedin Line* – in all 424 hours. Canada's and New Zealand's total purchases during the year amounted to 276 and 232 hours respectively. New Zealand's conversion to colour (from October 1973) and Australia's intention to convert (in March 1975) have produced changes in the timing and volume of programme purchasing. This is likely to influence the sales in these countries over the next year or two. Sales in some other Commonwealth countries were: Nigeria 294 hours, Hong Kong 265, Zambia 254, Singapore 148, Malaysia 125, Trinidad 115 and Kenya 105.

In the United States the predominant theme was continued expansion in television syndication markets. Such series as *Vision On*, *The Energy Crunch*, and the two Tudor series, *Six Wives of Henry VIII* and *Elizabeth R* proved best sellers and their distribution was further accelerated by the Time-Life sales force. On the Public Broadcasting Service network another *Masterpiece Theatre* package comprising *The Man Who Hunted Himself* and two Lord Peter Wimsey serials was well received. In November 1973 the networking of *War and Peace* met with an enthusiastic response. In

the summer of 1973 another six Emmy Awards went to those concerned with *America*, *Tom Brown's Schooldays*, and *Vanity Fair*.

Time-Life Films succeeded in distributing fully-dubbed Latin American versions of some major BBC TV series in Central and South America, an area in which hitherto little had been done. *War and Peace* was sold in Chile and Colombia, *Search for the Nile* in Brazil, Colombia, Mexico, and Puerto Rico, both Tudor series in Chile, *Civilisation* in Brazil, Chile and Mexico, *The Ascent of Man* in Mexico and *Vision On* in Brazil.

In spite of the effect of the fuel shortage on transmission schedules, West European gross sales went up by eight per cent. West German purchases included *America* (in a full German language version) and further series of *Softly*, *Softly: Task Force*, and *The Onedin Line*. Some of these German versions also went to Austria and Switzerland. There were French-language versions of *The Onedin Line*, further episodes of *Somerset Maugham Theatre*, and *Jude the Obscure*. The Italian versions of both Tudor series were transmitted by RAI, which also bought *Civilisation*, *The Spoils of Poynton* and many documentaries.

Educational films

Sales and hirings of educational programmes for non-theatric use also increased. The main success was in France, West Germany, Italy and Scandinavia (and also in the United Kingdom non-theatric market). Amongst big selling series were *Jumping for the Jelly Beans* and *Up the Organisation* in the increasingly popular *Management Training* repertoire. In the United States Time-Life Films returned a gross of £680,000 from the distribution of BBC educational television programmes, much of the product now being supplied to American schools, universities and other institutions in video-cassette form.

Exhibitions

The wide interest of the public in seeing special exhibitions in no way flagged, and by the end of the period the total number of paying visitors recorded in the last three years rose to nearly 2½ million. Exhibitions of costumes from *The Six Wives of Henry VIII* were mounted at Warwick Castle and Hampton Court Palace. The *Elizabeth R* exhibition went to Sudeley Castle; the Tardis exhibition was at Longleat House from April to October and the Special Effects exhibition was at the Science Museum, Kensington up to June 1973. It then moved to Middlesbrough and remained there until the end of that year. These exhibitions were already fully booked for the 1974–75 season, and to them was added the new exhibition of costumes from *The Pallisers*, which opened in March 1974.

national LP charts two weeks later, selling over 60,000 copies. Other LPs in particular demand were *Unique Hancock*, *Parkinson Meets The Goons* and *Gershwin*.

BBC Records

Over 350,000 records and cassettes were sold from the BBC catalogue during the period, during which 32 new LPs, seven singles and six cassettes were added. A most important development for the planned expansion of the BBC Records division of Enterprises took place in the autumn of 1973, with the signing of an agreement with Polydor Limited, one of the world's largest companies, for the exclusive world-wide manufacture, sale and distribution of BBC Records. This arrangement has already resulted in increased sales and wider distribution. The launch of the first six cassettes followed in February 1974 as part of the agreement, and first sales reports are highly encouraging. Further cassette releases are planned at regular intervals throughout the year ahead and eight-track cartridges will be available from May 1974.

The major success of the year was the souvenir record *Music for a Royal Wedding*. This was available in a special presentation sleeve for sale within 48 hours after the event. It moved into 7th position in the

Finance

The accounts for the year ended 31 March 1974, as reported upon by the Corporation's Auditors, are shown on the following pages, and corresponding figures for the preceding year are given for comparison.

The deficit for the year was £636,000. A prior year corporation tax provision of £345,000 no longer required has been written back, and after taking account of the surplus of £1,083,000 brought forward from 31 March 1973 the surplus at 31 March 1974 was £792,000. The finances of the Home Services may be summarised as follows:

	1973-74	1972-73
	£000	£000
Broadcasting		
Income		
<i>Receivable from the Minister of Posts and Telecommunications</i>	136,939	125,942
<i>Other Income</i>	2,722	2,164
	139,661	128,106
Expenditure		
<i>Operating</i>	124,430	112,722
<i>Capital</i>	16,373	11,662
<i>Interest payable</i>	176	149
	140,979	124,533
Broadcasting deficit (—)/surplus	—1,318	3,573
Publications and Enterprises net profits	682	1,036
Net deficit (—)/surplus on the year's working	—636	4,609

Balance sheet at 31 March 1974

31 March 1973				31 March 1974	
Home Services	External Services			Home Services	External Services
£000	£000	Statements	Notes	£000	£000
61,814	17,321			66,528	
53				53	18,324
61,867	17,321			66,581	18,324
2,975	150		4	2,905	150
17,455	432		5	16,245	689
531	229			561	99
20,961	811			19,711	938
11,935	423			16,228	638
6,943				1,691	28
18,878	423			17,919	666
2,083	388			1,792	272
63,950	17,709			68,373	18,596
61,867	17,321		1 & 2	66,581	18,324
1,000				1,000	
1,083				792	
	388				272
63,950	17,709			68,373	18,596

Governors: Michael Swann, Bridget Plowden
 Director-General: Charles Curran

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

In our opinion the above Balance Sheet and annexed Income and Expenditure Account and Grant in Aid Account supplemented by the Notes and Statements numbered 1 to 5 give a true and fair view on the basis stated below, of the state of the Corporation's affairs at 31 March 1974 and of the income and expenditure for the year ended on that date.

The deficit for the year on Home Services of £636,000 has been arrived at after charging capital expenditure for the year amounting to £16,373,000 which, as indicated in Note 1, exceeds by £4,714,000 the depreciation of fixed assets for the year of £11,659,000 which has been charged to Capital Account.

Deloitte & Co., Chartered Accountants, London. 31 July 1974

Home services income and expenditure account for the year ended 31 March 1974

Year ended 31 March 1973			Statements	Notes	Year ended 31 March 1974	
£000	£000				£000	£000
		Radio and television broadcasting				
		Income				
		<i>Receivable from the Minister of Posts and Telecommunications</i>		6	136,939	
125,942		<i>Receivable from the Open University</i>		7	2,199	
1,810		<i>Grant for Civil Defence expenditure</i>			81	
106		<i>Sales of assets taken out of service</i>			178	
162		<i>Contributions for local radio</i>			6	
8		<i>Interest receivable</i>			258	
78						
	128,106					139,661
		Expenditure				
		<i>Operating expenditure – Television</i>	1		90,497	
81,895		<i>– Radio</i>	2		33,933	
30,827		<i>Capital expenditure – Television</i>		1	12,374	
8,967		<i>– Radio</i>		1	3,999	
2,695		<i>Interest payable</i>			176	
149						
	124,533					140,979
	3,573	Deficit on Broadcasting (1973 Surplus)				–1,318
1,680		<i>Publications and Enterprises profits</i>			1,470	
644		<i>Less: Corporation tax</i>		8	788	
	1,036					682
	4,609	Deficit for the year (1973 Surplus)				–636
		<i>Provision for corporation tax on property disposal no longer required</i>				345
–1,000		<i>Provision for contingent pension liability</i>				1,083
–2,526		Surplus at 31 March 1973 (1972 deficit)				
	1,083	Surplus at 31 March 1974				792

External Services Grant in Aid account for the year ended 31 March 1974

Year ended 31 March 1973		Statements	Notes	Year ended 31 March 1974						
				Total	Broadcasting		Monitoring		Civil Defence	
					Current	Capital	Current	Capital		
£000				£000	£000	£000	£000	£000	£000	£000
15,026	Income			16,713	14,246	1,008	1,399	50	10	
20	<i>Grant in Aid receipts</i>			-7	4		-11			
30	<i>Sales of assets taken out of service</i>			40	38		2			
15,076	<i>Interest receivable</i>			16,746	14,288	1,008	1,390	50	10	
14,025	Expenditure			15,808	14,389		1,419			
755	<i>Operating expenditure</i>	3		1,074		1,016		47	11	
51	<i>Capital expenditure</i>		2	-20	-17		-3			
	<i>Corporation tax</i>		8	16,862	14,372	1,016	1,416	47	11	
14,831				-116	-84	-8	-26	3	-1	
245	Surplus/Deficit (-) for the year			388	218	119	59	-8		
143	Balance at 31 March 1973			272	134	111	33	-5	-1	
388	Balance at 31 March 1974									

Notes on the accounts

1. Fixed assets: Home Services

Capital expenditure during the year is charged against the Corporation's income for the year. To comply with the Charter, depreciation is provided and is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their anticipated useful lives, except in the case of indirect expenditure which cannot be related to particular fixed assets, which is included in gross additions and then wholly depreciated and written off. The net book value of fixed assets employed is therefore shown in the Balance Sheet.

The amount by which gross additions exceed gross depreciation in the year represents the increase in Capital Account. In the year ended

31 March 1974 this amounted to £4,714,000 (1973, £863,000).

Major capital expenditure during the year was on the further extension of the uhf transmitter programme, the new regional headquarters in Manchester, the purchase of freehold property, the strengthening of colour television resources in the national and English regions, especially in Cardiff, Leeds and Plymouth, and on the improvement of radio studio facilities.

Future capital expenditure approved by the Board of Governors at 31 March 1974 amounted to £5,474,000 (1973, £5,886,000) for which contracts have been placed and £9,305,000 (1973, £8,612,000) for which contracts have not yet been placed.

2. Fixed assets: External Services

Capital expenditure during the year is

charged against Grant in Aid receipts for the year.

No provision is made for depreciation as the cost of renewal or extension of fixed assets is met in full from Grants in Aid. If it had been necessary to provide for depreciation on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1974 would have been £3,807,000 (1973, £3,715,000) for broadcasting and £203,000 (1973, £199,000) for monitoring.

The increase of £1,003,000 (1973, £635,000) in the Capital Account represents capital expenditure during the year ended 31 March 1974, less fixed assets written off.

The main capital expenditure during the year was on building work associated with a general modernisation programme for Bush House.

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

4. Stores, which include engineering, television design and film unit materials, stationery, books, fuel oil and catering goods, are valued at cost less provision for slow-moving items.

5. Debtors and unexpired charges include film rights, untransmitted programmes and programmes in course of production at 31 March 1974.

6. The income receivable from the Minister of Posts and Telecommunications is derived from television broadcast receiving licences.

The gross revenue collected in the year ended 31 March 1974 amounted to £149,009,000 (1973, £137,638,000). In accordance with Clause 16 of the Licence and Agreement dated 7 July 1969, a deduction was made of a sum equal to the expenses of collection and interference investigations, estimated at £12,070,000 (1973, £11,696,000), including adjustments for previous years of £120,000 (1973, £1,144,000).

The net licence revenue for the year receivable from the Minister was, therefore, £136,939,000 (1973, £125,942,000).

7. The Corporation provides broadcasting services to the Open University and the income for the year ended 31 March 1974 of £2,199,000 (1973, £1,810,000) represents reimbursement of operating and capital expenditure incurred on the University's behalf.

8. The Corporation is liable to taxation on interest and on profits derived from certain of its trading activities.

Home Services' corporation tax for the year ended 31 March 1974, calculated at 52 per cent (1973, 40 per cent), and computed on the basis described above, is arrived at after taking into account a credit of £59,000 to adjust prior years' provisions.

The External Services' corporation tax for the year includes a write-back of prior year provisions of £30,000 (1973, £31,000 charge).

9. Emoluments of Governors

The annual fees payable to Governors as at 31 March 1974, as determined by Order in Council, are as follows:

Chairman	£8,200
Vice-Chairman	£2,000
National Governors for Scotland and Wales	£2,000 each
National Governor for Northern Ireland and seven other Governors	£1,000 each

10. Emoluments of employees

The following table shows the number of employees who received emoluments during the year ended 31 March 1974 of more than £10,000:

		1973
£10,001 – £12,500	21	18
£12,501 – £15,000	7	4
£15,001 – £17,500	5	3
£17,501 – £20,000	–	1
£20,001 – £22,500	1	–
Auditors' remuneration	£10,200	
		(1973, £10,000)

Statement 1

Statement of operating expenditure for the year ended 31 March 1974: television broadcasting

Year ended 31 March 1973	
Amount	Percentage of total
£000	%
43,246	52.8
26,926	32.9
1,919	2.3
1,716	2.1
2,201	2.7
2,804	3.4
1,186	1.5
1,897	2.3
81,895	100.0

Production and other staff costs
Artists, speakers, facility and copyright fees,
film recording and design materials etc.
Intercommunication circuits
Power, lighting and heating
Building and plant maintenance
Rent, rates and telephones
Transport
Other expenses

Year ended 31 March 1974	
Amount	Percentage of total
£000	%
49,173	54.3
29,193	32.3
2,056	2.3
1,716	1.9
2,332	2.6
2,841	3.1
1,327	1.5
1,859	2.0
90,497	100.0

Statement 2

Statement of operating expenditure for the year ended 31 March 1974: radio broadcasting

Year ended 31 March 1973	
Amount	Percentage of total
£000	%
15,859	51.4
8,227	26.7
1,839	6.0
358	1.2
608	2.0
903	2.9
1,709	5.5
234	0.8
1,090	3.5
30,827	100.0

Production and other staff costs
Artists, speakers, performing rights, news royalties,
facility and copyright fees, etc.
House orchestras
Intercommunication circuits
Power, lighting and heating
Building and plant maintenance
Rent, rates and telephones
Transport
Other expenses

Year ended 31 March 1974	
Amount	Percentage of total
£000	%
17,801	52.5
9,110	26.8
1,981	5.8
397	1.2
611	1.8
941	2.8
1,834	5.4
239	0.7
1,019	3.0
33,933	100.0

Statement 3

Statement of operating expenditure for the year ended
31 March 1974: External Services

Year ended 31 March 1973			Year ended 31 March 1974	
Amount	Percentage of total		Amount	Percentage of total
£000	%		£000	%
9,429	67.2	<i>Production and other staff costs</i>	10,832	68.5
1,536	11.0	<i>Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.</i>	1,608	10.2
153	1.1	<i>Intercommunication circuits</i>	139	0.9
851	6.1	<i>Power, lighting and heating</i>	886	5.6
345	2.4	<i>Building and plant maintenance</i>	358	2.3
1,003	7.2	<i>Rent, rates, hired transmitters and telephones</i>	1,164	7.3
98	0.7	<i>Transport</i>	108	0.7
610	4.3	<i>Other expenses</i>	713	4.5
14,025	100.0		15,808	100.0
12,738	90.8	Whereof:	14,389	91.0
1,287	9.2	<i>Broadcasting</i>	1,419	9.0
		<i>Monitoring</i>		

Statement 4

Statement of fixed assets : Home Services

31 March 1973				31 March 1974		
Radio	Tele- vision	Total		Total	Tele- vision	Radio
£000	£000	£000		£000	£000	£000
13,095	31,786	44,881	Freehold and leasehold land and buildings	46,826	33,390	13,436
696	2,283	2,979	<i>At 31 March 1973 at cost</i>	5,344	3,531	1,813
			<i>Gross additions during the year</i>			
13,791	34,069	47,860		52,170	36,921	15,249
355	679	1,034	Less: <i>Assets written off during the year</i>	1,138	894	244
13,436	33,390	46,826		51,032	36,027	15,005
4,892	7,906	12,798	Deduct: <i>Depreciation accrued to date</i>	13,949	8,746	5,203
8,544	25,484	34,028	<i>At cost, less depreciation</i>	37,083	27,281	9,802
12,754	44,431	57,185	Plant, furniture and fittings etc.	60,443	47,028	13,415
1,999	6,684	8,683	<i>At 31 March 1973 at cost</i>	11,029	8,843	2,186
			<i>Gross additions during the year</i>			
14,753	51,115	65,868		71,472	55,871	15,601
1,338	4,087	5,425	Less: <i>Assets written off during the year</i>	5,484	4,103	1,381
13,415	47,028	60,443		65,988	51,768	14,220
9,952	22,705	32,657	Deduct: <i>Depreciation accrued to date</i>	36,543	26,135	10,408
3,463	24,323	27,786	<i>At cost, less depreciation</i>	29,445	25,633	3,812
25,849	76,217	102,066	Total	107,269	80,418	26,851
2,695	8,967	11,662	<i>At 31 March 1973 at cost</i>	16,373	12,374	3,999
			<i>Gross additions during the year</i>			
28,544	85,184	113,728		123,642	92,792	30,850
1,693	4,766	6,459	Less: <i>Assets written off during the year</i>	6,622	4,997	1,625
26,851	80,418	107,269		117,020	87,795	29,225
14,844	30,611	45,455	Deduct: <i>Depreciation accrued to date</i>	50,492	34,881	15,611
12,007	49,807	61,814	<i>At cost, less depreciation (per Balance Sheet)</i>	66,528	52,914	13,614
			Depreciation for the year			
			<i>Gross</i>			
693	1,463	2,156	<i>Freehold and leasehold buildings</i>	2,289	1,734	555
1,682	6,961	8,643	<i>Plant, furniture and fittings etc.</i>	9,370	7,533	1,837
2,375	8,424	10,799		11,659	9,267	2,392
1,693	4,766	6,459	Less: <i>Assets written off during the year</i>	6,622	4,997	1,625
682	3,658	4,340	<i>Net increase in accrued depreciation</i>	5,037	4,270	767

Note: In the year 31 March 1974 an amount of £5,730,000 (1973 £5,026,000) being indirect costs associated with capital has been included in capital expenditure for the year and has been wholly depreciated by the inclusion of a like amount in the charge for depreciation.

Statement 5

Statement of fixed assets: External Services

31 March 1973		31 March 1974
£000		£000
6,408 242	Freehold and leasehold land and buildings <i>At 31 March 1973 at cost</i> <i>Gross additions during the year</i>	6,611 154
6,650 39	<i>Less: Assets written off during the year</i>	6,765 —
6,611	<i>At cost</i>	6,765
10,278 513	Plant, furniture and fittings etc. <i>At 31 March 1973 at cost</i> <i>Gross additions during the year</i>	10,710 920
10,791 81	<i>Less: Assets written off during the year</i>	11,630 71
10,710	<i>At cost</i>	11,559
16,686 755	Total <i>At 31 March 1973 at cost</i> <i>Gross additions during the year</i>	17,321 1,074
17,441 120	<i>Less: Assets written off during the year</i>	18,395 71
17,321	<i>At cost (per Balance Sheet)</i>	18,324
16,675 615 31	Whereof: <i>Broadcasting</i> <i>Monitoring</i> <i>Civil Defence</i>	17,626 657 41
17,321		18,324

Statement 6

**Home Services analysis of
income and expenditure
for 1973-74**

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

No national region could support the complete radio and television services out of the income arising from the region. It is considered, therefore, a reasonable basis for analysis of expenditure for each region to meet the costs of its own programme services and to contribute to network programme and other costs. Direct operating expenditure of the regions has been reduced by those costs attributable to network programmes. Network programme and other costs, with the exception of transmission and distribution costs which have been attributed specifically, have then been allocated among regions in proportion to net income receivable from the Minister adjusted to take into account the hours of the national network displaced by local programme services.

Capital expenditure has been shared in proportion to income.

Statement 6

Home Services analysis of income and expenditure for 1973-74

	England	Northern Ireland	Scotland	Wales	Total
	£000	£000	£000	£000	£000
Income					
<i>Receivable from the Minister of Posts and Telecommunications</i>	116,159	2,214	12,088	6,478	136,939
<i>Other net income</i>	932	24	58	15	1,029
Total Income	117,091	2,238	12,146	6,493	137,968
Operating Expenditure					
Television					
<i>Gross expenditure in the regions</i>	9,869	1,140	3,558	3,139	17,706
<i>Deduct: cost of programmes contributed to the network</i>	7,258	109	1,547	541	9,455
	2,611	1,031	2,011	2,598	8,251
<i>Share of network programme and other costs</i>	67,278	1,668	7,210	3,984	80,140
Total television	69,889	2,699	9,221	6,582	88,391
Radio					
<i>Gross expenditure in the regions</i>	6,583	722	1,519	1,254	10,078
<i>Deduct: cost of programmes contributed to the network</i>	2,687	209	489	279	3,664
	3,896	513	1,030	975	6,414
<i>Share of network programme and other costs</i>	23,060	593	2,533	1,333	27,519
Total radio	26,956	1,106	3,563	2,308	33,933
Total operating expenditure	96,845	3,805	12,784	8,890	122,324
Capital Expenditure	13,819	264	1,432	765	16,280
	110,664	4,069	14,216	9,655	138,604
Surplus or Deficit (—)	6,427	—1,831	—2,070	—3,162	—636

Statement 7

Summarised Balance Sheets from 31 March 1970 to 31 March 1974

	Year ended 31 March				
	1970	1971	1972	1973	1974
	£000	£000	£000	£000	£000
Home Services					
Fixed Assets					
<i>At cost, less depreciation</i>	57,938	60,339	60,951	61,814	66,528
Investment in Visnews Ltd	53	53	53	53	53
	57,991	60,392	61,004	61,867	66,581
Net Current Assets/Liabilities					
<i>Current assets</i>	17,602	18,377	19,167	20,961	19,711
<i>Less: Current liabilities</i>	18,233	24,474	21,693	18,878	17,919
	-631	-6,097	-2,526	2,083	1,792
Net Total Assets	57,360	54,295	58,478	63,950	68,373
Represented by:					
Capital Account	57,991	60,392	61,004	61,867	66,581
Provision for contingent pension liability				1,000	1,000
Income and Expenditure Account	-631	-6,097	-2,526	1,083	792
	57,360	54,295	58,478	63,950	68,373
External Services					
Fixed Assets					
<i>At cost</i>	14,356	15,830	16,686	17,321	18,324
Net Current Assets					
<i>Current assets</i>	511	619	811	811	938
<i>Less: Current liabilities</i>	399	556	668	423	666
	112	63	143	388	272
Net Total Assets	14,468	15,893	16,829	17,709	18,596
Represented by:					
Capital Account	14,356	15,830	16,686	17,321	18,324
Grant in Aid	112	63	143	388	272
	14,468	15,893	16,829	17,709	18,596

Statement 7

Summary of income and expenditure and Grant in Aid for the period 1 April 1969 to 31 March 1974

	Year ended 31 March				
	1970	1971	1972	1973	1974
	£000	£000	£000	£000	£000
Home Services					
Income					
<i>Receivable from the Minister of Posts and Telecommunications</i>	93,878	95,630	113,284	125,942	136,939
<i>Other income</i>	2,373	4,636	3,363	3,695	4,361
	96,251	100,266	116,647	129,637	141,300
Expenditure					
<i>Operating</i>	81,495	93,055	101,636	112,722	124,430
<i>Capital</i>	11,422	12,121	10,591	11,662	16,373
<i>Taxation</i>	661	556	849	644	788
	93,578	105,732	113,076	125,028	141,591
Surplus or Deficit (—) for year	2,673	—5,466	3,571	4,609	—291
Provision for contingent pension liability				—1,000	
Balance Brought Forward	—3,304	—631	—6,097	—2,526	1,083
	—631	—6,097	—2,526	1,083	792
External Services (Grant in Aid)					
Income					
<i>Grant in Aid</i>	11,517	13,201	14,009	15,026	16,713
<i>Other income</i>	14	11	165	50	33
	11,531	13,212	14,174	15,076	16,746
Expenditure					
<i>Operating</i>	10,614	11,757	13,191	14,025	15,808
<i>Capital</i>	957	1,495	895	755	1,074
<i>Taxation</i>	1	9	8	51	—20
	11,572	13,261	14,094	14,831	16,862
Surplus or Deficit (—) for year	—41	—49	80	245	—116
Balance Brought Forward	153	112	63	143	388
	112	63	143	388	272

Annual Report of the National Broadcasting Council for Scotland

1 April 1973 to 31 March 1974

Broadcasting House,
Queen Margaret Drive,
Glasgow G12 8DG.

July 1974

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the National Broadcasting Council for Scotland for the period from 1 April 1973 to 31 March 1974. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

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

JANET AVONDSIDE
(Chairman)

Members of the Council at 31 March 1974

Lady Avonside, OBE (Chairman)
Dr Jennifer Carter
Mr James Cumming
Professor T. A. Dunn
Mrs Astrid Huggins
Mr R. D. Hunter, MBE
Mr A. H. Kitson
Mr I. D. Lowe
Mr John A. MacDonald
The Rev. James D. Ross
Mr Harold A. Whitson, CBE

The year under review began only days after the 50th anniversary of BBC Scotland. At such a time, stocktaking and reappraisal of aims and purpose is natural. In fact, the situation in Scotland urgently required it.

There was the rapid acceleration of industrial, political and social change arising from North Sea oil and its consequentials. There was the Government announcement of an inquiry into broadcasting in the national regions by the Crawford Committee. There was, as the Council said later to the Committee '... a new image of Scottish identity – not separatist nor naïvely nationalist – but certainly demanding recognition. This is the very stuff of broadcasting which can reflect and interpret this development and by a community exchange within a national service, articulate its purpose.'

The fact of the Crawford inquiry gave point and urgency to the Council's approach towards a new development perspective. Over the year,

Council members, senior management and staff at all levels have been engaged in work-studies, experiments and blueprints to this end.

The prime areas of study and action have been the technical effectiveness of transmission and reception particularly in the north, west and south-west of the country; the need to develop a BBC presence of people and installations in the east and north-east; radical change in the scope and relevance of radio in the new national situation; the move of the Scottish television operation into new programme areas; the regrouping and recruitment of staff to meet these changes; and the negotiation with BBC London on the finance and technical resources to meet this growth momentum.

In all this the basic aim has been to replace *ad hoc* plans and package schemes with a coherent profile of development over the next five to 10 years.

Transmission and reception

This was the main focus of the Crawford Committee on coverage. The first priority is the completion of the uhf main station chain on which depends the provision of relay transmitters to serve the smaller and more remote communities. With a sizeable percentage of the audience still dependent on vhf-405 line service and the knowledge that this type of receiver is being phased out by the manufacturers, the urgency to complete the uhf system is obvious.

The step by step extension of the transmitter chain can be a difficult and time-consuming process. Complicated field research to determine the optimum position of the transmitter, the difficulties of site acquisition involving land purchase and environmental concern, the construction in difficult terrain of approach roads and buildings, the installation of the apparatus and its planned maintenance – all this means years between first decision and on-air operation.

There is the continuing need for BBC Scotland to give information and technical advice on reception and wired services to small communities and to update central transmitter planning with changing population data and localised guidance on priorities. The relationship of the broadcast services to industrial and community growth is significant. From the field work and research of BBC Scotland, the Council has emphasised that the need for broadcast services is in direct proportion to the remoteness of the area. Now with the new economic developments, when workers must be attracted to and persuaded to stay in localities where social amenities are scarce, the situation is intensified. And apart from amenity value, broadcasting has a vital communication role in areas threatened with explosive growth and violent change.

During the year, main stations have come into service at Selkirk and Rumster Forest and relays opened at Lethanhill (Ayrshire), Eyemouth and at Gartley Moor (Aberdeenshire).

The fact that these five stations have increased BBC-1/BBC-2 coverage by only two per cent is an index of the economics and scale of this continuing problem.

In radio, much remains to be done in frequency distribution and use in a system designed for another time – with special reference to vhf coverage, the development of a second channel for network Radio 2 which would release the medium wave ‘city filler’ chain. This last is a group of low-power, limited range transmitters serving Glasgow, Edinburgh, Dundee and Aberdeen and represents Scotland’s best opportunity in community local radio.

Radio

This year has seen radical change in the long static output pattern of BBC Scotland radio.

Three initial aims have been realised.

- (a) emphasis on national identity with Radio Scotland news on the hour (an amalgam of international, UK and Scottish news) and with a new two-hour morning sequence daily – *Good Morning, Scotland*. The latter had a mixed reception though it included selected excerpts from the London *Today* programme. The volume of protest from those deprived of access to the network, illustrated yet again the dilemma of the regional opt-out. Now, with modification of style and format the programme is progressively winning its place.
- (b) some of the minority appeal output (Gaelic, religion, serious music, agriculture) has been re-scheduled from the peak listening time it has long claimed. Predictably, reaction has been swift and critical from the specialist groups affected. In Gaeldom, for example, the transfer of Gaelic output to vhf provoked an organised campaign of protest. In fact, the transfer is an essential first step in the expansion of Gaelic programme range and airtime. The scale of output worthy of the Gaelic heritage and demand-

ed by its adherents can be achieved only by giving a choice to the millions of the general audience. The real expansion of Gaelic (as noted below) will come from Inverness development.

- (c) increasing investment in staff and programme allowance in growth programme areas like talks, features, light entertainment, drama and current affairs.

A new factor is competition at the local radio level – with Radio Clyde in operation and Radio Forth expected later in 1974. In the competitive context, the Council has consistently emphasised the ‘BBC in Scotland’ with its four generic networks plus BBC Scotland’s role as a national service for the whole country. At the same time we cannot ignore local needs and loyalties and the community radio success elsewhere.

The year has seen the groundwork and definition of plans for an area station at Inverness. From this new base and a specially selected staff team in the north, will come an extended Gaelic output beamed towards the north and west; additionally the urgent community needs of the north-east seaboard and Outer Isles will be served; and a special area service for Greater Inverness and its hinterland will be a major breakthrough. BBC Scotland itself will be strengthened in its national role by the new programme sources available.

Television

In the five special years of television development in Scotland, programme policy concentrated on two main areas:

- the high cost areas of drama, light entertainment and documentary where the acceptance of Scottish output on the national networks was most likely;
 - the expansion of programmes directed primarily at Scotland across a wide range of news and current affairs, Gaelic, agriculture, religion, sport and outside broadcasts.
- Progressively, all Scottish production was

geared to a single standard whether aimed at Scotland or the networks. The low-budget, homespun product justified only by being ‘Scottish’ became unacceptable either inside or outside Broadcasting House. As long as no spurious concessions are made to the wider market of the United Kingdom, it should be a matter of pride that the Scottish product matches the top professional level. In overall BBC terms the injection of regional talent and ability can only enrich the United Kingdom output.

That policy and principle have been fully maintained over this year not only in programme output but in all development thinking. It follows that all our installations, hardware and facilities must be brought to the highest professional standard – the colourisation of Edinburgh and Aberdeen stations, the addition of an adequate news and current affairs studio in Glasgow, the provision of two outside broadcast units – these are essential tools.

And the programme making capacity matches the tools. The continuing scale of network acceptance achieved this year is indicative. Some notable examples are: in drama, the serials *Scotch on the Rocks* and *The New Road*, and the hosted *Sutherland’s Law* series; in light entertainment, *Presenting Lena Martell* and *Night Music* series; in documentary, *You Want It – We’ve Got It* (North Sea oil) and *Look Stranger* contributions.

Television growth is not merely a Scottish requirement. It is an important extension of the United Kingdom BBC service.

Organisation

An essential part of the year’s work has been analysis and reorganisation internally within BBC Scotland, in terms of staff workloads, re-grouping, training and career progress; the management structure required to meet new programme and technical initiatives; refined systems of resource control; the coordination of community liaison and response.

In its evidence to the Crawford Committee, the Scottish Council (Development and Industry) noted: '... the need for enough producers of high calibre in Scotland ... producers should be seen as an important component of the tightly stretched layer of leadership of ideas and vision in the community ...'

A major part of our development concern must be the quality of staff in all areas. The attraction and maintenance of high calibre staff is determined by challenging programme horizons, the involvement in network operations and the prospects of career progress within an expanding system. These are the regional answers to the centrifugal pull of London.

With assured objectives in the broadcasting of the later seventies we are now recruiting and training a younger staff echelon. Much of this year's effort has been to make ready their workshops in Inverness, Edinburgh, Aberdeen, Dundee and the Borders.

Additional support has been provided for the senior management staff with their dual load of maintaining the present output and at the same time directing the work-study, documentation and action of development.

Much remains to be done in measuring the response of a participant community – press comment, the coordination of programme correspondence, a wide range of public meetings, consultations with key community groups, the valuable feedback from advisory committees and specialist panels – all with a direct bearing on development thinking and action.

In this atmosphere of analysis and reappraisal it would be strange if the Broadcasting Council had not re-examined its own role and challenge. In a perspective of searching enquiry, rapid change and the succession of critical policy decisions, the Council has widening responsibility.

A key issue is the requirement for substantial development finance – capital and revenue. The comparative success of television development in Scotland over recent years derived from an expectation of predictable increments

and technical growth against which a coherent plan could be implemented. The alternative process of submitting *ad hoc* schemes for which specific and limited finance has to be argued case by case is, at best, an erratic progress and, at worst, the frustration of an uneasy bridle. Central BBC has not been unsympathetic nor ungenerous in enabling finance. In a financial deficit situation the centre has to consider many competing claims for priority.

But the totality of a national region now evolving in the Scottish context would appear to justify maximum autonomy in the deployment of assured and developing resources.

In the role of a bridge between the broadcasters and the audience the Broadcasting Council sees no dilemma – on one side representing forcefully the viewpoints and the needs of the national community they serve; on the other, seen to be partners in the joint initiative BBC Scotland/BBC London.

In the exciting way ahead, the Council expects that central BBC powers will support to the limit possible the wide prospect of development now being realised.

Staff

Mr W. A. Jackson, Head of Programme Services & Engineering, Scotland, retired on 30 September after 36 years' service; he was succeeded by Mr B. J. Slamin. Other retirements were: Alastair MacIntyre and Douglas E. Stewart.

Mr David Pat Walker became the new Head of Programmes, Scotland, and Mr George Harvey, the Assistant Head of Programmes. On 1 June BBC Scotland's Religious Broadcasting Organiser, the Rev James Dey, took over the position of Head of Religious Programmes (Television) with the BBC in London. He was succeeded in Scotland by the Rev Ian Mackenzie.

Awards

In the Scottish Radio Industries Club Awards the title of TV Personality of the Year went to

Iain Cuthbertson, and Mary Marquis was voted the Radio Personality of the Year. The award for Programme of the Year went to *Sutherland's Law*.

The Agricultural Unit won second place out of 300 entries from 33 countries at the 1974 Internationaler Agrarfilm Wettbewerb Festival in Berlin with their 'Chunky Chicks' feature.

Council membership and meetings

After five years' service Mrs T. W. Mackie retired at the end of 1973. The Council was indeed sorry to lose her wide community experience, abiding enthusiasm and concern for the responsibilities of broadcasting.

In January 1974 Mrs Astrid Huggins was welcomed as a new member of the Council.

The Broadcasting Council for Scotland once again takes this opportunity of recording its thanks to the Scottish Agricultural, Appeals, Music and Religious Advisory Committees for their advice, and to the School Broadcasting Council for Scotland for its guidance and assistance.

In the year under review, the Council met five times in Edinburgh, twice in Glasgow, and once, to consult with the Chairman and Director-General, at Broadcasting House in London. Receptions and meetings were also held in Perth and Aberdeen.

Annual Report of the National Broadcasting Council for Wales

1 April 1973 to 31 March 1974

Broadcasting House,
Llandaff,
Cardiff CF5 2YQ.

3 June 1974

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1973 to 31 March 1974. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

GLYN TEGAI HUGHES (Chairman)

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

Members of the Council at 31 March 1974

Dr Glyn Tegai Hughes (Chairman)
Mr D. L. Carey-Evans
Mr Aled Lloyd Davies
Sir James Lyons
Professor G. L. Rees
Mr Alwyn Roberts
Mr N. W. G. Taylor, DSC
Mrs Auriol Watkin
Mr Dafydd Jones-Williams
Miss M. M. Wooloff
Mr George Wright

The announcement by the Minister of Posts and Telecommunications of the formation of the Committee on Broadcasting Coverage headed by Sir Stewart Crawford – with its indication that the Welsh situation was actively being considered at the highest level – brought about a diminution in the public's representations to BBC Wales. To the relief of members of BBC Wales staff, public discussions increasingly showed a full awareness that some of the major decisions that could lead to a solution to the long term problems of broadcasting in Wales did not finally lie in the hands of the Broadcasting Council for Wales, or the senior management of BBC Wales or even the BBC centrally. There followed a period during which the many interested parties in Wales directed their efforts to ensuring that their points of view were properly represented to the Committee. A number of the meetings of the Broadcasting Council for Wales were devoted to the same end.

In January 1973 the Council had made a brief public statement favouring the use of the fourth channel in Wales as part of a regional, community and education pattern for the United Kingdom. The Council's submission to the Crawford Committee in July included a detailed expansion of this view following a thorough analysis of the present situation and taking account of all the factors relevant to a bilingual country. An examination of the technical constraints and possibilities was an important part of the Council's evidence and the Council were pleased to be able to make available to the Committee the valuable and exhaustive report of the Technical Committee – Professor W. J. G. Beynon (chairman), Principal M. R. Gavin and the late Professor Emrys Williams – whom the Council had invited to 'examine the technical possibilities and broad costs of providing an additional television network and an additional radio network for Wales'.

Linguistic tensions, alternatives for the provision of an additional choice of programmes, the practicabilities of cooperation between BBC Wales and HTV and an estimate of the costs of development on the lines envisaged by the Council were all examined in detail in a letter sent by the Chairman of the Council in July to the Minister of Posts and Telecommunications. In their Report, the Technical Committee had said: 'It is our opinion that, at the present time, there is no alternative comparable with the use of the fourth channel . . .' Having taken note of all the public representations and following their own close deliberations, the Council felt that there was a strong Welsh voice on the matter of the fourth channel. These views were emphasised by the Chairman of the Council in his letter to the Minister which concluded: 'We recognise that the public purse is not bottomless. But Welsh broadcasting has special needs born of sharp realities: the civilised desire to keep a culture alive and at the same time to keep a people unified; the conflict imposed by the present system between the rights of the majority and the minority; the despair of the broadcasters themselves at the inadequacies of the pattern within which they work – all these combine to embolden us to ask not merely for the allocation of the fourth channel for Welsh broadcasting but also for financial assistance from Government towards the provision of additional facilities and programmes in the Welsh language.'

1 March (St David's Day) saw the completion of the first stage of colour television development at Llandaff, and the new 1500 sq. ft. general purposes studio was opened by Sir Charles Curran, the Director-General, on 28 March. This studio, together with the newsroom which came into operation on the same day, was designed as an integral part of the still comparatively new Broadcasting House (opened in 1967), and meant that studio B at Broadway and studio C and the newsroom at Stacey Road could be closed; the staffs associated with them, in particular the news staff, being

moved to Llandaff from their Stacey Road and Newport Road offices. The Council warmly welcomed this development as a further step towards the long-awaited aim of having all Cardiff-based staff on the one site at Llandaff. Detailed planning of a second and larger colour television studio at Llandaff continued. It was hoped that this studio, suitable for large-scale productions such as drama and light entertainment, would be available in 1977.

Considerable advance was made in the provision of the uhf 625-line colour services when BBC Wales transmitters were brought into operation at Llanddona, Moel-y-Parc, Betws-y-Coed, Conwy and Bethesda (where BBC-2 was already transmitted) and, simultaneously with BBC-2, at Presely, Ebbw Vale, Pontypool, Abertillery, Abergavenny, Blaenavon, Mynydd Bach and Brecon. At the end of March 1974 BBC Wales could be received in colour on uhf by 79 per cent of the population and BBC-2 by 81 per cent. BBC Wales was available on vhf 405 lines to 74 per cent of the population. Welcoming these developments, the Council remained concerned that BBC Wales was still not adequately available on uhf or vhf in some areas. A particular worry was mid-Wales where, for example, the former counties of Montgomery and Radnor both had no uhf service at all. The Council looked forward to the provision of further television transmitters during the following 12 months, at sites such as Bala, Llanelli, Clyro, Llangeinor, Gilfach Goch and Ogmore Vale; it also noted with pleasure the plans for transmission of stereo radio from the Wenvoe transmitter and some of its associated relay stations during 1974. This development is eagerly awaited by a significant section of the public. Meanwhile, stereo broadcasts from Wales by the BBC Welsh Orchestra were contributed to the radio network.

The BBC Welsh Orchestra featured happily in another important development during the year. The first stage of the joint BBC Wales/Welsh Arts Council plan for the expansion of the orchestra to full symphonic strength was

completed with the increase of its membership to 60 players. This was marked by a special public concert in October. In the second stage the orchestra will be further increased to between 70 and 80 players. This historic development was only made possible by a generous Welsh Arts Council grant of £25,000 for the first stage and the promise of a further grant to complete the second stage in 1975. BBC Wales, for its part, undertook to mark this further example of creative cooperation with the Welsh Arts Council through a series of 24 public concerts a year as part of the Arts Council's programme of events in Wales. A tour of 12 public concerts in south, mid and north Wales was launched in the New Year as an immediate step.

There were a number of changes in BBC Wales staff. Dr Meredydd Evans, the senior television producer, Light Entertainment, resigned, and Jack Lloyd Williams, a producer in the Television Light Entertainment Department, was appointed to succeed him. Two new posts were created in the management structure: Michael Brooke became Chief Assistant (General), while Geoffrey Jones was appointed as Accountant, Wales. In Engineering, Derek Import resigned from the post of Deputy Manager, Communications and Engineering Services.

The Council also thanked three retiring members – Professor A. L. Cochrane, Mr D. P. M. Michael and Mr Glyn Williams – for their valuable contributions to the Council's affairs during a particularly eventful period, and welcomed their successors, Mr D. L. Carey-Evans, Mr Alwyn Roberts and Mr George Wright.

Programmes

The degree of interest that has been shown during the past year or two in the future pattern of broadcasting in Wales and the volume of opinions that have been expressed about the kind of service that Wales should have, might have given the impression that the public were

more concerned about future possibilities than they were about current output. Happily, day-by-day response to programmes through press comment, correspondence and word of mouth clearly indicated that listeners and viewers in Wales were as keenly aware as ever of the merits – and weaknesses – of individual BBC Wales radio and television programmes. Contact between BBC Wales and its audience is very real and lively, possibly more so than in some other parts of the United Kingdom. While this can make criticism all the sharper and uncompromising because of the closeness of contact between broadcasters and their audience it has the welcome benefit of promoting a greater understanding and rapport between those who provide the programmes and those who receive them.

The announcement of a General Election on 28 February meant for BBC Wales as other parts of the BBC a large number of extra programmes both during the campaign and on election night, all having to be set up at short notice. In radio, there were two results programmes: the *Good Morning, Wales* team on medium wave and *Bore Da* on vhf; both kept going throughout the night giving all the results coming in as well as expert comment with particular reference to the situation in Wales. The BBC Wales service relied basically on the BBC-1 election programme, leaving it to give information and comment of particular interest to Wales. Advantage was taken of the availability of the new television studio at Llandaff, to give for the first time on election night a results and analysis programme in Welsh using the BBC-2 network in Wales. This was widely regarded as a significant addition to our service to the public, and one which has considerable importance for the future.

During the past year there were numerous programmes, especially in radio, in which members of the public were given the opportunity, frequently as participants, to strengthen the meaningful and fruitful relationship that exists between the people of Wales and their

own broadcasting service. For example, *Open Line* gave the freedom of the air to listeners wishing to telephone questions to speakers in the studio on matters of public concern. *Yr Eiddoch yn Gywir* ('Yours Truly'), a new programme, was a series based on listeners' letters on all kinds of subjects, and the answers to them. *Llygad y Ffynnon* ('The Heart of the Matter'), another new programme, gave advice on human problems to listeners who wrote in. Many groups, clubs and societies continued to invite Alun Williams and his interviews-with-records programme *Dewch am Dro* ('Down your Way'), in its sixth year, to visit them. Nor was there any decrease in the volume of correspondence sent to *Friday Roundabout* which, as a public service every week in *Good Morning, Wales!* kept audiences aware of events and places to visit. Vince Savile's weekly programme for hospitals, *Visiting Hour*, the daily *Bore Da* ('Good Morning'), the Sunday evening *Rhwng Gŵyl a Gwaith* (Talks Miscellany) and the Saturday pop show *Helo, Sut 'Dach Chi?* retained their popularity among a wide circle of listeners whose letters and other personal contact helped in the shaping of the programmes and thus contributed to their special appeal. Many hundreds of entries were received in the competition conducted jointly by the *Western Mail* and BBC Wales Radio 4 to find three worthy Welsh participants in Radio 2's United Kingdom *Husband of the Year* venture. *Byd Natur* ('The World of Nature'), one of the longest-running of all Welsh radio programmes, continued to attract many questions, and give the answers, on subjects of interest to the amateur naturalist. Listeners took part, as questioners, in *Hawl i Holi* ('Any Questions') broadcast before audiences in many parts of Wales. Other programmes with 'live' and enthusiastic audiences were *Penigamp*, the word-game, and *Dewch i'r Llwyfan* ('On Stage'), a series presenting promising light entertainers which brought a large response from listeners to the invitation to select their favourite performer. Above all, the long-lasting relationship

between the music-makers and their public continued to flourish. The BBC Welsh Orchestra continued to attract enthusiastic audiences at the Radio 3 broadcasts of 'Midday Prom' from Broadcasting House and Cardiff's City Hall; at Gloucester Cathedral; at Festivals in Llandaff Cathedral, Caerphilly and Lower Machen; and at a varied series of 11 concerts in the BBC Wales St David's Festival of Music.

Discussion of BBC Wales output was a regular and vital part of all the Council's meetings. The Council noted with pleasure the enthusiastic response – some 7,000 requests for literature associated with the programmes were received – to the launching of the two-year integrated radio and television Welsh-teaching course *Let's Speak Welsh* (*Dewch i Siarad*).

The positive public interest in BBC Wales Radio 4 programmes is particularly gratifying to the producer and broadcaster who, for their part, are always mindful of the special needs of Wales. It encourages the belief that a pattern of broadcasting is emerging which is relevant to present-day Wales. There are, of course, continuing limitations in finance and other resources which inevitably limit the BBC Wales service. But within these limitations BBC Wales has achieved a marked degree of diversification in its programmes which encompass a wide range of public requirements. In a period when the identity of Wales and its proper reflection in broadcasting were under scrutiny, the news and current affairs service could be regarded as a unifying element through its 62 radio and television news bulletins a week and its reflection of matters of concern to Wales in such programmes as *Week In, Week Out, Wales Today, Heddiw, Dateline, Cymru Heno* and the newcomer *About Politics*. News and current affairs programmes made Wales aware of its own place in the United Kingdom and indeed the European contemporary scene. Other programmes which commanded public attention delved more deeply into considerations of national identity often by filmed comparisons

with the life of other countries in the world. *O God, O Montreal* was a highly commended BBC Wales film examining Canada's bilingual situation which was immediately followed by a studio discussion of the relevance of the Canadian experience to Wales. The film was subsequently shown on the BBC-2 network. The series *Cywain* visited several overseas countries. In Finland the effects of developing nationalism were analysed; in Nova Scotia regard was paid to the language situation; in Belgium, apart from studying the work of Welsh people in the EEC, attention was given to the position of minorities. A totally different way of life in an unfamiliar environment was the subject of *Cant Tua'r Haul*, a series of six programmes for Welsh children made on a visit by a BBC Wales production team to Malaysia. Visits by BBC Wales teams to Egypt, Kenya, Iraq, Norway and other countries in Europe yielded material for educational and documentary programmes that enabled viewers in Wales to take stock of themselves in comparison with the people of other lands. Visiting other countries is a recent development but one which, it is felt, is purposeful especially in relation to programmes in the Welsh language which regard the whole world as their oyster.

As in recent years the two strands of established series and new ventures were again both well represented. Reference has already been made to several of the long-running familiar series which have built up a faithful following. New titles were to be found in most areas of programming. For example, two major undertakings in television drama were the 12-episode *Y Rhandir Mwyn* adapted from Marion Eames' novel about the Welsh Quakers in America and the eight-episode *Enoc Huws* based on Daniel Owen's classic novel about society in north-east Wales in the nineteenth century. Two versions of a play by Ewart Alexander were produced: in Welsh *Er Cof Annwyl* and English *In Loving Memory*. The same author wrote *Dummy Run* (BBC-2) which was shot entirely on location at the National

Rugby Stadium in Cardiff. *Wipers Three* (BBC-1) was a dramatic reconstruction by Kenneth Hill of Lloyd George's discussions with his Generals before the Battle of Passchendaele. The winners of the BBC Wales annual playwriting competition were *Dim ond Fory tan y Ffair* by Nansi Pritchard and *Y Gair i Gall* by T. James Jones. Both were recorded in theatre presentation before live audiences. New drama on Radio 4 included the intriguing *Murder at the Eisteddfod* (Brian Evans) broadcast on the eve of Wales' National Festival and a play about family relationships *The Late Mr King Thomas* (Paul Ferris). Welsh plays included a comedy by Gruffydd Parry *Taro Deuddeg*, a thriller by Vivian Paget *Tywyll Ffyrdd*, and a play by Saunders Lewis with two characters set in a death cell on the eve of execution, *Cell y Grog*.

Light entertainment programmes, ever seeking to build upon past experience, also included several new ventures. *Pass the Buck* was a 31-week quiz competition between South Wales social clubs in which the question-master was the veteran Welsh comedian Stan Stennett. *Penigamp* was a television version of the highly popular radio word-game. The presentation of pop music took on a different emphasis when the new series *Gwerin 74* featuring folk music old and new replaced the discotheque atmosphere of *Disc a Dawn*. In *Ar 'Ben ei hun* half a dozen familiar broadcasters presented one-man shows of their own skills ranging from comic sketches to readings of prose and poetry. *Strim Stram Strellach* and *Teliffant* were series of entertainments for younger children. The search for new ideas was manifested also in radio and television talks programmes. In television's *Stori a Stori* a group of four actors marooned on a desert island told stories to while away the time. *Ffordd o Siarad* examined local Welsh dialects. In radio, *Deialogau* consisted of imaginary conversations between literary figures of the past and present in a series jointly sponsored by BBC Wales and the Welsh Arts Council. In *Praise in Strict Pattern*, two

programmes for Radio 3, medieval and modern Welsh poetry were discussed with Professor M. Joseph P. Clancy of New York. Professor Estyn Evans' Annual Lecture on *The Personality of Wales* added some fuel to the public questioning of the Welsh identity when he argued that Welshness belonged to Wales rather than to Welsh speakers and that the environment and the Celtic heritage was a truer index of regional personality than a language.

As has been shown, BBC Wales continued to contribute programmes in various fields to the BBC-1 and BBC-2 networks. In addition to those already mentioned, contributions ranged from sports broadcasts of rugby and cricket to religious programmes such as *Songs of Praise and Glory, Glory*; from *Music for Christmas* and *The Singing Train*, a musical journey on the Ffestiniog Railway, to features such as *Eagles in Exile*, a study of Polish immigrants in Wales; *Voices for the World* which displayed the talents of Sir Geraint Evans, Anne Howells and Ryland Davies, and Margaret Price; and *The Lost Wilderness* which retraced the travels of George Borrow in North Wales.

Religious programmes, for their part, sought new ways of shedding light on the Christian message. There was a new departure, for example, in the long-established Sunday morning series *Oedfa'r Bore*. Normally broadcast from places of worship, the service departed from the traditional once a month when it was broadcast from the studio as an act of worship designed specially for radio. In a controversial venture the television series *I Ba Dy Bynnag* sought out those who did not habitually frequent places of worship in their more familiar haunts such as the pub or club to engage them in discussion on religious matters. Travelling further afield, the series *Bod* went to Lourdes to witness some of the remarkable scenes that take place in that centre of pilgrimage.

Educational broadcasting

Programmes produced by the Education Department at the request of the School Broadcasting Council for Wales continued to make a significant contribution to education in schools in Wales. The majority of programmes were aimed at the primary schools where the flexible arrangements of the school day meant that broadcasts could be used without difficulty. In the secondary schools examinations were still a dominant factor and the resulting timetabling militated against the most effective use of broadcasts. A number of secondary schools in Wales acquired television recording equipment during the year and thus became independent of their own, and the broadcasting, timetable.

Three series, *Dwedwch Chi* (radio), *Gwlad a Thref* (television) and *Let's Look at Wales* (television) were planned to overlap the upper primary and the lower secondary schools.

Two new series were introduced during the year. *Ar Drothwy'r Tymor* (radio) and *Rhwng Dau Dymor* (television) were introduced at the beginning of each term to provide teachers with previews of programmes to be broadcast later in the term.

In September the whole of the schools radio service was transferred to the vhf wave band only. This transfer was achieved relatively smoothly with local education authorities providing new receiving equipment where necessary. Some 40 schools in Wales were found to be incapable of receiving a vhf signal; in anticipation the BBC had negotiated a special copyright relaxation scheme which gave local education authorities the right to record schools radio programmes and to distribute the tapes to those schools where reception was impossible.

October saw the start of BBC Wales' two-year multi-media course *Let's Speak Welsh/Dewch i Siarad*. Radio and television programmes and printed materials were integrated in this further education course which was designed to help students achieve fluency in the

Welsh language. The response to the first term of eight television programmes was gratifying with some 7,000 students asking to be placed on the series' mailing list. Of the 7,000 nearly half resided outside Wales but many of these were unable to continue with the radio part of the course because of reception difficulties.

External Broadcasting

During 1973 the External Services Department acted as a central reference and organising point in Wales for the External Services. Vernacular interviews about Wales and Welsh life were submitted to 11 language services, a weekly magazine programme *Wales Today* was produced for World Service and interviews or reports were provided for many other World Service programmes. The department also looked after a variety of overseas visitors or attachés to the region and organised several programme visits by external services staff.

Some statistics 1973-74

1. Auditions: 319 people were auditioned for radio; 96 were successful and 63 were used. 275 were auditioned for television; 129 were successful and 97 were used.
2. New writers for radio: 10
for television: 23
3. Number of schools ordering educational broadcasting publications:
Radio and television: 1902
Television only: 76
Radio only: 393
4. Number of local correspondents regularly used for news service: 85
5. Hours of output

Television

BBC Wales: 641 hours 20 minutes: Welsh, 359 hours 43 minutes (weekly average 6 hours 55 minutes). English, 281 hours 37 minutes (weekly average 5 hours 25 minutes).

Welsh output on BBC-2 Wales transmitters: 1 hour 35 minutes (weekly average 2 minutes).

Contributions to BBC-1: 27 hours (weekly average 31 minutes); BBC-2, 18 hours (weekly average 21 minutes).

Radio

Radio 4 Wales (including vhf): 1,694 hours: Welsh, 1,020 hours (weekly average 19 hours 37 minutes); English, 674 hours (weekly average 12 hours 58 minutes).

Radio 4 basic: 31 hours (weekly average 36 minutes).

Radios 1, 2, 3 and External Services: 168 hours (weekly average 3 hours 14 minutes).

Appendices

- I Broadcast receiving licences 1927–1974**
- II Hours of output 1973–74: television and radio**
- III Programme analysis 1973–74: television and radio networks**
- IV School broadcasting**
- V Hours of broadcasting in the External Services**
- VI Rebroadcasts of BBC External Services**

Notes on Appendix I

1. Due to industrial action within the Post Office between January and March 1971 the licences in force at 31 March 1971 do *not* reflect the true licensing position at that date.
2. Radio only licences were abolished on 1 February 1971.
3. Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.
4. The television licences at 31 March 1974 include 37,194 licences issued to blind persons.
5. Dealer's demonstration fee and concessionary licences for residents of old people's homes at 31 March 1974 have been excluded from the figures.

Appendix I

Broadcast receiving licences 1927-1974

Licences at 31 March	Total	Issued free for blind persons	Issued for payment		
			Radio only	Radio and television combined	
				Monochrome	Colour
1927	2,269,644	5,750	2,263,894		
1928	2,482,873	12,234	2,470,639		
1929	2,731,872	14,505	2,717,367		
1930	3,092,324	16,496	3,075,828		
1931	3,647,722	21,304	3,626,418		
1932	4,621,805	31,513	4,590,292		
1933	5,497,217	35,850	5,461,367		
1934	6,259,653	39,224	6,220,429		
1935	7,011,753	41,868	6,969,885		
1936	7,616,822	44,380	7,572,442		
1937	8,127,636	46,475	8,081,161		
1938	8,588,676	49,730	8,538,946		
1939	8,968,338	52,621	8,915,717		
1940	8,951,045	53,427	8,897,618		
1941	8,752,454	50,555	8,701,899		
1942	8,683,098	47,456	8,635,642		
1943	9,242,040	48,399	9,193,641		
1944	9,554,838	48,124	9,506,714		
1945	9,710,230	46,861	9,663,369		
1946	10,395,551	47,720	10,347,831		
1947	10,777,704	49,846	10,713,298	14,560	
1948	11,179,676	52,135	11,081,977	45,564	
1949	11,747,448	53,654	11,567,227	126,567	
1950	12,219,448	56,376	11,819,190	343,882	
1951	12,369,027	58,161	11,546,925	763,941	
1952	12,753,506	60,105	11,244,141	1,449,260	
1953	12,892,231	61,095	10,688,684	2,142,452	
1954	13,436,793	62,389	10,125,512	3,248,892	
1955	13,980,496	62,506	9,414,224	4,503,766	
1956	14,261,551	62,745	8,459,213	5,739,593	
1957	14,525,099	62,453	7,496,390	6,966,256	
1958	14,646,350	61,387	6,494,960	8,090,003	
1959	14,736,413	57,784	5,423,207	9,255,422	
1960	15,005,011	54,958	4,480,300	10,469,753	
1961	15,176,725	50,852	3,858,132	11,267,741	
1962	15,372,219	46,782	3,491,725	11,833,712	
1963	15,698,991	43,371	3,212,814	12,442,806	
1964	15,884,679	40,337	2,959,011	12,885,331	
1965	16,046,603	34,355	2,759,203	13,253,045	
1966	16,178,156	31,499	2,579,567	13,567,090	
1967	16,773,205	29,662	2,476,272	14,267,271	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971 (note 1)	15,943,190	—	—	15,333,221	609,969
1972	16,658,451	—	—	15,023,691	1,634,760
1973	17,124,619	—	—	13,792,623	3,331,996
1974	17,324,570	—	—	11,766,424	5,558,146

Appendix II
Hours of output 1973-74
Television

Programmes produced in London

Programmes produced in regions:
 England - Birmingham
 - Manchester
 - Bristol
 - Norwich
 - Newcastle
 - Leeds
 - Southampton
 - Plymouth

Scotland
 Wales
 Northern Ireland

Total programmes produced in regions

British and foreign feature films and series

Open University

Total hours of broadcasting

	Network programmes			Regional Service only Hours	Total Hours	%
	BBC-1 Hours	BBC-2 Hours	Total Hours			
	3,255	1,711	4,966		4,966	46.2
	321	101	422	152	574	
	188	182	370	148	518	
	150	72	222	166	388	
	1		1	154	155	
	4		4	150	154	
	5	1	6	146	152	
	8		8	155	163	
	4		4	164	168	
	681	356	1,037	1,235	2,272	
	89	29	118	417	535	
	115	19	134	681	815	
	23	8	31	265	296	
	908	412	1,320	2,598	3,918	36.5
	4,163	2,123	6,286	2,598	8,884	
	796	449	1,245		1,245	11.6
	4,959	2,572	7,531	2,598	10,129	
	—	618	618	—	618	5.7
	4,959	3,190	8,149	2,598	10,747	100.0

The output from Wales includes 360 hours of Welsh language programmes for BBC Wales, 40 hours of pre-sentation and 78 hours of programmes in the Welsh language carried by network transmitters.

Hours of output 1973-74

Radio

	Network programmes				Regional Service only Hours	Local Radio Hours	Total Hours	%	
	Radio 1 Hours	Radio 2 Hours	Radio 3 Hours	Radio 4 Hours					Total Hours
Programmes produced in London	4,991	6,615	5,057	5,693		22,356	22.4		
Programmes produced in regions:									
England - Birmingham		454	197	399	108	1,158			
- Manchester		236	383	200	819	920			
- Bristol		23	118	324	107	572			
- Norwich				3	239	242			
- Newcastle			1		102	103			
- Leeds				36		45			
- Southampton		1	8		22	22			
- Plymouth					553	553			
Scotland		714	707	962	1,232	3,615			
Wales	1	128	201	46	1,750	2,126			
Northern Ireland		12	139	35	1,694	1,880			
		62	73	39	649	823			
Total programmes produced in regions	1	916	1,120	1,082	5,325	8,444	8.5		
Local Radio	4,992	7,531	6,177	6,775	5,325	30,800			
						68,245	68.4		
Open University	4,992	7,531	6,177	6,775	5,325	99,045			
			477	243		720	0.7		
Total hours of broadcasting	4,992	7,531	6,654	7,018	5,325	99,765	100.0		

The output from Wales includes 1,020 hours of programmes in the Welsh language.

Appendix III
Programme analysis 1973-74
Television networks

	BBC-1		BBC-2		Total	
	Hours	%	Hours	%	Hours	%
BBC productions:						
Current affairs, features and documentaries	1,080	21.7	799	25.0	1,879	23.1
Sport	677	13.7	307	9.6	984	12.1
Children's programmes	488	9.8	119	3.7	607	7.4
Light entertainment	355	7.2	197	6.2	552	6.8
Drama	295	5.9	206	6.5	501	6.1
News	242	4.9	175	5.5	417	5.1
Schools	360	7.3			360	4.4
Further education	166	3.3	95	3.0	261	3.2
Religion	138	2.8	24	0.7	162	2.0
Music	35	0.7	74	2.3	109	1.3
Programmes in Welsh	78	1.6			78	1.0
Continuity	249	5.0	127	4.0	376	4.6
	4,163	83.9	2,123	66.5	6,286	77.1
British and foreign feature films and series	796	16.1	449	14.1	1,245	15.3
	4,959	100.0	2,572	80.6	7,531	92.4
Open University	—	—	618	19.4	618	7.6
	4,959	100.0	3,190	100.0	8,149	100.0

Programme analysis 1973-74

Radio networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Music	4,603	92.2	5,920	78.6	4,768	71.6	345	4.9	15,636	59.7
Current affairs, features and documentaries	74	1.5	160	2.1	312	4.7	3,272	46.6	3,818	14.6
News	88	1.8	513	6.8	191	2.9	803	11.4	1,595	6.1
Drama			125	1.7	143	2.1	872	12.4	1,140	4.4
Sport	13	0.3	420	5.6	226	3.4	47	0.7	706	2.7
Light entertainment	20	0.4	226	3.0	6	0.1	339	4.8	591	2.3
Religion	28	0.5	107	1.4	39	0.6	257	3.7	431	1.6
Schools							444	6.3	444	1.7
Further education	156	3.1			272	4.1	76	1.1	348	1.3
Children's programmes	10	0.2	60	0.8	48	0.7	111	1.6	315	1.2
Continuity					172	2.6	209	3.0	451	1.7
Open University	4,992	100.0	7,531	100.0	6,177	92.8	6,775	96.5	25,475	97.3
	—	—	—	—	477	7.2	243	3.5	720	2.7
	4,992	100.0	7,531	100.0	6,654	100.0	7,018	100.0	26,195	100.0

Appendix IV

School broadcasting

Number of schools buying BBC Television and Radio publications

Television

School year	England	Scotland	Wales	Northern Ireland	Others	Total
1958-59	—	—	—	—	—	1,309
1959-60	—	—	—	—	—	2,455
1960-61	—	—	—	—	—	2,890
1961-62	—	—	—	—	—	3,839
1962-63	—	—	—	—	—	4,941
1963-64	—	—	—	—	—	6,784
1964-65	—	—	—	—	—	9,157
1965-66	11,452	1,609	491	138	42	13,732
1966-67	15,188	1,937	696	348	46	18,215
1967-68	17,060	2,111	854	426	55	20,506
1968-69	17,971	2,207	952	392	56	21,578
1969-70	20,880	2,411	1,292	602	56	25,241
1970-71	22,005	2,423	1,413	654	54	26,549
1971-72	23,763	2,674	1,675	401*	64	28,577*
1972-73	24,948	2,726	1,771	945	66	30,450

Radio

School year	England	Scotland	Wales	Northern Ireland	Others	Total
1938-39	9,121	1,217	714	118	—	11,170
1945-46	12,242	1,375	1,036	86	55	14,794
1955-56	23,576	2,584	2,017	745	85	29,007
1965-66	23,851	2,831	1,942	547	57	29,228
1966-67	25,641	2,831	2,043	1,303	55	31,873
1967-68	25,108	2,746	1,984	1,105	57	31,000
1968-69	25,610	2,827	2,000	919	63	31,419
1969-70	26,408	2,865	2,047	1,204	65	32,589
1970-71	26,821	2,794	2,104	1,167	65	32,951
1971-72	26,945	2,880	2,084	623*	68	32,600*
1972-73	26,817	2,899	2,031	1,212	70	33,029

*The 1971-72 figures are known to be incomplete in respect of Northern Ireland. This also affects the figures in the total column.

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

**School radio series (United Kingdom):
series broadcast to schools in the school year
1973-4 excluding series for Scotland, Wales and
Northern Ireland only**

Title of series	Terms	For children aged
<i>For primary schools:</i>		
Playtime	3	4 and 5
Let's Join In	3	5-7
Poetry Corner	3	5-7
Listening and Reading I	1	6-7
Movement and Music Stage I	3	5-6
Movement and Music Stage II	3	6-7
A Corner for Music	3	6-7
The Music Box	3	6-7
Springboard	3	7-9
Stories and Rhymes	3	7-9
Listening and Reading II	1	8
Living Language	3	9-11
History: Not So Long Ago	3	8-11
Exploration Earth	3	10-12
For the Middle Years	2	10-12
Man	3	10-12
Movement, Mime and Music Stage I	3	7-9
Movement, Mime and Music Stage II	3	9-11
Country Dancing	1	8-11
Time and Tune	3	7-8
Music Workshop Stage I	3	8-10
Music Workshop Stage II	3	10-13
Singing Together	3	9-12
A Religious Service for Primary Schools	3	8-12
Quest	1	9-11
Nature	3	8-10
Junior Science radiovision	1	9-11
Discovery	3	9-11
<i>For secondary schools:</i>		
Drama Workshop	3F	11-12
Listening and Reading III	1	11-13
Listening and Writing	3	11-14
Adventure	3	13-16
Books, Plays, Poems	3	14-16
Speak	3	14-16
Art and Humanities	1	13-16
British Isles and World Studies	3	13-16
Europe and the World	2	13-16
History in Evidence	3	11-14
History in Focus	3	13-16
France	1	12-16
Nous y sommes! (French I)	1	11-12

Title of series	Terms	For children aged
Radio Jeunesse (French II) La Parole aux Jeunes (French III)	1	12-14
La France aujourd'hui (French IV)	1	13-15
Horizons de France (French V)	2	14-16
Voix de France (French VI)	2	15-17
Halb gewonnen!	1	16-18
Da sind wir wieder	2	Secondary
Deutsch für die Oberstufe	2	14-16
Privyet!	2	16-18
España es diferente	1	Secondary
Music Club	1	Secondary
Religion: How and Why	3	13-16
Material for Assembly	1	11-14
Christian Focus	3	11-16
Religion and Life	1	14-16
Life Cycle	3	16-18
Learning about Life	1	11-13
The World of Work	2	14-16
Inquiry	2	14-16
Art and Experience	3	14-16
Prospect	1	16-18
Prospect	3	16-18

F = fortnightly programmes

**Radio and television series for schools in
Scotland, Wales and Northern Ireland only
broadcast in the school year 1973-4**

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

Annual Report

Title of series	Terms	For children aged	<i>For schools in Wales:</i>	
			<i>Radio</i>	
			Symud a Chân	3 5-7
Exploring Scotland	3	9-11	Gair yn ei Le	3 7-9
Scottish History	3	11-13	Sain, Cerdd a Chân	3 7-9
O-Grade Modern Studies	1	14-16	Gwasanaeth Crefyddol	3 9-11
O-Grade Scottish History	1	14-16	Ar Grwydr yng Nghymru	3 9-11
Questions of Living	3	14-16	Stories from Welsh History	3 9-11
Scottish Writing	1	16-18	Dwedwch Chi	3 9-12
			Exploring Wales	3 10-11
<i>Television</i>			Y Byd o'n Cwmpas	3 10-11
Let's See	1	7-9		
Around Scotland	2	9-11	<i>Television</i>	
Living in Scotland	2	14-16	Ffenestri	3F 5-7
			Hwnt ac Yma	3F 8 & over
			Gwlad a Thref	3F 10-13
F = fortnightly programmes.			Let's Look at Wales	3F 10-13

School television series (United Kingdom): series broadcast to schools in the school year 1973-4 excluding series for Scotland, Wales and Northern Ireland only

Title of series	Terms	Aim or content	For children aged
<i>For primary schools:</i>			
You and Me	2	For children watching with an adult	4 and 5
Watch!	3	Extension of experience	6-7
Merry-go-Round	3	Extension of experience	7-9
Words and Pictures	2F	Help to backward readers	6-8
Look and Read	2	Help to backward readers	7-9+
A Year's Journey	3F	Environmental studies	9-11
People of Many Lands	2F	Geographical documentaries	10-12
Out of the Past	3F	Periods and themes in history	9-12
Maths Workshop: Stage 1	3F	Modern approach to maths	9-10
Maths Workshop: Stage 2	3F	Modern approach to maths	10-11
Music Time	3	To stimulate active music-making	8-9
Music in Action	1	Creative music-making	10-12
Science All Round	3F	Modern approach to science	9-11
<i>For secondary schools:</i>			
Drama	1	Plays of the past and present	14 & over
USA	1F	Social and human geography	13-16
British Social History	3F	Documentaries on post-1800 Britain	14-16
History 1917-73	3F	Political changes since 1917	14-16
Countdown: mathematical starting points	3F	Mathematics for C.S.E. and R.O.S.L.A.	14-16
Tout compris	1F	Films of French teenage life	12-14
Quatre coins de la France	1F	Life and language in rural France	12-14
Exploring Science	3F	Science resource material	11-13
Science Extra: Biology	2F	For abler pupils	14-15
Science Session	3F	For less able pupils	14-16
Television Club	2	For backward children	12-14
Going to Work	3	For young school leavers	14-16
A Job Worth Doing?	2	Careers for CSE/O-level pupils	15-17
Scene	2	Topical documentaries and plays	14-16
New Horizons	3	General studies	16-18
F = fortnightly programmes.			

Appendix V

Hours of broadcasting in the External Services

	Programme hours per week as at 1 April 1974		Programme hours per week as at 1 April 1974
English and English by Radio		South European	
BBC World Service (including alternative programmes for Europe, Africa, Asia, the Caribbean and the Falkland Islands) and English by Radio	239½	Greek	10½
		Italian	7
		Portuguese	5½
		Spanish	7
		Turkish	7
Overseas Regional		German	
French for Canada	½		31½
Maltese	½	East European	
African		Bulgarian	14
Hausa	7	Romanian	15½
Somali	5½	Russian	31
Swahili	7	Yugoslav (Serbo-Croat and Slovene)	16½
Arabic		Total hours broadcast weekly in the External Services	
	70		735
Eastern			
Bengali	7½		
Burmese	7		
Hindi	15½		
Nepali	½		
Persian	8½		
Sinhala	1		
Tamil	1½		
Urdu	8½		
Far-Eastern			
Chinese – Cantonese	5½		
– Standard Chinese (Kuoyu)	12½		
Indonesian	8½		
Japanese	7		
Malay	1½		
Thai	5½		
Vietnamese	8½		
French (to Europe and Africa)			
	47½		
Latin American			
Spanish	28		
Portuguese	15½		
Central European			
Czech and Slovak	21½		
Hungarian	18		
Polish	21½		
Finnish	8½		

Appendix VI

Rebroadcasts of BBC External Services

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

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

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

Annual Report

	<i>Direct transmissions</i>	<i>Recorded programmes or programmes fed by line or cable</i>
Khmer Republic		English by Radio
Kuwait		Transcriptions
Laos		Lao, English by Radio
*Lesotho	World Service	English for Africa, transcriptions
*Liberia	World Service, French	Transcriptions
Libya		Transcriptions
Malagasy		French, English by Radio
Malawi	World Service	English for Africa, topical tapes, transcriptions
Malaysia	World Service, Malay	Malay, Standard Chinese, Tamil, topical tapes, transcriptions, English by Radio
*Maldiv Islands	World Service	French, English by Radio
Mali		Topical tapes, transcriptions, English by Radio
*Malta	World Service, Maltese	French
Mauritania		French, Hindi, Urdu, Overseas Regional Service, topical tapes, transcriptions
*Mauritius	World Service	Latin American in Spanish, topical tapes, English by Radio
Mexico		Transcriptions
Monaco		Topical tapes, transcriptions
*Montserrat (Leeward Is.)	World Service, Caribbean†	French, Spanish, English by Radio
Morocco		Portuguese, topical tapes, transcriptions
Mozambique		Topical tapes, transcriptions
Nauru Island		Nepali, English
Nepal		Transcriptions
Netherlands		Topical tapes, transcriptions
New Guinea		Transcriptions
New Hebrides		Topical tapes, transcriptions
*New Zealand	World Service	Latin American in Spanish, transcriptions
Nicaragua		French, Hausa
Niger		English for Africa, topical tapes, transcriptions, English by Radio
*Nigeria	World Service	Topical tapes, transcriptions
Niue Island		Topical tapes, transcriptions
Norfolk Island		Transcriptions, English by Radio
Norway		English by Radio
Oman		Latin American in Spanish, transcriptions, English by Radio
*Panama	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Paraguay	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Peru	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Philippines		Transcriptions, English by Radio
Poland		Transcriptions
Portugal		Portuguese
*Puerto Rico	Latin American in Spanish	Transcriptions
Qatar		Topical tapes, transcriptions, English by Radio
Ras al Khaima		English by Radio
Romania		Transcriptions, English by Radio
Saudi Arabia		Transcriptions
*Senegal	French	French, English by Radio

	<i>Direct transmissions</i>	<i>Recorded programmes or programmes fed by line or cable</i>
*Seychelles	World Service	Topical tapes, transcriptions, English by Radio
*Sierra Leone	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Singapore	World Service	Malay, topical tapes, transcriptions, English by Radio
*Solomon Islands	World Service	Transcriptions, English by Radio
South Africa	World Service	Topical tapes, transcriptions
South Vietnam		Standard Chinese, Cantonese, English by Radio
Spain		Spanish, transcriptions, English by Radio
*Sri Lanka	World Service, Sinhala, Hindi	Sinhala, Tamil, topical tapes, transcriptions
St Helena Island		Transcriptions
*St Kitts (Leeward Is.)	World Service, Caribbean†	Topical tapes, transcriptions
*St Lucia (Windward Is.)	World Service, Caribbean†	Transcriptions
St Vincent		Transcriptions
*Swaziland	World Service	Topical tapes, transcriptions
Sweden		Transcriptions
*Switzerland	World Service	Italian, German, French, transcriptions, English by Radio
*Thailand	Thai, World Service	Thai, Standard Chinese, English by Radio
Togo		French, English by Radio
*Tonga	World Service	Topical tapes, transcriptions
*Trinidad	World Service, Caribbean†	Topical tapes, transcriptions
Tristan da Cunha	World Service	Transcriptions
Tunisia		French
Turkey		Turkish, transcriptions, English by Radio
Uganda		English for Africa, topical tapes, transcriptions
*United States of America	World Service	Overseas Regional Service, topical tapes, transcriptions, English by Radio
Upper Volta		French, English by Radio
*Uruguay	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
USSR		Transcriptions, English by Radio
*Venezuela	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Western Samoa		Topical tapes, transcriptions
Yemen Arab Republic		English by Radio
Yugoslavia		Transcriptions, English by Radio
Zaire		French, English by Radio
Zambia		English for Africa, topical tapes, transcriptions

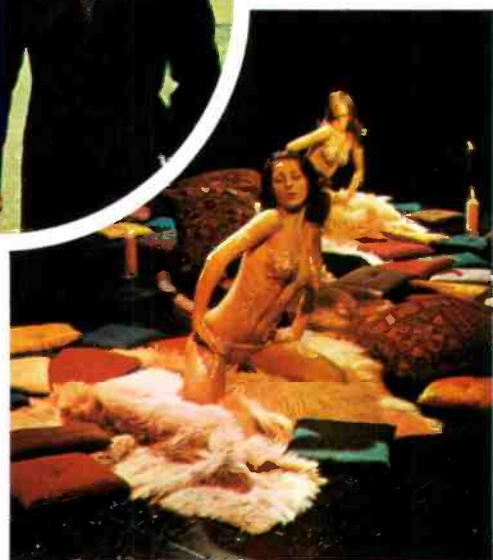
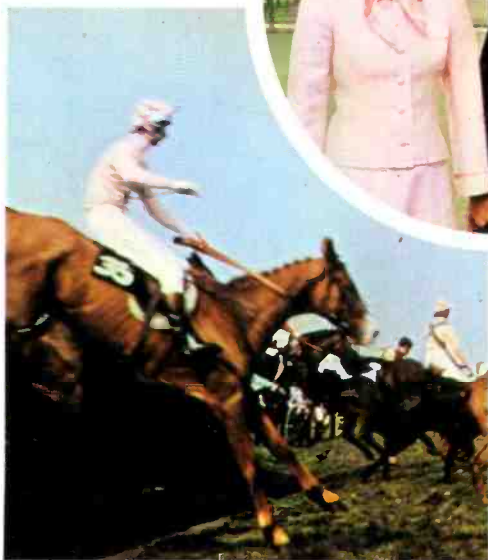
British Forces Broadcasting Service

The stations of the British Forces Broadcasting Service in Cyprus, Germany, Gibraltar, Malta and

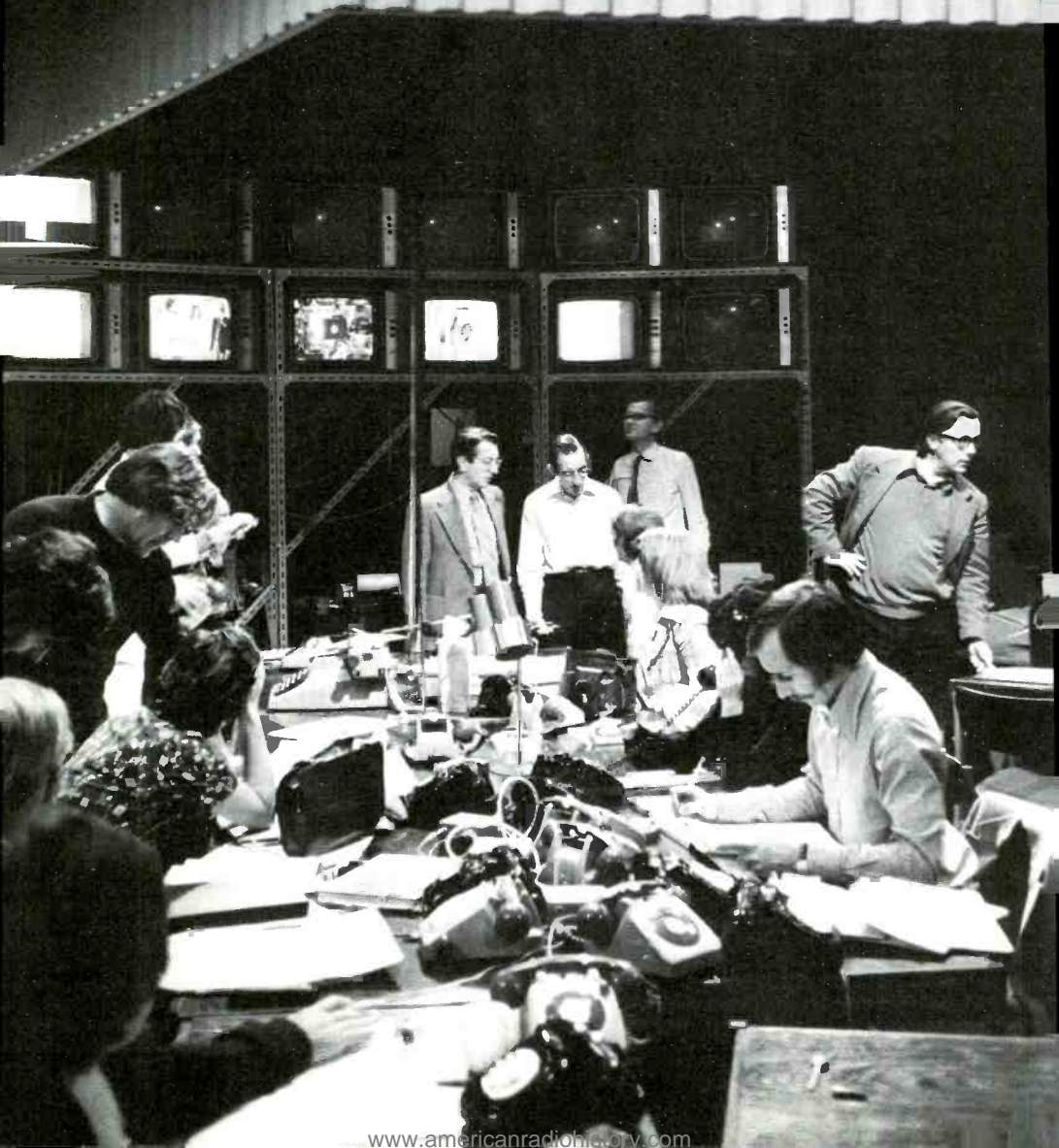
Singapore rebroadcast directly from the World Service every day, and these and other stations also use BBC recorded programmes.

† The Caribbean Service was discontinued at the end of March 1974

Programme Review 1973-74



tele



Programme Review 1973-74

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

Television

Current affairs

Some special events

BBC-1 & BBC-2

General Election

The General Election Results Programme, broadcast almost continuously from the evening of Polling Day until the following evening.



The February *Election* '74 studio, Television Centre

BBC-1

Royal Wedding

The Royal Wedding Interview, with HRH Princess Anne and Captain Mark Phillips by Alastair Burnet for the BBC and Andrew Gardner for ITV.

President Nixon, Watergate, and the Middle East

President Nixon's news conference on the Middle East War and Watergate, by satellite from Washington.

BBC-2

Party Conferences

Live coverage and special reports from the Conservative and Labour Party Conferences, the Liberal Party Assembly and the TUC.

Opposite: Preparing for the October 1974 election in the 'campaign studio', Television Centre

Programmes in series

BBC-1

Panorama

A weekly programme on major topics each Monday. Foreign coverage included Watergate, the Middle East War and the oil crisis, and reports from Vietnam, South Africa and Russia. Domestic subjects included housing, education, the disabled, life in prison, the West Indian community in Brixton, the Channel Tunnel and nuclear energy. During the General Election special editions dealt with the economy, industrial relations and the EEC.

Midweek

A late-evening programme on Tuesdays, Wednesdays and Thursdays on international and domestic subjects. A production unit established in Washington provided full coverage of Watergate in satellite relays and discussion. The Middle East War, the energy crisis, the miners' dispute and the three day week were recurring subjects of reportage and analysis. Three successive special editions dealt with world drug traffic and its consequences in Britain.

Nationwide

An early-evening domestic magazine produced five nights a week with the co-operation of the BBC's 11 news centres outside London, and including regular features such as Consumer Unit on Thursdays and sport on Fridays. In special editions viewers in regional studios questioned EEC Commissioner George Thomson on the first anniversary of Britain's entry to the Common Market and Baroness White on metrification.

Talk-In

A Friday evening series, conducted in turn by Robin Day and David Dimbleby, in which one or more guests were questioned. Guests included Harold Wilson while Leader of the Opposition, Edward Heath after the Conservative defeat, Lord Lambton on his resignation, Roy Jenkins, William Whitelaw and Uri Geller. Subjects included the party conferences, pop hysteria, mortgage rates, the weather and, in an edition recorded in Tel-Aviv, Israeli opinion after the Middle East War.

'These Young People'

A series of five programmes in which five young people from different backgrounds discussed their attitudes and ambitions.

Reporter at Large

An occasional series of half-hour films, including

Programme Review

David Dimpleby on *The Eton Connection* and ballroom dancing and Julian Pettifer reporting from Australia.

BBC-2

The Money Programme

A weekly programme, formerly *Money At Work*, covering aspects of money from shop floor to boardroom at home and abroad. Special editions dealt with the City in comparison with foreign money centres and with British business interests in South Africa. The programme reported from various countries and its subjects included gold, sterling, charities, taxation, building societies, the coal industry, inflation, raw materials and the three day week. Special General Election editions dealt with inflation and prices and with nationalisation.

Europa

The world as seen in films made by European television organisations.

Work Is A Four Letter Word

A series of half-hour programmes recorded in Manchester on work-a-day themes from the factory floor.

Westminster



Peter Hill of the BBC News Parliamentary staff and presenter of the *Westminster* programme talks to Roger Stott MP (left) and Norman Fowler MP

Some individual programmes

BBC-1

Shall We Have A King?

A dramatisation of the drawing-up of the US Constitution in 1787 followed by a discussion on the office of the President today, recorded at Independence Hall, Philadelphia.

People Of The Exodus

A documentary, on the 25th anniversary of the found-

ing of the State of Israel, about the people who sailed there from Europe in the s.s. *Exodus*.

BBC-2

Famine '73

A 90-minute programme dealing with the projected world shortage of food.

Documentary programmes

Programmes in series

BBC-1



The Family: a real life documentary of the Wilkins family of Reading

The Commanders

A further series examining how a few unusual men of different nations rose to the challenge of high command in the Second World War: Slim, Yamamoto and MacArthur.

Chalfont Profiles

An occasional series of studies of international political figures. The two profiles were of King Hussein of Jordan and Mr Gough Whitlam, Prime Minister of Australia.

BBC-2

One Pair of Eyes

Six more programmes of highly personal films.

The Philpott File

Three more film reports by Trevor Philpott.

Yesterday's Witness

Four films in this series explore living memory.

All In A Day

A third series of three films, each providing a concentrated picture of an event or occasion from material shot by a number of film units working simultaneously throughout a 24-hour period.

The Advisers

A series of six 30 minute films about people whose job it is to advise others.

Some individual programmes

BBC-1

*Tuesday's Documentaries:**The Right of Silence*

An examination of proposed changes in the criminal law.

The Year Money Went Mad

An account, with film and eye-witness memories, of the German inflation of 1923.

South Africa: A Touch of the British

Hugh Burnett's sixth report from South Africa, which investigated British influences.

Belfast Fireman

A film following a single member of the Belfast Fire Brigade through nine days—on and off duty.

World of the 11th Duke

A portrait of life on the Duke of Devonshire's estate.

Race of the Powerbikes

A study in depth of the Player/Norton team and the Formula 750cc in Manx T.T.

Last Night Another Soldier

This documentary, which subsequently won the SFTA factual award, followed a section of the Royal Green-jackets through their battle training in the UK and their first 10 days of patrol duty in Belfast.

On Tour with the Osmonds

The United Kingdom tour of this hitherto inaccessible American group.

Features**(Science, Arts and General)***Programmes in series*

BBC-1

Tomorrow's World

The ninth year of a weekly topical magazine on science, medicine and technology.

Raymond Baxter, *Tomorrow's World*, visits Peking*Science Fair*

The ninth of an annual series in which schoolchildren presented their own research projects.

The Burke Special

A series of 13 programmes in which James Burke looked at some of the things which may change our lives.

*The Energy Crunch**The Bottom of the Oil Barrel, The Nuclear Dilemma* and *The Sunbeam Solution*—three programmes about the world's dwindling supply of energy resources.*Omnibus***Marcel Marceau's mime, *A Christmas Carol***A weekly series of music and arts features which included: *A Window in the War*—a biography of the French author, Colette; *That's My Little Masterpiece*—a documentary about the annual Exhibition at the Royal Academy in London; *A Question of Feeling*—a programme which examined why abstract sculptors work in this chosen style; *Hollywood on Trial*—looked back at the 'trial' of Hollywood writers and directors for 'un-American' activity in 1947; *It's Fantastic . . . It's Futuristic . . . It's Fatalistic . . . It's Science Fiction*—an analysis of the rise and popularity of science fiction.*Kenneth Harris Interviews*

Six interviews with eminent Europeans, examining Britain's role in the new Europe.

Firing Line

Four programmes featuring William Buckley and a panel of journalists who questioned Michael Foot, Malcolm Muggeridge and Hugh Scanlon about their ideas and political beliefs.

Crosstalk

Richard Crossman and his guests discussed matters of mutual interest and concern.

The Editors

Eleven programmes in which William Hardcastle

Programme Review

chaired discussions between editors and journalists about the issue behind the news of the week.

Holiday '74

Ten weekly programmes designed to help viewers choose their own holiday, at home or abroad.

That's Life

A run of weekly programmes dealing with consumer problems in a serious yet entertaining way.



Patrick Moore



Esther Rantzen

The Sky at Night

The 17th year of a monthly series on astronomy, introduced by Patrick Moore.

Jack the Ripper

A six-part investigation by two celebrated fictional detectives, Barlow and Watt.

That Monday Morning Feeling

Three programmes in which Harold Williamson talked to a variety of people about their work.

Robbie

Fyfe Robertson on a series of six very personal and lighthearted quests.

Ask the Family

The seventh series of this knockout quiz.

Where in the World?

The third series of a travel quiz played by teams of experienced travellers.

Who, What, Where?

A general knowledge quiz in which contestants bid against each other for the right to answer questions.

BBC-2

Inside Medicine

A series of 13 magazine programmes analysing aspects of the health industry and the relationship between doctors and patients.

The Languages of Animals

Six Christmas lectures from the Royal Institution by David Attenborough.

Controversy

Discussion from the Royal Institution on controversial points of view. Main speakers: Professor Christian

Barnard (Heart Transplants), Dr Stanley Cohen (Criminology), Professor C. B. Cox (Equality in Education), Dr Ned Franklin (The Benefits of Nuclear Power), Herman Kahn (Boom or Doom?) and Professor Sir James Lighthill (Robots).

Horizon

A weekly series ranging across the whole spectrum of science. Subjects included: back-ache, airport safety, memory, waste-disposal, the future of railways, spastic children, cable television, pain, Konrad Lorenz, gravity, pygmies, Niels Bohr, smoking, air-crash investigation, mercury, the link between vandalism and housing design, bicycles, fish, the Open University, bird navigation, canals, immunology, Kula and new developments in botany.

The Ascent of Man

A series of 13 programmes, filmed all over the world, in which Dr Jacob Bronowski presented his personal view of the evolution of scientific thought.

The Very Idea

Four programmes which challenged people to think of unusual approaches to solving problems.

The Gates of Asia

A series of six programmes in which John Julius Norwich examined the history and development of Turkey.

Writers and their Houses

A series in which a writer of our own time visits the home of an admired writer of the past; examples were Kingsley Amis on Kipling, Margaret Drabble on the Brontes, Jonathan Miller on Darwin, Michael Frayn on Sterne.

2nd House

A fortnightly series, introduced by Melvyn Bragg, which was alternately an 'arts magazine' and an investigation of a theme.

Them and Us

This occasional series continued during the year with 90-minute surveys of the arts in the Netherlands, Italy and Denmark.

Chronicle: Sir Mortimer Wheeler samples an ancient menu



Chronicle

This series on archaeology and history included: *The Ape Man that Never Was*—Piltdown Man 20 years after his exposure as a fake; *For Love or Money*—a study of how industrial archaeology in Europe is handled; *The Etruscans*—an account of an ancient people and their so-far untranslated language; *Trial and Error*—an examination of experimental archaeology; *The Chinese Tutankhamun*—a programme about the Chinese Exhibition, including film made by the Chinese themselves; *Islands out of Time*—a look at Professor Colin Renfrew's provocative theory that ethnographic parallels from Polynesia might be used to throw light on the organisation of Bronze Age Britain.

Six of the Best

A series on some of the more interesting of London's small museums.

The World About Us

New Guinea dancer



Heinz Sielmann

Contributions to this weekly series, mainly concerned with the variety of human life styles overseas, included: *The Price of Paradise*—compared the political and social costs of Caribbean tourism with its financial benefits; *Mustafa*—*Guestworker No. 569716*—followed two Turkish migrant workers from their Anatolian village to their new industrial life in Germany; *The Claiming of the Amazon*—looked at the human consequences of the opening up of the Amazon basin; *White Man in a Hole*—explored the extraordinary underground town of Coober Pedy which exists solely for the mining of Australian opals; *A Girl Named . . .*—a series which examined the lives of six girls in six very different countries.

By Way of a Change

Six programmes about young people trying alternative ways of living in our modern society.

The Camera and the Song

A series of musical documentary ballads by seven of Britain's top film cameramen and seven leading singer-songwriters.

Look Stranger

The fourth series of 24 films looking at Britain and her people.

Man Alive

The ninth season of a weekly film and studio programme about people and situations which shape their lives. Subjects included: *The Cost of Innocence*—an investigation into cases where people were acquitted in criminal cases yet were ordered to pay costs; *A Fighting Chance*—a report on three coloured boys who through talent and hard work were breaking out of their environment; *Bombay Superstar*—the gigantic Indian feature film industry and its Hollywood-style stars; *Tougher than Punishment*—a report on a former approved school which has become a therapeutic community for disturbed and violent boys; *Jolly Boating Weather*—a portrait of Henley Royal Regatta; *Prison*—a two-part report looking at prison and at experimental alternatives; *Equal before the Law*—an enquiry into the anomalies of legal aid.

Some individual programmes**BBC-1****Quite a Family**

A film record of the first three years in the life of the Letts quins and their parents.

Danger—Take Two a Day

A two-part investigation into drug safety by Christopher Brasher.

The Ballad of Henry Ford

A film biography.

What's in a Face

A film about the meaning of facial expressions.

The Big Eat

A film about our changing eating habits.

The Shadow

A film about the development of a new racing car for Graham Hill.

Great Expectations

A film about the employment prospects for graduates.

Don't Pass It On

Attitudes towards and treatment for V.D., including a 'phone-in'.

The World of Jimmy Young

A profile of the popular disc jockey.

The Dimpleby Lecture

The second of an annual series in which Sir Robert Mark, Commissioner of Police of the Metropolis, talked about police policy.

Tuesday's Documentary

Contributions to this series included: *Someone from the Welfare*—a look at the day to day problems and concerns of a welfare worker; *The U-Boat War*—the story of this long bitter struggle, told by Ludovic Ken-

Programme Review

nedy and some of the men who took part; *So You Think You're A Good Driver*—Cliff Micheldmore chaired a quiz designed to test the knowledge and skill of the average driver; *Cudlipp And Be Damned*—a profile of Hugh Cudlipp; *Remember, Remember*—a programme about what needs to be done to reduce the tragic annual toll of firework injuries; *Target Tirpitz*—the story of the Tirpitz from the launching ceremony until she was sunk; *The People Talking—A Question of Confidence*—a studio discussion about the relations between politicians and the general public; *A Question of Public Relations*—a studio discussion about relations between politicians and the media; *The Last Lighthouse*—a look at the life of the men who maintain the Bishop Rock lighthouse.

BBC-2

The Life Game

A new account—written by Nigel Calder and introduced by David Attenborough—of evolution in action.

The Energy Crisis Special

A special programme introduced by James Burke which—at the height of the petrol shortage—surveyed the current and future energy shortage.

Soviet Scientists—A Case for Concern?

A special edition of *Controversy* in which scientists and doctors discussed the situation of their Soviet colleagues and considered what action they should take.

China

Two documentaries, shot in China, presented while the Chinese Exhibition was at the Royal Academy.

Henry Moore

A two-part portrait of the sculptor.

The Pilgrimage of Everyman

A documentary in which the art critic, Edwin Mullins, followed the pilgrim's route from England to Santiago in Northern Spain.

Reg Butler, Sculptor

In this programme Reg Butler spoke of his career, and especially of his latest work, to Jim Douglas Henry.

Günther Grass

The distinguished German novelist was the subject of this programme.

Cézanne

A documentary, shot in France.

Metro-Land

Sir John Betjeman's 'celebration of suburbia'.

London Season Here I Come

A programme in which Margaret Powell, once a kitchen maid, looked at high society.

Stalin

Robert Vas piecing together the story of one of the most influential and controversial political figures of this century.

Further Education series

For Colleges of Further Education

Engineering Craft Studies

To supplement the work of students taking the new craft studies syllabuses. Lecturer's notes and films available.

Twentieth Century Focus

Designed as a contribution to general studies. Accompanying notes available.

Economics of the Real World

Designed to give a basic understanding of the workings of a modern western economy and to help students develop their powers of economic analysis. Accompanied by a book.

For teachers and lecturers

Early Years at School

The second of the major multi-media courses for teachers. Themes of interest to nursery and primary teachers. Book and films available.

Learning in Leisure

A series of programmes designed to improve the professionalism of the teachers of adults. Book available.

Industry and commerce

Man at Work

Programmes which reflect and discuss the trends, ideas and problems of the world of work. Discussion notes available.

Women at Work

A series which looks at the female labour market in the past and at present and asks some questions. Discussion notes available.

On Union Business

Designed to help trade unionists improve some of their basic skills.

Vocational training and re-training

Developments in Social Work

A series aimed to serve a wide range of people working in the social services. Book available.

The Health Team in Action

Refresher programmes for general practitioners. Book available.

History and contemporary affairs

Life in the Nine

Some of the ways our membership of the EEC is likely to affect our everyday lives.

Ireland

A series explaining the contemporary situation in Ireland through an examination of its historical background. Book available.

Television and Society

A set of programmes which looks at the relationship between the two.

Science**Coral World**

Programmes shot in an African coral reef. Book available.

The Experimenters

Examples of how and why scientists of all kinds devise experiments.

Bellamy's Britain

Dr David Bellamy takes a look at the richness and diversity of the natural scene. Book available.

The Arts**Poets on Poetry**

Interviews and readings with five contemporary poets.

The Do-It-Yourself Animated Film Show

A practical look at the various techniques involved in making animated films. Book available.

Languages**Zarabanda**

A beginners course in Spanish. Book and discs available.

Reportage

Second level French and German material in documentary forms. Books available.

Russian Alphabet

A series of short programmes to accompany a longer beginners course on radio.

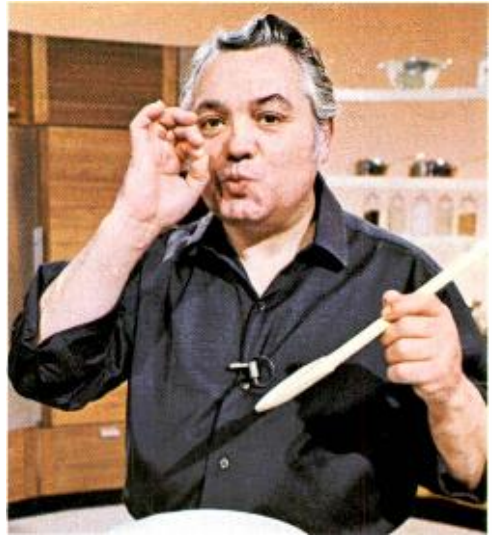
Family interests and sports**Parents and Children**

A series for parents about bringing up a family and some of the problems which can arise. Book available.

Serendipity

A series of programmes about how to start in various crafts. Book available.

Katy Manning presenter of Serendipity



Paul Jeanroy in *Bon Appetit*

Bon Appetit

Some French dishes and where they come from. Book available.

A Job Worth Doing?

A career series intended for viewing by students and their parents. Book available.

Rockface

Rock-climbing for beginners with the accent on safety. Book available.

Gymnast

A look at this fast flourishing sport for men and women.

Study**Use Your Head**

Some practical advice on study methods, note-taking, better reading, memory improvement. Book available.

Drama**A Selection of individual plays****BBC-1****Play for Today**

A series of plays with contemporary themes:

Three's One Penelope Mortimer

Edward G. Like the Filmstar John Harvey-Flint

Blooming Youth Leslie Blair

The Stretch Julia Jones

Making the Play Terence Brady and Charlotte Bingham

Mrs Palfrey at the Claremont Elizabeth Taylor

Her Majesty's Pleasure James O'Connor

Programme Review

Jack Point Colin Welland
The Emergency Channel John Bowen
Mummy and Daddy Douglas Livingstone
Private Practice Peter Hankin
Shutdown Tony Perrin
Baby Blues Nemone Lethbridge
Jingle Bells Arthur Hopcraft
All Good Men Trevor Griffiths
Easy Go Brian Clark
Joe's Ark Dennis Potter
Hot Fat Jack Rosenthal
Headmaster John Challen

Play of the Month

A series of major plays, including adaptations of outstanding theatre plays.

A Room with a View E. M. Foster/Pauline Macauley
The Caucasian Chalk Circle Bertolt Brecht/Eric Bentley
The Love Girl and the Innocent Alexander Solzhenitsyn
The Common Peter Nichols
The Recruiting Officer George Farquhar
Pygmalion George Bernard Shaw
The Changeling Thomas Middleton and William Rowley
The Importance of Being Earnest Oscar Wilde
The Deep Blue Sea Terence Rattigan

Ghost Story

Lost Hearts M. R. James/Robin Chapman

Celia Johnson in *Mrs. Palfrey at the Claremont*



Bryan Marshall and Alan Dalton in *Twelfth Night*

BBC-2

Single Plays

Go for Gold Roy Minton
Total Eclipse Christopher Hampton
Monologue Harold Pinter
A Thinking Man as Hero Hugh Whitmore
The Shadow of a Gunman Sean O'Casey
Alice Through the Looking Glass Lewis Carroll/James MacTaggart
The Lady from the Sea Henrik Ibsen
Sizwe Bansi is Dead Athol Fugard/John Kani/Winston Ntshona

Thirty Minute Plays

Swamp Music Snoo Wilson
Croust Dave Humphries
The Baby's Name Being Kitchener Peter Everett
Kamikaze in the Coffee Bath John Gale
About a Bout Philip Martin
Shakespeare Country Alfred Fagon
Places Where They Sing Jonathan Hales
The Girls in Their Summer Dresses Irwin Shaw
The Museum Attendant Michael Abbensetts
The Joke Maggie Wadey
The Lotus Jean Rhys/Alan Seymour
Equal Terms Jill Hyem
Outside the Machine Jean Rhys/Alan Seymour
Over Edna O'Brien



Jane Asher as Melinda in *The Recruiting Officer*

Tigers are Better Looking Jean Rhys/Alan Seymour
In Memoriam Fay Weldon
The Cornet Lesson Roy Kendall
The Illumination of Mr Shannon Don Haworth
Dummy Run Ewart Alexander
Sweetheart Maggie Ross
My Last Duchess Anne Merrill
Hurt Hawks Peter Everett

A Picture of Katherine Mansfield
 Six dramatised biographical studies by Robin Chapman.

Black and Blue
 A series of six new farces:
Secrets Michael Palin and Terry Jones
The Middle-of-the-Road Road Show for All the Family
 Philip Mackie
High Kampf Hugh Leonard
Rust Julian Mitchell
Soap Opera in Stockwell Michael O'Neill and Jeremy Seabrook
Glorious Miles Henry Livings

Wessex Tales
 Adapted from the stories of Thomas Hardy:
The Withered Arm Rhys Adrian
Fellow Townsmen Douglas Livingstone
A Tragedy of Two Ambitions Dennis Potter

An Imaginative Woman William Trevor
The Melancholy Hussar Ken Taylor
Barbara of the House of Grebe David Mercer

Away from it All
This Quiet Half Hour Julia Jones
The Ripening Seed Colette/Penelope Mortimer
The New Life Carey Harrison
On Such a Night William Douglas-Home
The Safe House Ben Basset
Such a Small World Terence Brady and Charlotte Bingham
The Summer House Angela Huth
A Work of Genius Evan Jones

Sporting Scenes
 Six plays, each with a sporting background:
England Their England A.G. MacDonnell/Peter Draper
No Good Unless it Hurts Andrew Davies
The Needle Match Alan Plater
When the Boys Come Out to Play Richard Harris
Up and Under Gwyn Thomas
A Drink out of the Bottle Brian Glover

Bedtime Stories
 A series of modern plays based on the fairy tales:
Goldilocks and the Three Bears Alan Plater
The Water Maiden Andrew Davies
The Sleeping Beauty Julian Bond

The Deep Blue Sea: Virginia McKenna and Stephen Murray



Programme Review

Jack and the Beanstalk Nigel Kneale
Hansel and Gretel Louis Marks
The Snow Queen John Bowen

Serials

BBC-1

Dr Who Terry Nation, Robert Sloman, Robert Holmes, Malcolm Hulke, Brian Hayles

Moonbase 3 Terence Dicks, John Brason, John Lucarotti, Arden Winch, Barry Letts

Family Serials

Pollyanna Eleanor H. Porter/Joy Harrington
Hawkeye, The Pathfinder James Fenimore Cooper/
Allan Prior/Alistair Bell

John Halifax, Gentleman Mrs Craik/Jack Ronder
The Fortunes of Nigel Sir Walter Scott/Alexander Baron

Children's Serial

The Terracotta Horse Christopher Bond

Elizabeth Archard, Stephen Galloway, in
Pollyanna; and *Sporting Scenes: The Cricket Match*





The Brothers (left to right) Richard Easton, Patrick O'Connell and Robin Chadwick with mother, Jean Anderson Susan Hampshire in *The Pallisers*

Dr Who: Elizabeth Sladen meets The Robot

Thriller Serials

The Donati Conspiracy John Gould

Murder Must Advertise Dorothy L. Sayers/Bill Craig

Weekly Serials

Z Cars Bill Barron, Allan Prior, Mike Watts, David Ellis, P. J. Hammond, James Doran, Geoffrey Matthews, Leslie Duxbury, Bill Lyons, Len Rush, John Maynard, David Hopkins, Jack Gerson, John Clarke, Alan Janes, Nick McCarty

Owen M.D. Brian Finch, Fay Weldon

Spy Trap N. J. Crisp, John Wiles, John Gould, Robert Holmes, Bill Barron, P. J. Hammond, David Ellis, Douglas Watkinson, John Foster, Ben Bassett



The Pallisers

The Brothers N. J. Crisp, Eric Paice
Dixon of Dock Green Derek Ingrey, Gerald Kelsey,
N. J. Crisp, Ben Bassett, Robert Holmes, Luanshya
Greer, P. J. Hammond, Geoffrey Matthews, Tom
Greene, Eric Paice

BBC-2

Classic Serials

Cheri Colette/Michael Voysey

The Song of Songs Hermann Sudermann/Robert
Muller

Two Women Alberto Moravia/Ray Lawler

A Pin to See the Peepshow F. Tennyson Jesse /Elaine
Morgan

Jane Eyre Charlotte Bronte/Robin Chapman

Vienna 1900 Arthur Schnitzler/Robert Muller

The Pallisers Anthony Trollope/Simon Raven

Series

BBC-1

Menace Jeremy Burnham, Roy Clarke, Ken Hughes,
John Peacock, Leo Lehman, Ray Jenkins, Hugh

Whitemore, James MacTaggart, Fay Weldon, Ken
Taylor

The Regiment Ian Curteis, Jack Gerson, Carey Harri-
son, Martin Worth, Robert Holmes

Warship Martin Worth, Donald Bull, Manus Hardy,
Ian Mackintosh, Robert Holmes, Mervyn Haisman,
Stuart Douglas, John Wiles, Alun Richards

Sutherland's Law Martin Worth, Lindsay Galloway,
Anthony Coburn, Nick McCarty, David Fisher, Jack
Gerson, John Foster, John Wiles, George Byatt, Tom
Wright, Alun Richards, John Gould

Softly Softly—Task Force Elwyn Jones, Arnold
Yarrow, Robert Barr, Tony Hoare, Alan Plater, Allan
Prior, Tony Parker, Keith Dewhurst

Barlow Brian Hayles, Allan Prior, Arnold Yarrow,
Ian Curteis, Elwyn Jones, Christopher Falkus, Jack
Ronder

The Onedin Line Cyril Abraham, Alun Richards,
Martin Worth, Moris Farhi, Barry Thomas, Allan
Prior, John Lucarotti, David Weir

Colditz N. J. Crisp, John Brason, Arden Winch, Troy
Kennedy Martin, Thom Keyes, David Ambrose, Ken

Hughes, Ivan Moffat, Robert Muller
The Fall of Eagles Hugh Whitmore, John Elliot,
 Elizabeth Holford

BBC-2

The Lotus Eaters Michael J. Bird/David Weir
The Dragon's Opponent Colin Morris
The Perils of Pendragon Peter Draper

Music

Series

BBC-1

Omnibus

Including: *Ginger Baker in Africa*; Bejart rehearsing his production of *Le Marteau sans Maître*; Robert Helpmann on his work in ballet; Rudolf Nureyev talking about his past and his future ideas for ballet; a programme about the London Symphony Orchestra in the *Great Orchestra* series; a documentary about the Sydney Opera House; *Gershwin's Porgy*, a special Christmas programme about George Gershwin and how *Porgy and Bess* was conceived and written.

Promenade Concerts

Seven programmes including the Last Night.



Shoulder to Shoulder

Andre Previn's Music Night

Four programmes of popular classical music.

BBC-2

Face the Music

Master Class

One series featuring Sir Geraint Evans and one with Yehudi Menuhin.

Music Makers

Six programmes with David Attenborough talking to six famous performers.

Ballet from Europe

Programmes from five European countries: Czechoslovakia; The Netherlands; Sweden; Denmark; and



Colditz: Anthony Valentine as Major Mohn



Gayle Hunnicutt in *Fall of Eagles*

West Germany. Each programme showed a ballet followed by a discussion between students of the Royal College of Art and directors and choreographers of the productions.

Profiles in Music

Programmes with international opera singers in performance and in interview with Bernard Levin.

Workshop

A programme of music by Rachmaninov played by the London Symphony Orchestra and conducted by Andre Previn, to celebrate the centenary of the composer's birth; a programme about Olivier Messiaen with the BBC Symphony Orchestra conducted by Pierre Boulez; *Mozart and the Piano Concerto*—Kenneth van Barthold discussing the structure of a concerto movement.

Great Orchestras

The State Academic Symphony Orchestra of the USSR.

Beethoven Piano Concertos

Performances of the five concertos by Vladimir Ashkenazy and the London Philharmonic Orchestra conducted by Bernard Haitink.

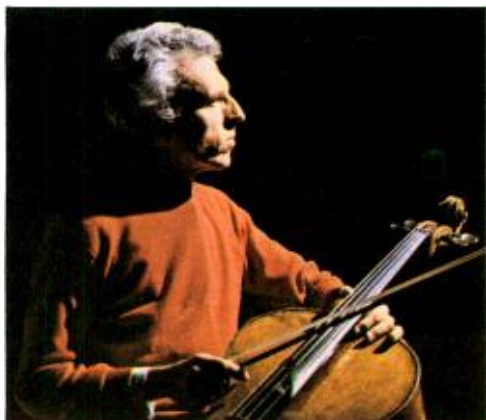
Music from Great Houses

The Aeolian String Quartet from Sudbury Hall; The Early Music Consort of London from Montacute House.

Rudolf Nureyev

Vivian Martin in *Gershwin's Porgy*





Paul Tortelier in *Master Class*

Individual programmes

BBC-1

Gala Performance

Two programmes.

The Red Carpet

A documentary of the London Philharmonic Orchestra's visit to China.

Opera

The Mikado: a new studio production with the New Philharmonia Orchestra conducted by David Lloyd-Jones.

BBC-2

A documentary about The King's Singers.

A tribute to the Amadeus Quartet on their 25th anniversary.

The New Philharmonia Orchestra conducted by Walter Weller in a performance of Rachmaninov's 1st Symphony.

Leonard Bernstein's *Mass* recorded in Vienna.

Isaac Stern and Eugene Istomin playing Beethoven and Brahms.

The Most Magnificent and Expensive Diversion: a description of the early days of opera, including a scene from *L'Egisto* by Cavalli.

A documentary on the life of Poulenc.

A German film of von Karajan conducting the Berlin Philharmonic Orchestra playing Beethoven's 1st and 4th Symphonies.

Britten's Birthday: a tribute to mark his 60th birthday.

The Return of Maria Callas: Royal Festival Hall recital given by Maria Callas and Giuseppe di Stefano.

How to Succeed in Chopin by Really Trying: John Lill discussing with Robin Ray the difficulties of playing Chopin's Etudes.

Opera

A relay of *War and Peace* the opera chosen to open the new Sydney Opera House, conducted by Edward Downes.

La Traviata, a new studio production with the New Philharmonia Orchestra conducted by Alexander Gibson.

Repeat performances of last year's studio productions of *The Gondoliers* and *Falstaff*.

Concerts

Royal Festival Hall: the Chung sisters in Brahms Double Concerto for violin, cello and orchestra with the Royal Philharmonic Orchestra conducted by Rudolf Kempe; a Gala Concert to celebrate the 75th anniversary of the Gramophone Company with the London Symphony Orchestra conducted by Andre Previn and Sir Adrian Boult, and a Carol Concert given in honour of Sir Robert Mayer with the Academy of the BBC Orchestra conducted by Edward Heath. The New Year's Day concert from Vienna conducted by Willi Boskovski; The Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves with Yehudi Menuhin playing Bruch's 1st Violin Concerto from the Philharmonic Hall, Liverpool.

Recitals

Including Murray Perahia; Vladimir Ashkenazy and Martha Argerich.

Elizabeth Harwood and John Brecknock in
La Traviata





David Coleman at Wembley

Outside Broadcasts

1973

April

BBC-1 The Boat Race; BBC-2 International Golf: US Masters Tournament; BBC-1 Badminton Horse Trials; BBC-1 Gymnastics: Champions All; BBC-1 *Come Dancing* Final; BBC-2 Up Country Festival.

May

BBC-1 Boxing: ABA Finals; BBC-1 Soccer: FA Cup Final; BBC-1 Rugby League: Cup Final; BBC-1 Soccer: Home Internationals; BBC-1 Rugby League: Championship Final; BBC-1 International Air Fair: Biggin Hill; BBC-2 Chelsea Flower Show; BBC-2 Motor Racing: Indianapolis 500; BBC-1 Soccer: European Cup Final.

June

BBC-1 Trooping the Colour; BBC-1 Motor Racing: Monaco Grand Prix; BBC-1 The Derby; BBC-1 and 2 Cricket: 1st Test Match v New Zealand; BBC-1 *Top of the Form* Final; BBC-1 Racing: Royal Ascot; BBC-1 and 2 Wimbledon Lawn Tennis.

July

BBC-1 H.M. Queen's visit to Canada; BBC-1 and 2 Golf: British Open Championship, Troon; BBC-2 Voices of Sport; BBC-1 Motor Racing: British Grand

Prix; BBC-1 Athletics: AAA Championships; BBC-1 Royal Tournament; BBC-1 Royal International Horse Show; BBC-1 Racing: *Glorious Goodwood*.

August

BBC-1 World Junior Rowing Championships; BBC-1 Transworld Top Team; BBC-1 *Animal Scene*; BBC-1 *Miss UK*; BBC-1 Yachting: *A Fight to the Fastnet*.

September

BBC-1 and 2 Cricket: Gillette Cup Final; BBC-1 Burghley Horse Trials; BBC-1 Athletics: European Cup Final; BBC-1 and 2 Golf: Player Classic from Turnberry; BBC-2 *War and Peace* from Sydney Opera House.

October

BBC-1 Racing: Prix de l'Arc de Triomphe; BBC-1 Horse of the Year Show; BBC-2 Motor Show from Earl's Court; BBC-1 International Gymnastics from Empire Pool, Wembley; BBC-2 George Hamilton IV and Other Folk.

November

BBC-2 *Heritage*; BBC-2 Firework Fiesta; BBC-1 Lord Mayor's Show; BBC-1 Festival of Remembrance; BBC-1 Cenotaph Service; BBC-1 and 2 *Royal Wedding*; BBC-2 R.A.C. Rally—*Wheelbase*; BBC-1 *Miss World*; BBC-2 *Colour My Soul*.

Programme Review

December

BBC-1 Rugby Union: Varsity Match; BBC-1 Sports Review of 1973; BBC-2 Floodlit Rugby League Final; BBC-1 *Stocking Full of Stars*; BBC-1 Smart's Christmas Circus; BBC-1 *Mastermind* Final; BBC-1 *Sporting Superstars*; BBC-1 *Top of the Year*.

1974

January

BBC-2 The Boat Show; BBC-1 Cinderella on Ice; BBC-1 Soccer: World Cup Draw; BBC-1 *Commonwealth Games*; BBC-1 Boxing: Ali v Frazier; BBC-1 Ice Skating: European Championships from Zagreb.

February

BBC-1 International Rugby Union: Scotland v England, Murrayfield; BBC-1 Crufts Dog Show from Olympia; BBC-2 The Great Match.

March

BBC-1 Ice Skating: World Championships from Munich; BBC-1 Miss England; BBC-1 Cheltenham National Hunt Festival; BBC-1 International Rugby Union: England v Wales from Twickenham; BBC-1 The Grand National.

Light Entertainment

BBC-1

Likely Lads

The Big Funnies

Eric Sykes

Oh Father!

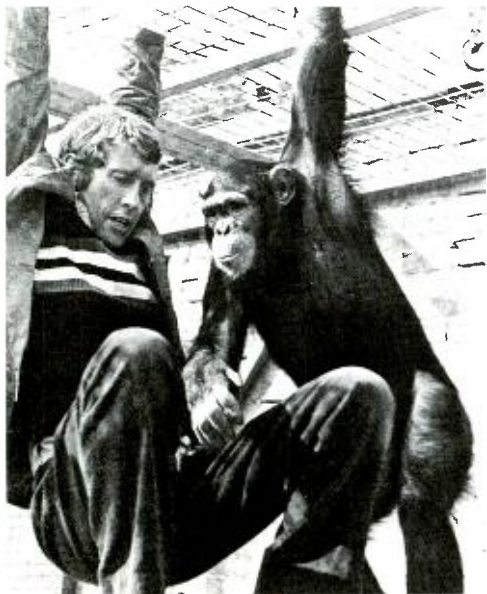
Casanova '73

Jack Hawkins Tribute

Disney Special

Last of the Summer Wine

Michael Crawford in *Some Mothers Do 'Ave 'Em*



Two faces of Michael Bates: *Last of the Summer Wine* and *It Ain't Half Hot, Mum*

Mike Yarwood; Ronnie Barker in *Seven of One*



Dad's Army
Some Mothers Do 'Ave 'Em
Steptoe Christmas Special
Liver Birds
Till Death Us Do Part
It Ain't Half Hot Mum
Marty
Comedy Playhouse
The Sound of Petula
Dick Emery Show
Clunk Click
Mike Yarwood
Bruce Forsyth and the Generation Game
It's Lulu
Parkinson
Harry Secombe

Cilla Black
Shari Lewis
Basil Brush
Top of the Pops
Crackerjack
Black and White Minstrel Show
Eurovision Song Contest
Royal Gala Performance
Ken Dodd (Christmas)
Christmas Pantomime
Morecambe & Wise Christmas Show
Two Ronnies Christmas Show
Ten Years of Top of the Pops
Shirley Bassey at the Royal Albert Hall

BBC-2

They Sold a Million
John Denver Show
Jack Jones
Call My Bluff
An Evening with Francis Howerd
Two Ronnies
Young Generation Big Top

In Concert:

The Eagles,
Steeleye Span,
Martin Mull,
John Williams,
America,
Al Green,
Joni Mitchell,
Ritchie Havens

What's My Line

Diana Ross
Mantovani
Vera Lynn
Dave Allen
An Evening with Glen Campbell
Jose Feliciano
An Evening with Nancy Wilson
Anne Murray at the Talk of the Town
The Golden Seawallow of Knokke

Neil Sedaka

Don McLean
Dawn
The Carpenters
Seven of One
Ooh La La!
Milligan in Spring
The Goodies
Milligan in Summer
Monty Python
Grubstreet
The Goodies and the Beanstalk
Just a Nimmo!

Children's Programmes

BBC-1

Regular series

Jackanory

A daily (Monday to Friday) story-telling programme for younger children.

Blue Peter

A twice-weekly general information programme for 5-12 year olds.

Vision On

A magazine of visual entertainment and ideas for making and painting.

Eurovision Song Contest 1974 Olivia Newton-John with viewers' letters



The Generation Game: Bruce Forsyth and Anthea Redfern

Animal Magic

A magazine about animals.

Search

A weekly series in which children discuss serious contemporary issues.

Screen Test

A film quiz.

John Craven's Newsround

A twice-weekly news bulletin made in co-operation with Television News.

The Record Breakers

An informative light entertainment programme covering all kinds of record-breaking attempts.

Val Meets the VIPs

Children put questions to celebrities.

Blue Peter Special Assignments

Five documentary films with Valerie Singleton in Venice, Brussels, Madrid, Dublin and York.

Right Charlie

A light entertainment series with Charlie Cairoli and Company.

Cabbages and Kings

Comedy series.

Crackerjack

A light entertainment series.

New series

We Are The Champions

An inter-schools' sports knockout competition.

Roy Castle Beats Time

Music series.

Why Don't You?

A diversion made by children for the summer holidays.

Programme Review

Morecambe and Wise with Anita Tibbles;
Whatever Happened to the Likely Lads?
Rodney Bewes and James Bolam; *Dad's Army*
On the opposite page, *The Black and White*
Minstrel Show, the panel of *What's My Line*,
and Alan Price *In Concert*





The World of Samuel Tweet
Comedy series with Freddy Davies.

Brainchild
Quiz with John Craven.

Bonny!
Situation comedy series with Una McLean.

Hope & Keen
Light entertainment series.

Stump the Scientist
A science quiz with James Burke.

Children of Destiny
A series about famous children in history.

Drama

Carrie's War
Nina Bawden/Marilyn Fox

Tom's Midnight Garden
Philippa Pearce/John Tully

The Changes
Peter Dickinson/Anna Home

Lizzie Dripping
Helen Cresswell

Jackanory Playhouse
Specially commissioned half hour plays for children.

Programme Review

The Terracotta Horse

Christopher Bond (made by Drama Serials Department).



Jackanory Playhouse: Joseph O'Connor as King Angus

Films

The Seven Little Australians
Australian drama serial.

Foreign Films

Including *The Red Balloon*, *The Goddess of the Milky Way*, *The Lone Wolf*, *The Boy and the Horse*, etc.

American Cartoons

Scooby Doo, *Jeannie*, *Lassie*, *Yogi's Gang*.

Programmes for young children

New series

Roobarb

Cartoon animation by Bob Godfrey.

Captain Pugwash

Cut-out animation by John Ryan.

Barbapapa

Cartoon animation.

Bagpuss

For *Watch with Mother*—a puppet series by Oliver Postgate.

Rugtime

For *Watch with Mother*—a studio presentation featuring puppets and music.

Regular series

Magic Roundabout

Puppet series from France.

Hector's House

Puppet series from France.

The Clangers

Puppet series by Oliver Postgate.

The Mole

Animated cartoon from Czechoslovakia.

Sir Prancelot

Cut-out animated series by John Ryan.

Crystal Tipps and Alistair

Cartoon series designed by BBC Graphics Staff.

The Wombles

Puppet series.

Slip & Slap, Peter, Dorothy, Boris the Bold, etc.

Animated series from Czechoslovakia and Poland.

School holidays

During the mornings of the school holidays, favourite series like *Banana Splits*, *Tom Sawyer*, *Tin Tin*, *Champion the Wonder Horse*, were repeated, together with puppet programmes for young children and documentaries.

BBC-2

Play School

A weekday programme for children under five. (Repeats on BBC-1).

The Wombles: Great Uncle Bulgaria



Play Away

A Saturday entertainment for young children.

Smike

A pop musical freely based on Nicholas Nickleby. Starring Beryl Reid, Andrew Keir, Leonard Whiting and boys of Kingston Grammar School. Music by Roger Holman and Simon May.

Network Radio

The Reith Lectures 1973: Change Without War, by Alastair Buchan, Professor of International Relations Oxford University.



Professor Alastair Buchan who gave the 1973 Reith Lectures

Radio 4 programmes and series

Regular series

Analysis

A weekly 45-minute current affairs programme dealing with the major national and international issues.

Kaleidoscope

A nightly half-hour magazine of the arts and science.

Occasional series

This Island Now

Five programmes reporting on and assessing environmental problems.

Where Are You Taking Us?

A series of programmes examining new scientific developments.

Dial a Scientist

A 'phone-in programme for young listeners.

Politics in the 70s

A series of six discussions reflecting on the politics of Britain during the decade.

Individual programmes

All Saints Day 1914

A reconstruction of the Battle of Coronel.

Solzhenitsyn

A portrait, with Paul Scofield as Solzhenitsyn.

My Own Right Hand Shall Do It

A documentary based on Sir Walter Scott's journal with Sir Alec Guinness as the author.

Poetry Prom

Sir John Betjeman presenting a programme of verse with an invited audience.

Cancer

An hour-long documentary on the current state of scientific knowledge of the disease and its treatment; followed by an hour-long 'phone-in programme in which listeners questioned a panel of eminent medical authorities.

Radio 3 programmes and series

Regular series

Critics Forum

A weekly discussion with four established critics.

Scientifically Speaking

A fortnightly assessment of developments in science.

Personal View

A fortnightly talk arising from the events of the preceding fortnight, broadcast live by a distinguished speaker.

Poetry Now

New poetry, read by the poets themselves.

Words

A weekly short talk about the raw material of communication.

Occasional series

China

A 13-part survey of Chinese civilization by outstanding sinologists.

Communicators

A series of discussions and documentaries which examine the role and problems of the mass media.

Individual programmes

German Weekend

Two days of broadcasts reflecting various aspects of German culture.

Women on 3

A day devoted to a variety of programmes about women's achievements and roles in society.

Edmund Wilson

A documentary on the American man of letters.

Planning Adrift

Two documentaries tracing the development of town and country planning and examining its current state.



Sue MacGregor, presenter of *Woman's Hour*

Current affairs and magazine programmes

Newsbeat

In September a twice daily news and current affairs programme, aimed primarily at young people, was started on Radio 1, offering news and analysis to an audience which does not choose to tune to the Radio 4 current affairs sequences.

Tuesday Call and Friday Call

Two new morning telephone programmes as part of the new daytime schedules for Radio 4. *Tuesday Call*, produced by the *Woman's Hour* Unit, concentrates on programmes of advice and information while *Friday Call* alternates *People to People* discussions of current issues, and 'phone-in sessions to well-known personalities.

Checkpoint

An investigative programme which has regularly made news with its reports. Produced in co-operation with the Consumers Association.

Woman's Hour/Morning Story

Both these programmes moved successfully to Radio 4 as part of the major rescheduling of daytime listening.

Daily news related programmes

Today

The early morning current affairs sequence has continued to offer good-humoured presentation of the news and public information. For the third consecutive year *Today* has been awarded the title *Programme of the Year* by the Radio Industries Club.

The World at One
PM Reports
The World This Weekend

The Financial World Tonight

Late night news for listeners with an informed interest in domestic and international business.

Special Current Affairs Unit

The General Election

Election Call

Thirteen 55 minute telephone programmes in which leading politicians of the three main Parties answered listeners' calls live on all aspects of the Campaign. Speakers included Edward Heath M.P., James Callaghan M.P. and David Steel M.P.

Election Special '74

More than 10 hours of continuous live coverage of the Election results—with outside broadcasts all over Britain—a co-production involving Radio News, Current Affairs, Outside Broadcasts, BBC Local Radio and the National and English Regions.

John Timpson and Robert Robinson, presenting *Today*



Further Education

Languages

Ochen Priyatno

The first part of a two-year course for beginners in Russian. Books and records available.

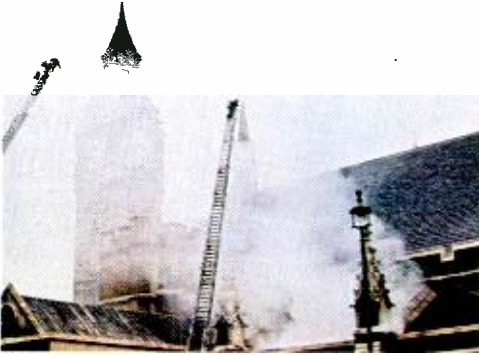
Punti di Vista

A second level Italian course, based on interviews recorded in Italy. Book and records available.

Family and community

Living Decisions in Family and Community

An adult learning project on thinking and decision-making in action. Supported by two-part course book.



News story: bomb blast at Westminster Hall

The Bonus Years

The particular needs and opportunities available to the retired and the elderly.

Borrowing and Lending

Reviewing the sources of credit and investment opportunities available to the individual.

Communication skills

Working with Words

Practical advice and guidance for would-be authors on writing skills and outlets for their work.

Speak for Yourself

Illustrations of some of the difficulties experienced by young people in communicating with each other and their elders.

Contemporary affairs

Power to the People

Case-studies in community action illustrating how local groups have fared in bringing about change in their local community.

Voluntary Action

Suggestions on how to organise community action groups and their role within the political system.

Working the System

Case studies of the ways particular interest groups have influenced political decisions on national issues.

The Impact of Coal

The economic, industrial, domestic and political impact, of the extraction and exploitation of coal, on British society.

Leisure

A Stranger Abroad

Introduction to three countries—Greece, Portugal and Yugoslavia—popular among British holiday-makers, where English is not widely known.

Past and present

Eminently Victorian

Insights into the moods and attitudes of Britain in the Victorian era. Publication on some of the artists of the age available.

Latin America

An introduction to the problems and potential of Latin America—its history and its development. Illustrated book available.

For teachers

Early Years at School

An in-service education project for those professionally concerned with the care of young children. Book available.

Music and the Arts

Personality and the Portrait

Contemplations on themes and variations in the artistic and social history of portraiture. Book available.

The English Novel Abroad

Examinations of the works of authors who, although it is not their native language, are writing in English.

The Art of the Film

Discussions by prominent artists.

Music in the Theatre

Surveying the uses of music in theatrical production from medieval times to the present day.

Big Band Music

Illustrations of the development of orchestrated jazz—its exponents and their techniques.

Connections in Music

A series showing how music of the past has freshly influenced later composers.

Music

Premieres and commissions

Forty-six works by British composers received their world premieres during the last year and of these, eight were commissioned by the BBC and one by BBC Wales in conjunction with the Welsh Arts Council. Four BBC Commissions were performed at the 1973 Proms—Lennox Berkeley's *Sinfonia Concertante* for oboe and chamber orchestra (to celebrate the composer's 70th birthday). *The Hidden Landscape* by Nicola Lefanu, Thea Musgrave's *Viola Concerto* and, at a Round House Prom, *Ploermel* by Priaulx Rainier. During the spring season at the Round House three more commissions were performed—*Song Cycle* to poems of Neruda by Hugh Wood, *Song of an Average City* by Tim Souster, and Bernard Rands' *Aum* for harp and ensemble.

First broadcasts of British works

A further 42 works received their first broadcast per-

Programme Review

formance, among them Benjamin Britten's opera *Death in Venice* and Gordon Crosse's *The Story of Vasco*, the Second Piano Concerto and Pastoral Symphony of Wilfred Josephs, *Wildtrack II* by Bernard Rands and *Memories* by Roger Smalley.

Festivals

Most of the major music festivals in this country and in Europe were reflected in Radio 3 programmes—including Aldeburgh, Bath, Brighton, the Cardiff Festival of 20th Century Music, Cheltenham, Edinburgh, English Bach, Harrogate, Haslemere, the St Albans International Organ Festival, Three Choirs, Salzburg, and Bayreuth.

Series

The weekly live chamber music concerts from St Johns, Smith Square, continued most successfully. Other live lunchtime concerts have featured artists of the younger generation from the Concert Hall, Broadcasting House, and Presented Recitals in which distinguished musicians discussed and in some cases also performed, music for which they have a special affection. The Orpheus Britannicus series of music by British composers, Concert Club—reflecting the activities of clubs throughout the country, Invitation Concerts (contemporary chamber and orchestral music) Celebrity Concerts from Pebble Mill, Birmingham and *Music in our Time* have also continued to thrive.

There was an extensive series of the solo piano works of Chopin performed by Vlado Perlemuter, and another of the piano works of Schubert played by Alfred Brendel. Hans Keller devised a series reflecting the evolution of the Symphony, and a series designed to explain the various approaches to electronic music was broadcast under the title *End or Beginning*.

All the symphonies of Robert Simpson were broadcast and a long-term project to perform all the symphonies of Havergal Brian was initiated.

Competitions

During the past year, programmes produced by Music Programmes producers have won prizes in inter-

The BBC Chorus under the direction of John Poole



Last night of the Proms: Sir Charles Groves and Michael Roll

national competitions. Michael Hall won the Prix Musical de Radio Brno with *The Dance of Albion* and Elaine Padmore won the Pro Musica prize offered by Hungarian Radio for a programme about Vaughan Williams and his music called *Summertime on Bredon*.

Promenade Concerts

Promenade Concerts

Of the 56 Promenade Concerts in the last year, the BBC Symphony Orchestra took part in 22.

Four works were commissioned from British composers and received their premieres, and the Amsterdam Concertgebouw Orchestra were among the many distinguished visitors.

BBC Symphony Orchestra

During their winter season the orchestra gave 12 concerts at the Royal Festival Hall, five at Smith Square and four at the Round House. Three pieces were commissioned from British composers and received their premieres.

The orchestra gave several concerts in the provinces, two in Paris, and in May toured Austria, Germany and Switzerland, giving 14 concerts in 17 days.

Selected gramophone record programmes

Complete operas

<i>Palestrina</i> Pfitzner	<i>Lohengrin</i> Wagner
<i>The Merry Widow</i> Lehár	<i>The Maid of Orleans</i>
<i>Les Dialogues des Carmelites</i> Poulenc	Tchaikovsky
	<i>Louise</i> Charpentier

Historic performances

Schumann—*Piano Quartet* with Ossip Gabrilowitsch and the Flonzaley Quartet.

Hindemith—*String Trio No. 2* with the composer (viola)

Rachmaninov—*Symphony No. 3*, conducted by the composer

French songs—Claire Croiza (soprano)

Beethoven—*Symphony No. 5* conducted by Richard Strauss

Other works

Vecchi *L'Amfiparnaso*
 Russian Orthodox Requiem
 Crussell *Clarinet Concerto*
 Litolf *Concerto Symphonique No. 4*

Series

<i>Man/Woman of Action</i>	<i>Off the Record</i>
<i>Record Review</i>	<i>My Kind of Music</i>
<i>Pied Piper</i>	<i>Desert Island Discs</i>
<i>The Young Idea</i>	<i>These You Have Loved</i>
<i>Organ Gallery</i>	<i>Ragtime</i>
<i>Sounds Interesting</i>	<i>Improvisation</i>
<i>Music Weekly</i>	<i>The Art of the Arranger</i>

Single programmes

The Tender Tyrant (Nadia Boulanger)
Ivor Novello at Drury Lane
Casanova and Music
My Country 'tis of Thee (National Anthems)

Drama

Radio 4

The Monday Play

<i>Plays for Four Seasons</i>	} Christopher Fry
<i>The Lady's Not for Burning</i>	
<i>A Yard of Sun</i>	
<i>Venus Observed</i>	
<i>The Dark is Light Enough</i>	} Richard Hughes, adapted by Frederick Bradnum
<i>The Fox in the Attic</i>	
<i>You Never Can Tell</i>	
<i>Scenes from Provincial Life</i>	
<i>The Seagull</i>	
<i>The Taming of the Shrew</i>	
<i>King John</i>	
<i>The Bridge of San Luis Rey</i>	
<i>Stagford Jiri</i>	
<i>Rooms</i>	
<i>Anatol</i>	
<i>Much Ado About Nothing</i>	
<i>This Sporting Life</i>	
<i>Aaron Thy Brother</i>	

A Century of Modern Theatre
Michael and his Lost Angel
The Gay Lord Quex
Damaged Goods
The Admirable Crichton
The Lower Depths
The Lonely Road

Ronald Adam
John Bull's Other Island
The Voysey Inheritance
The Playboy of the Western World
The Silver Box

Saturday Night Theatre

Cromwell's Major General
Toad of Toad Hall
The Fall of the Sparrow
The Prisoner of Zenda
Rupert of Hentzau
The Ringer
The Ministry of Fear
The Fallow Land
The Minister
Forty Years On
The Rise and Fall of Liberty
Stringer's Last Stand
The Doubting Thomases
Henrietta Who?
A Boston Story
Death of My Aunt C.
Riceyman Steps
The House on the Strand
M'sieur From Armenteurs
Mrs Palfrey at the Claremont
Goodbye for Ever
The Secretary Bird
The Pursuit of Love
The Liars
The Weak Spot
The Sandpiper

Midweek Theatre

Mrs Bathurst
St Peter's Umbrella
A Present from an Admirer
Uncle Charles
Dayspring is at Hand
Ring for Death
The Locksley Marriage Prize

Programme Review



Saturday Night Theatre: Richard Briers and Hannah Gordon in *Abelard and Héloïse*

Eagle and Spider Francis Gallagher
Left Stick R. D. Wingfield
Long Time Ago Charles Dennis
The Night of the Cobra Peter Ferguson
Too Long at the Fair John Hyatt
The Fells of Yewdale John Tarrant
Marriage à la Feydeau
One Month Early
Better Late
Take Your Medicine Like a Man
Don't Walk Around with Nothing On

} Feydeau,
 translated
 by Peter
 Meyer

Serials

Portrait of a Lady Henry James, adapted by Frank Hauser and Donald McWhinnie
The Barchester Chronicles Anthony Trollope, adapted by Constance Cox and Peter Russell
The Sun is my Undoing Marguerite Steen, adapted by Brian Gear
David Copperfield Charles Dickens, adapted by Charles Lefaux

Afternoon Theatre

Fallen Angels Noel Coward
The Iron Staircase Simenon, adapted by Philip Leaver
Moriarty G. W. Target
Junctions Mike Cooper

Conditional People Malcolm Ross-MacDonald
The Queen's Pawn Gambit Ken Methold
Praying Mantis Derek Hoddinott
Not Like Home Christine Furnival
Blood Lines John Kirkmorris
Sam's Wedding Peter Tinniswood
The Widowing of Mrs Holroyd D. H. Lawrence
Gaffer David Stewart
Bury Him Among Kings (in 3 episodes) Elleston Trevor, adapted by John Richmond
Out of the Rain Gerry Jones
At Your Service Carl Amery, translated by Michael Bullock
There's Love and There's Love Alex Barber
The Half Crown Donkeys Alan Schofield, adapted by Clifford Ives
A Place Like Home M. P. Newman
Jess Elizabeth Morgan
Stanislaus and the Witch Lee Torrance
At the Going Down Anthony Crouch
Visiting Time Dominic le Poer Power
Driving Force A. C. Thomas
Musical Chairs Ronald Mackenzie, adapted by Godfrey Kenton
Private Grief Marion Campbell
Generation of Vipers (in 3 episodes) Balzac, adapted by Joan O'Connor
Carol Sheila Hodgson

Elaine Stritch and Ray McAnally in *Who's Afraid of Virginia Woolf?*





Rita Tushingham as Bernadette in *Misses of Novices*, *Saturday Night Theatre*

Arrangements T. D. Webster
The Changing Wind Margaret Harris
Murder is my Subject Philip Levene
A Question of Guilt Philip Levene
The Thirteen Clocks James Thurber, adapted by Peter Fieldson
An Old New Year David Pownall
Who Needs Money K. Allen Saddler
Return Ticket Geoffrey Hays
Trip to my Sister Ruth Brian Lee
The Short Sighted Optimist Hugh Steadman Williams
The Tree David Spenser
The Infant Paul Ableman
The Shoot Mervyn Haisman
Two's A Crowd Tony Holland
The Healing Arts John Kirkmorris
The Birds Fall Down (in 3 episodes) Rebecca West, adapted by Joan O'Connor

Dramatised features

Great Modern Spy Stories
The Atomic Spies Keith Darvill
Richard Sorge Mike Stott
The Red Orchestra Eric Twinane
Burgess, MacLean and Philby Rene Cutforth

The Spellbinders

Aimee Simple MacPherson Keith Darvill
Goebbels Roger Manvell

Lloyd George Will Allan
James Dean Alexander Walker
Eva Peron Gillian Freeman
Malcolm X Barry Reckford

More Things in Heaven and Earth
The Borley Rectory Case Vincent Brome
Gerard Croiset Eric Twinane
Miracle at Fatima Charlotte and Denis Plimmer
Daniel Home Michell Raper
The Myers Case Vincent Brome
Dear and Honoured Lady

A series in 13 episodes about the life of Queen Victoria
 —Nesta Pain, Jasper Ridley, Thea Holme, Denis Constanduros, Will Allan, Hallam Tennyson, Donald Thomas and John Chandos.

The Detectives

The Trial of the Detectives Donald Thomas
Dead Giveaway Jean McConnell
The Siege of Sidney Street Archie Hill
The Greenwood Case Donald Thomas
The Browne and Kennedy Case Donald Thomas

Radio 3

Classics

The Dark Tower Louis MacNeice
The Tempest William Shakespeare
Mithridates Jean Racine



Martin Jarvis in two roles:
Just William and *Goodbye Mr Chips*, on Radio 4

Titus Andronicus William Shakespeare
Comus John Milton
Eastward Ho! Jonson, Marston, Chapman, Barnes
The Power of Darkness Leo Tolstoy
Hassan James Elroy Flecker
On the Road Anton Chekhov, adapted by Basil Ashmore
Erik XIV August Strindberg
Henry IV parts 1 and 2 William Shakespeare
Three Sisters Anton Chekhov

Contemporary British plays

Rudkin's Dream Don Taylor
Words Gabriel Josipovici
A Perfect Relationship William Trevor
In the Country of the Skin Peter Redgrove
Hans Kohlhaas James Saunders
At the Gate Jonathan Raban
Consider the Lilies Susan Hill
Perfect Happiness Caryl Churchill
The Mystery Bill Naughton
Not to Disturb Muriel Spark
Damage Rosalind Belben
Random Moments in a May Garden James Saunders
Barcroft, Todd and Spaghetti Brian Clear
Wandering in Eden John Fletcher
The Slow Stain Alan Plater
The Latter Days of Lucy Trenchard David Cregan

Contemporary foreign plays

East-West Andrei Amalrik, translated by Daniel Weissbort
Flight Mikhail Bulgahov, translated by Michael Glenny

African Theatre

Station Street Khalid Almubarek Mustafa
Make Like Slaves Richard Rive
Sweet Scum of Freedom Jagjit Singh
Double Attack C. C. Umeh
She Would Tell Him on the Island Françoise Xenakis, translated by Barbara Wright

Audun and the Polar Bear Paavo Haavikko
The Cat Game Istvan Orkeny
I Have a Beautiful Collection of Knives Tymotensz Karpowicz, translated by Nicholas Bethell
Madman and Specialists Wole Soyinka
Tales from Landshut Martin Sperr
The Goldfish Jean Anouilh, translated by Lucienne Hill

Outside Broadcasts

Illustrating the range covered month by month

1973

April

Treble Chance Quiz; Sports Forum; football: F.A. Cup Semi-Final; Rowing: The Boat Race.

May

Football: F.A. Cup Final—Leeds v Sunderland; racing: 2,000 Guineas; Rugby League Cup Final; Davis Cup: Great Britain v West Germany; boxing: Conteh v Finnegan; *Skylab* reports; Sunday sport (Ed Stewart).

June

Trooping the Colour; Isle of Man T.T. Races: racing: The Derby; cricket: England v New Zealand; football: U.S.S.R. v England; lawn tennis: Wimbledon.

July

Rowing: Henley Royal Regatta; athletics: A.A.A. Championships; cricket: England v West Indies; Bisley: The Queen's Prize; show jumping: European

Midweek Theatre, John Osborne and Jill Bennett
in *Marriage a la Feydeau*





Radio 2 *Treble Chance*—Twin Town Quiz winners being presented with the Trophy

Championship; motor racing: British Grand Prix.

August

Forces Chance Quiz; athletics: Great Britain v Hungary; motor cycling: Manx Grand Prix.

September

Cricket: Gillette Cup Final; golf: Ryder Cup; racing: the St Leger; Rugby Union: New Zealand v England.

October

Boxing: Bugner v Ros; racing: Prix de l'Arc de Triomphe; *The Countryside in Autumn*.

November

Festival of Remembrance: Albert Hall; Cenotaph Service, Whitehall; The Royal Wedding: H.R.H. Princess Anne and Captain Mark Phillips; boxing: Bugner v Foster; football: England v Italy; R.A.C. Rally.

December

Rugby League: Great Britain v Australia; *Quiz on Two*; State Visit of President of Zaire; Christmas Bells; Festival of Nine Lessons and Carols; H.M. The Queen's Christmas Broadcast.

1974

January

Motoring and the *Motorist Talkabout*; Commonwealth Games from New Zealand; Rugby Union: Wales v Scotland.

February

Cricket: West Indies v England; football: F.A. Cup 5th Round; Rugby Union: England v Ireland; General Election.

March

Racing: Grand National; boxing: Conteh v Bogs; *Twin-Town Quiz*; football: F.A. Cup 6th Round; football: European Soccer Special.

Light Entertainment

Radio 4

Comedy

Frank Muir Goes Into...

A variety of subjects, with help from Alfred Marks.

Dad's Army

Adapted from BBC television.

What Ho! Jeeves

Twenty-five original adaptations for radio featuring Michael Hordern and Richard Briers.

Quizzes and panel games

Brain of Britain

Just a Minute

Top of the Form

Fair Deal

Petticoat Line

Twenty Questions

Many a Slip

Topical

Week Ending

Other

Dr Finlay's Casebook (series)

Scrapbook

Contributions to *Celebration* and *The Entertainers*. Various single programmes and series by Charles Chilton.

Brain of Britain 1974 winner, Dr Roger Pritchard

BRAIN OF BRITAIN



Programme Review

Reminiscent series featuring Elsie and Doris Waters and Arthur Askey.

Radio 3

Some Goodhumoured Ladies

For Women's Sunday, featuring Sheila Hancock.

Year Ending

With the writers and cast of *Week Ending*.

Radio 2

Comedy

Half-hour series

Featuring Frankie Howerd, Ken Dodd, Bob Monkhouse, Warren Mitchell, Arthur Lowe, Charlie Chester, Les Dawson, Jimmy Edwards, Ted Ray, Tommy Trinder, Arthur Askey.



Husband of the year: Ronnie Cushion

I'm Sorry, I'll Read That Again

Return of series.

New series

Hello Cheeky

Featuring Tim Brooke-Taylor, Barry Cryer and John Junkin.

Audience participation & panel shows

Beat the Record

Three in a Row

Both series presented by Don Davis.



Spike Milligan in *Tales of the Raj*

Pop Score

With Pete Murray, Tony Blackburn and Terry Wogan.

Sounds Familiar

New series

Ask a Ciné Question

Film quiz chaired by Dick Vosburgh.

Husband of the Year

With contestants from all over Great Britain competing for the title.

Late Night Extra

Two hours five nights a week of news, views and music introduced by Keith Fordyce, Bob Holness, Peter Latham and Simon Bates, and the first woman presenter of the series, Esther Rantzen.

Programmes on Films and Film Music

Christmas Show for Forces with *Hello Cheeky* cast.

The Price of Fear

Late night horror with Vincent Price.

Early riser Simon Bates, presenter of Radio 2

programme *The Early Show*



Light and popular music programmes

Radio 1

<i>The Noel Edmonds Show</i>	<i>Radio 1 Club</i>
<i>The Tony Blackburn Show</i>	<i>Sounds of the Seventies</i>
<i>The Johnnie Walker Show</i>	<i>Rockspeak</i>
<i>The David Hamilton Show</i>	<i>Junior Choice</i>
<i>Rosko</i>	<i>The Stuart Henry Show</i>
<i>Alan Freeman</i>	<i>Speakeasy</i>
<i>David Simmons</i>	<i>Solid Gold Sixty</i>
<i>In Concert</i>	<i>Sounds on Sunday</i>
<i>The Dave Lee Travis Show</i>	<i>The Rolling Stones Story</i>
<i>Savile's Travels</i>	<i>The Story of Pop</i>

Radio 2

<i>Terry Wogan Show</i>	<i>Jimmy Young Show</i>
<i>Pete Murray's Open House</i>	<i>Tony Brandon Show</i>
	<i>Joe Henderson Show</i>



Ed Stewart with two million stamps following an appeal on *Junior Choice*

<i>Night Ride</i>	<i>The Charlie Chester Show</i>
<i>Humphrey Lyttleton's Best of Jazz</i>	<i>Sam Costa's Melodies For You</i>
<i>Alan Dell's Big Band Sound</i>	<i>Family Favourites</i>
<i>Hubert Gregg at the London Theatre</i>	<i>The Vera Lynn Story</i>
<i>Country Club</i>	<i>From Ragtime to Rock 'n' Roll</i>
<i>Folkweave</i>	<i>The Dance Band Days</i>
<i>Radio 2 Ballroom</i>	<i>Semprini Serenade</i>
<i>The Frank Chacksfield Hour</i>	<i>Max Jaffa's Music for Your Pleasure</i>
<i>Friday Night is Music Night</i>	<i>Your Hundred Best Tunes</i>



The BBC Regrets: John Bird, Gwen Taylor, John Wells and Edward Hardwicke

Programmes based on BBC Sound Archive recordings

Radios 1 & 2

Thanks for the Memory

A weekly programme of music and Archive recordings selected from listeners' requests and introduced by Hubert Gregg.

Be My Guest

A weekly series, including Ethel Merman, Jule Styne, Claire Bloom, Anne Rogers, Bruce Forsyth, Stan Kenton and Thora Hird.

Noel Coward Obituary Programme

Radio 3

Music Now

A weekly series of news and events in the world of music introduced by John Amis.

Early Instruments

This series included recordings of harpsichords, harps

Radio 1 disc jockey Paul Burnett





Vera Lynn

and early keyboard instruments and included a special series of programmes on 18th century English and French instruments.

The British Oral Tradition

A monthly programme based on traditional music. Presenters included: Charles Parker, Martin Carthy, Ewen McColl, Peggy Seegar, Bert Lloyd and Professor Mellers.

Dame Maggie Teyte

An 85th birthday tribute presented by Richard Bebb.

Bamboo Bamboo

Jean Jenkins presented recordings of instruments made from bamboo.

The Constant Clarinet

Rare recordings of celebrated clarinetists.

Radio 4

Kipling's English History

Five programmes introduced by Marghanita Laski on the history of England seen through Kipling's poetry.

The Year in Question

A regular quiz programme introducing recordings from Archives based on a particular year, chaired by Robin Ray.

The Dragon Empress

A dramatised account of the turbulent life of the

Empress of China who was Queen Victoria's contemporary. Rosalie Crutchley played the Empress.

Celebration

Four programmes were contributed to this series celebrating Maria Callas, Peter Ustinov, St Cecilia's Eve and the violin.

Chronicles of Wasted Time

Malcolm Muggeridge interviewed by Jonathan Dimbleby on the second volume of his autobiography.

British and Proud of It

A tribute to Dame Eva Turner.

The Pleasure's Mine

An anthology of poetry chosen by Wilfred Pickles.

The Deadly Stroke

Warren Tute described the events leading to the destruction of the French Fleet at Oran in 1940.

Down Your Way

A weekly series visiting cities, towns, villages and communities reflecting the people within them and their way of life. Introduced by Brian Johnston.

Pick of the Week

A weekly round-up of the best in radio and television selected by Nancy Wise.

The Time of My Life

Charles Chilton, Kenneth Williams, 'Vic Feather, Geoffrey Moorhouse and the late David Franklin were the subjects of the unit's contribution to this series.

The Life Peers

A programme to mark the 15th anniversary of the advent of life peerages. Introduced by Robert McKenzie.

John Ebdon, Steve Race and Christopher Matthew contributed regularly to the Archive series on Monday morning with programmes based on recordings they had chosen to illustrate a particular theme.

Other contributors to Archive based series were Benny Green, Peter Clayton, Derek Parker, Robin Day, Katherine Whitehorn, Marghanita Laski and Johnny Morris.

Scotland

The following were among the events covered on television and radio:

The 27th Edinburgh International Festival of Music and Drama.

The Royal Highland Show.

The National Mod of An Comunn Gaidhealach.

The General Assembly of the Church of Scotland.

The Scottish Municipal Elections.

The World Pipe Band Championships.

The General Election—February 1974.

The Edinburgh Military Tattoo.

The main sporting events of the year included:

Rugby

Home Internationals—Scotland v England/Wales/N. Ireland; Scotland v International Sevens; Scottish XV v Argentina; Scotland v France.

Football

The Scottish Cup Final—Celtic v Rangers; Scottish League Cup Final; Home Internationals—Scotland v England/Wales/N. Ireland; S.F.A. Centenary Matches—Scotland v West Germany; Scotland v Brazil; World Cup Qualifying Round—Czechoslovakia v Scotland (from Bratislava); Drybrough Cup Final, Celtic v Hibs; European Cup Winners Cup (1st round, 2nd leg) Rangers v Ankara; European Cup (2nd round 1st leg) Celtic v Vejle.

Golf

British Open 1973 from Troon, Ayrshire; Scottish Open Championship from St Andrews; John Player Classic from Turnberry.

Other sports

International Amateur Boxing; Scottish Amateur Boxing Association Championship; Scottish Amateur Swimming Association Age Group Finals; Europa Cup (International athletics) from Edinburgh; British International Games from Edinburgh; European Trampoline Championships from Edinburgh; Camanachd Cup Final.

The Air Canada Silver Broom (World Championship of Curling) from Berne, Switzerland.

Television*Religion**Opinions*

Two series in which studio panels answered viewers' questions on faith and life today.

Today's Priest and Tomorrow's

Issues in the training and pastoral work of the Roman Catholic clergy in Scotland.

Seeing the Signs

Quarterly magazine programme for deaf viewers and those concerned with the deaf.

CH. 3

Two programmes about the newly published 'Church Hymnary, Third Edition', from the Chapel of Haddo House, Aberdeenshire.

Nendeni

Film depicting many of the rural and urban projects undertaken by the Presbyterian Church of East Africa.

From the Outset

A series of seven programmes examining the change in religious beliefs.

Sanctus

The Christian faith expressed in great music, in the setting of St Giles' Cathedral, Edinburgh.

*Light Entertainment**Take Five*

A musical nightcap featuring young entertainers.

Moira in Person

From the Motherwell Civic Centre and starring Moira Anderson (BBC-1).

Presenting Lena Martell

Late night series featuring Scotland's international cabaret singer (BBC-1).

Night Music

Six weeks of songs and stories from Kenneth McKellar and Roddy McMillan (BBC-1).

Let's Meet for Music

With Brian Fahey and the Scottish Radio Orchestra.

The Corries in Concert

Folk music.

The Songs of Scotland

Popular Scottish songs and dances, featuring Peter Morrison and Alastair McDonald.



Peter Morrison and Alastair McDonald in *The Songs Of Scotland*

A Ne'erday Visit to Seafield Children's Hospital, Ayr.
With Robin Hall and Jimmie MacGregor.

To Scotland with Love

New Year greetings and requests from Scots overseas.

Début

Featuring up and coming artists.

On Stage

Four programmes from the MacRobert Centre, Stirling, in which different stars hosted their own entertainment.

The Wedding March

A light-hearted look in words and music at the battle of the sexes and the popular sport of war.

Programme Review

Current Affairs

Reporting Scotland

Daily news report from Glasgow, Edinburgh and Aberdeen.

Current Account

A weekly 45-minute programme on the issues, policies, etc. affecting Scotland.

Farm Forum

Monthly programme on agriculture for Scottish farmers.

First Person Singular

A series of interviews in which Mary Marquis discussed the public reputation with the private self.

Open to Question

A series of late night discussions.

Conference Reports

Film and interviews from the annual conferences of the S.T.U.C., Conservative, Labour, Liberal and Scottish National Parties.



Bonny, a BBC Scotland children's comedy series

Festival 27

Highlights from the Edinburgh International Festival (BBC-2 & BBC Scotland).

Mr Speaker, Sir . . .

Series of inter-university debating contests.

Scope

The arts in Scotland.

Further Education

The Scotland We Deserve

Five documentary films regarding the future quality of life in Scotland.

Children's Programmes

Bonny

Five-part comedy series.

Drama

The New Road

A serial in five parts based on the novel by Neil Munro, dramatised for television by Clifford Hanley (BBC-1).

Sutherland's Law

A popular dramatic series centred on the activities of a small town lawyer (BBC-1).

Scotch on the Rocks

Thriller serial in five parts by Douglas Hurd and Andrew Osmond, dramatised for television by James MacTaggart.

Jock

W. Gordon Smith's one-man play on the Scottish character through the ages.

Documentaries

Breathing Space

A series on the Scottish countryside—its wildlife and its people—at work and leisure.

Kings, Lords and Commoners

Series based on characters from Scotland's gallery of heroes and nobles, rogues and adventurers, told by Ian Grimble.

Look, Stranger

Contributions to this BBC-2 series.

A Future for the Past

A programme on the work of restoration of an old water mill in Skye.

Who Cares for Scotland?

A film made for the Countryside Commission of Scotland by Christopher Mylne.

Livingstone Lost and Found

A documentary on the centenary of the explorer's death (BBC-2).

You Want It—We've Got It

An investigation by Magnus Magnusson on the effect of the oil boom on the Shetland Isles (BBC-1).

MacLeod at Large

Personalised documentaries featuring Donald MacLeod.

All to Play For

An impression of a musical week leading to the Final in Glasgow's first International Competition for Junior Violinists.

Mr Menuhin's Welcome to Blair Castle

An exploration by Yehudi Menuhin of the world of Scotland's traditional fiddle music.



Kim Braden as *Anne of Avonlea*

Gaelic

Se Ur Beatha

Gaelic songs and music.

Bonn Comhraidh

Monthly programme of current affairs for northern viewers.

Radio

News and Current Affairs

Good Morning Scotland

Two hours of news and views for Scottish listeners.

Twelve Noon

Fifty-five minutes of news, current affairs, music and items of interest to farmers.

North Beat

A daily programme reflecting the North-East of Scotland.

Agri-Business

A series dealing with the main agriculture news of the week.

The Scottish Garden

A weekly series for gardeners.

From the Grass Roots

Contributions from Glasgow to the Radio 4 series.

Tonight in Scotland

Special nightly news reports during the period of the fuel crisis.

Scotland in Europe

Series on the relationship of Scotland to the European Community.

Business Time

Weekly series on money, work, planning and management in Scotland.

The Year of the Black Gold: Scotland 73

A look at Scotland's story in 1973.

The End of the Line?

An investigation into assembly line working.

Food for Thought

A programme on marine fish farming.

No Names Please

A report on the work of Alcoholics Anonymous.

Is Work a Four Letter Word?

A look at the psychological effects of long-term unemployment.

Gush

The problems of the massive on-shore and off-shore developments brought about by the rapid growth of Scotland's oil industry.

Know Your Region

Two-part series on the reorganisation of local government in Scotland.

Matter of Opinion

Audiences in various locations in Scotland put their views on topical subjects to a panel of experts.

Gaelic

Daily news, talks and discussions, including features, general knowledge competition for Highland schools, music and religion. Piping enthusiasts were catered for in the series *Chanter*, *Masters of Piping*, and *Collectors of Pibroch*.

On VHF: two series in Gaelic for children in the Highlands and Islands.

Mary Ann Reid in *The Haggard Falcon*





Sutherland's Law

Features

Orbit

On the arts and sciences in Scotland, including the mounting of a Student Verse Competition.

Afield

Series about the Scottish countryside and its wildlife.

A Better Life

A look at some of the developments in the care of old people in Scotland.

The Great Plantsman

A radio tribute to the eminent Scottish plant collector, George Forrest, on the centenary of his death.

Children in Trouble

An investigation into the system of dealing with children in need of care or protection.

Noblest Prospect?

A look at the situation of some young Scots in London.

North Sea Oil: A Question of Community

The effect of oil developments on community life in Invergordon, told in the form of a radio ballad.

Norway and North Sea Oil

An investigation into Norway's attitude to legislation governing exploration, exploitation and management of North Sea Oil.

The Hard Sell

A programme on the skills of salesmanship.

Aberdeen Celebration

Jubilee recollections of famous broadcasts and broadcasters from the North East of Scotland.

Almost Forgotten

Reminiscences of past ways and living conditions in the Scotland of a previous era.

Linklater at 75

Birthday tribute to the celebrated writer and broadcaster.

Women and Crime

An investigation into the trends of female criminality.

Don Roberto

A dramatised feature on the life of R. B. Cunninghame Graham.

Drama

Buckets and Spades, Is It?

Specially written for radio by Stephen Mulrine.

The Quartet

An exploration for voices by Ronald Mavor—in four parts.

Krassivv, Krassivv

A portrait in poem and song of John Maclean, the first of the great revolutionary leaders in Scotland. Written and compiled by Hector MacMillan and Arthur Argo.

Schellenbrack

A radio production of Tom Gallacher's stage play.

The Ballad of Harvey's Dyke

A ballad-play for radio by Hector MacMillan.

The Corner

Thirty-minute radio play by Alastair Walker.

Draw Batons and The Tallyman

Thrillers by Bill Knox adapted from his own novels.

Graduation Day

A comedy by James Scotland.

Oil and Water

By Cecil P. Taylor

Requiem for a Lost Hero

The story of General Sir Hector MacDonald.

Emballage

A radio 'experience' translated by Kate Douglas from an original French idea and re-located on the Clyde.

The Thorn Blows Early

A play by Jessie Kesson on the awakenings of womanhood.

Black Earth

By Joe Corrie; the effects of a strike on a mining family.

Whisky Galore

Moray McLaren's adaptation of the famous story by Compton MacKenzie.

The Weak Spot

A comedy thriller by John Lawson.

Edwin Muir's Journey

A critical study of themes which recur in Muir's poetry. (Radio 3).

Drama Department were also responsible for *Story*

Time (*The Taste of Too Much* by Cliff Hanley); *Book at Bedtime* (*On My Wavelength* by Howard Lockhart, *The Pavilion on the Links* by R. L. Stevenson); *Poetry Now*; *New Poetry*; *New Writing*; *The Song Reivers* etc.

Light Entertainment

Spotlight on . . .

Ten 55-minute programmes on famous Scottish show-business personalities.

Peter Morrison

Short series of programmes featuring this baritone and the Scottish Radio Orchestra.

Scotland Saturday

News, views, sport and music.

Scots on Record

A monthly record review.

78 Memory Lane

Popular tunes from the 1920s to 1950s.

Chic's Chat

Weekly series with Chic Murray.

A Song for Everyone

Featuring Kenneth McKellar (Radio 2).

Brian Fahey and the Scottish Radio Orchestra

With guest artistes (Radio 2).

On Tour

Travelling radio entertainment.

Greetings Programme

Presented by Howard Lockhart to patients in hospital, invalids at home and listeners of all ages.

Folk Night in Aviemore/Hogmanay in Aviemore

Entertainment for the end of the year.

For Auld Lang Syne

Special concert from Town Hall, Falkirk.

Let's Meet for Music

A programme to suit all moods and tastes with Brian Fahey and the Scottish Radio Orchestra.

Step We Gaily

With Jim MacLeod and his band (for Radio 2 Ballroom series).

Their Kind of Music

With Anne and Laura Brand.

Radio One Club

Contributions from Scotland to this network series.

Music

Public concerts

The BBC Scottish Symphony Orchestra presented a series of 11 evening concerts and eight Mid-day Proms in the City Hall, Glasgow; a choral and orchestral concert in the Town Hall, Ayr, on the occasion of the

annual conference of the National Federation of Music Societies; an orchestral concert in Strathclyde University; the Opening Gala Concert of Clyde Fair International, Glasgow; *Music to Remember* at the Perth Festival and at the Civic Centre, Motherwell; took part in the City of Glasgow International Junior Violin Competition; in the S.N.O.'s Prom Concerts at the Kelvin Hall, Glasgow; gave a Henry Wood Promenade Concert at the Albert Hall, London; appeared at the Edinburgh International Festival; performed in *The Dream of Gerontius* in the Usher Hall, Edinburgh.

Other broadcasts

Among other broadcasts, the Symphony Orchestra presented an abridged version of Bach's *St Matthew Passion* in Glasgow Cathedral; took part in *A Burns Rhapsody* to celebrate the 215th anniversary of the poet's birth; gave the first broadcast performance of Thomas Wilson's *Sequentiae Passionis*; and gave a series of 16 programmes on Radio Scotland entitled *Your Orchestra*.

The Scottish National Orchestra were heard on a number of other occasions including the Opening Concert of the 1973 Edinburgh International Festival and the Musica Nova 1973 concert from the City Hall, Glasgow.

Scottish Opera's production of *Tristan and Isolde* was relayed live from the King's Theatre, Edinburgh, in May, while the Hungarian State Opera's production of *Blood Wedding* was broadcast from the Edinburgh Festival. A studio performance of *Savitri* by Gustav Holst was given by the Opera Department of the Royal Scottish Academy of Music and Drama.

Kenneth Elliott devised and introduced a 16-part series entitled *Music of Scotland*, tracing the development of Scotland's classical music from the 13th century. In another new series, *Amateur Music-Making in Scotland*, part-time performers in brass bands and choirs were given the opportunity to broadcast, while Scottish choirs also took part in the series *Sing We at Pleasure*.

Scotch Corner continued its series of Scottish fiddle music.

Wales

Television

Features and documentaries

Ffordo Siarad

Programmes on Welsh dialects.

Poems and Pints

Verse and prose readings in the convivial atmosphere of Welsh inns.

O God! O Montreal!

A filmed inquiry into bilingualism in Canada.

End of Term

An examination of the role of the grammar school.

Programme Review



Hywel Gwynfryn learns the art of snake-
charming in Singapore in *Cant Tua'r Haul*
on BBC Wales

Look Stranger

Contributions to the BBC-2 series.

The Singing Train

A musical journey on the Ffestiniog narrow-gauge
railway (also shown on BBC-2).

In the Dead... Behold the Quick

Three programmes by forensic pathologist Dr Bern-
ard Knight about the stories to be told by human
remains.

The Lost Wilderness

Four programmes tracing George Borrow's travels
in North Wales (BBC-2).

Eagles in Exile

Feature on the Poles who have found a new home in
Wales.

It Began with Iron

A film about industrial archaeology produced in
collaboration with the Welsh Arts Council.

Dilyn Afon

Well-known broadcasters in journeys along Welsh
rivers.

Drama

Er Cof Annwyl—In Loving Memory

English and Welsh versions of the same play, by Ewart
Alexander.

Wipers 3

Kenneth Hill's dramatic reconstruction of Lloyd
George's discussions with his generals before the battle
of Passchendaele (BBC-1).

Dummy Run

Play about a Rugby team's re union, shot on location
at the National Rugby Stadium (BBC-2).

Dim ond Fory tan y Ffair *Y Gair i Gall*

The winners in the annual playwriting competition, by

Nansi Pritchard Jones and James Jones respectively.

Enoc Huws

Eight-episode serial play by John Gwilym Jones based
on the novel by Daniel Owen.

Y Rhandir Mwyn

Twelve-episode serial play by Huw Lloyd Edwards
based on Marion Eames' novel.

Butterfly

Play by Ray Jenkins starring Donald Houston.

Bad Day at the Office

A thriller by Michael Davies.

Dwy Briodas Ann

Commissioned play by Saunders Lewis broadcast to
mark his 80th birthday.

Light Entertainment

Cilwch rhag Olwen

Satirical two-part pantomime for Christmas.

Christmas Call

Star-studded bill of Welsh entertainers headed by Tom
Jones.



Welsh drama serial *Enoc Huws*

Ar Ben ei Hun

Well-known entertainers in one-man (and one-woman)
shows.

Fy Mwyn Gyfeillion

Programme of traditional Welsh folk songs.

Canu'r Celt

Two programmes featuring entertainers from all the
Celtic countries.

Pass the Buck

A 31-week knock-out general knowledge quiz between
social clubs.



Ryland Davies in *Voices for the World*

One More Time

Choirs at rehearsal, their personalities and songs.

Ryan a Ronnie

A new series by the popular Welsh comedy duo.

Gwerin 74

New series of folk songs in the modern manner.

Sport

Rugby Union

Weekly club matches shown on Sunday afternoons.

International Rugby

Live broadcasts of the 'domestic' international matches including games against Japan and Australia.

Rugby Special

Contributions to the BBC-2 series.

Sports Line Up

The weekly magazine of action, personalities, and topics from all fields of play.

Cricket

Regular broadcasts throughout the summer of Championship and other matches.

Cwn Defaid

International sheepdog trials.

Baseball

Highlights of the Silver Bowl Final.

Champions of the Surf

National Surf Life-saving championships at Aberavon (BBC-1).

Wales Remembers Jack Petersen

Feature on the Cardiff-born boxing champion of the '30s.

Tour of Canada

Coverage of the Welsh Rugby XV's tour.

National Sports Quiz

Final rounds of the all-Wales contest organised by the Commonwealth Games Council for Wales.

News and Current Affairs

Week In Week Out

Welsh affairs on film and in the studio with Vincent Kane.

Cywain

Weekly views of Wales and the world on film and in the studio with Ednyfed Hudson Davies.

Wales Today

Heddiw

Nightly news reviews.

Music

Music for Christmas

Massed choirs and soloists at Afan Lido introduced and conducted by Boris Brott (BBC-1).

Voices for the World

Three programmes featuring Sir Geraint Evans, Ryland Davies and Anne Howells and Margaret Price (BBC-1).

O'r Neuadd Gyngerdd . . . From the Concert Hall

Concerts of orchestral and vocal music from Broadcasting House, Llandaff.

Anne Howells in Voices for the World



Programme Review

Glory Glory

Male voice choirs and soloists in some of the Cathedrals of Wales.

Children's Programmes

Cadi Ha

Weekly entertainments and activities for children aged five to eight.

Strim Stram Strellach

New magazine for children.

Nól Mewn 5 Munud

New series of fun, songs and sketches for younger viewers.

Ar Lin Mam

Stories, songs and puppets for the five year old.

Telewele

The weekly magazine.

Cant Tua'r Haul

Six films showing life in Malaysia and Sarawak, with Hywel Gwynfryn.

Teliffant

A series of fun and frolics.

Religious broadcasts

Dechrau Canu Dechrau Canmol

Songs of Praise

From places of worship throughout Wales.

Bod

Filmed and studio programmes of contemporary relevance, including visits overseas.

Sung Eucharist

From Brecon Cathedral.

Countryside programmes

Farming in Wales

Agricultural matters including farm visits, monthly.

Royal Welsh Show

Programmes in English and Welsh from the Show ground.

Eisteddfod broadcasts

Comprehensive coverage of the three main Eisteddfodau—the Royal National Eisteddfod, the Llangollen International Musical Eisteddfod and the Urdd National Eisteddfod.

Language teaching

Let's Speak Welsh | Dewch i Siarad

The two year integrated radio and television course.

Radio

Talks, features and documentaries

Yr Eiddoch yn Gywir

A new weekly series based on listeners' letters.

Hawli Holi

Question-time, with a regular panel before an audience.

Deialogau

Imaginary conversations between literary figures past and present.

Dewch am Dro

Alun Williams' interviews and records programme in its sixth year.

Llygad y Ffynnon

Listeners' problems answered.

Annual Radio Lecture

'The Personality of Wales' by Professor E. Estyn Evans.

Woman's Hour

Programmes from Wales in the Radio 4 series.

Drws Agored

Weekly discussion on topical subjects.

Rhwng Gŵyl a Gwaith

Talks and music for Sunday evenings.

Barddyr Haf a'r Gaeaf

Lecture by Bedwyr Lewis Jones on R. Williams Parry, one of four public lectures broadcast in Welsh.

Y Gogoniant Clyd

Portrait of the Vale of Clwyd, setting for the National Eisteddfod.

Maby Daran

A radio essay highlighting aspects of the life of the revivalist Howel Harris.

Bubbles on the Hearth

Feature on the growth of home-brewing in Wales.

Morning Story

Stories by Welsh writers in the Radio 4 series.

Teulu Abram Wood

The romance of the Welsh gypsies.

Music

Midday Prom Orchestral Concert

The Symphony Concert Club

Contributions to Radio 3 series.

Awr Gerdd

Concerts for the Welsh speaking listener.

Inaugural Concert

Public concert to mark the first stage of development of the BBC Welsh Orchestra to full symphonic strength.

The Pearl Fishers

Relay of the Welsh National Opera's production of Bizet's work, from the New Theatre, Cardiff.

Register

Records of 20th century Music presented by David Bevan.

Music to Remember

Performances by the BBC Welsh Orchestra (Radio 4).

Purely for Pleasure

Records presented by Neil Davies.

Ffanffer

Vocal and instrumental music by young musicians.

Pe Cawn i Hon

Weekly programmes of requested records.

Llandaff Festival

The BBC Welsh Orchestra with Moura Lympany, at Llandaff Cathedral.

Ar Adain Cân

Music of the world, on records.

*Light Entertainment**Helo! Sut Dach Chi?*

Saturday morning 'pop' programme with Hywel Gwynfryn.

Boris Brott, Chief Conductor of the BBC Welsh Orchestra

*Visiting Hour*

Hospital interviews and requests, with Vince Savile.

Husbands of the Year

The final of the all-Wales search for ideal husbands sponsored by the 'Western Mail'.

Noson Lawen

Revival of the famous series of the '40s.

Deuch i'r Llwyfan

Programmes by new light entertainers in outside broadcasts up and down Wales.

Miwsigamp

A light-hearted music quiz.

*Drama**Ring of Death*

Thriller by Bernard Knight (Radio 4).

The Late Mr King Thomas

Paul Ferris's drama of family relationships (Radio 4).

Taro Deuddeg

Comedy by Gruffydd Parry.

Tywyll Ffyrdd

Thriller by Vivian Paget.

Cell y Grog

Play about life and death by Saunders Lewis.

Murder at the Eisteddfod

Murder mystery by Brian Evans, broadcast on the eve of the National Eisteddfod (Radio 4).

*Sport**Bydy Bel, Sports Medley*

Saturday programmes of preview and review of the day's sport.

Rugby Union

Commentaries in English (Medium Wave) and Welsh (VHF) on international matches.

Association Football

Commentary on international and other representative matches at home and abroad.

Cricket

Commentaries on Championship and Knock-out Cup matches.

*News and Current Affairs**About Politics*

A new weekly topical programme.

Sunday Best

Topical talks and 'in-depth' interviews.

Good Morning, Wales!—Bore Da

The early-morning topical magazines.

Programme Review



Helo Sut'Dach Chi, Welsh pop programme presented by Hywel Gwynfryn (left)

Open Line

The weekly 'phone-in' programme with guest speakers in the news.

Dateline, Cymru Heno

Early evening news reviews.

Countryside programmes

Farming Week

Contributions to the Radio 4 series, with Gerald Gadsden.

Farming Today in Wales, Byd Amaeth

Saturday morning programmes of farming news, market prices and topical talks.

Garddio

The fortnightly gardening programme.

Y Naturiaethwyr

A panel of naturalists with the answers to listeners' questions.

Royal Welsh 73, Sioe Amaethyddol Frenhinol Cymru

Daily coverage in English and Welsh of the Royal Welsh Agricultural Show.

Religion

Y Ddolen

Monthly religious magazine.

Hyd Yma

Sunday morning talks on religious experience.

Gwasanaeth Boreuol, Morning Service

Broadcasts from chapels and churches throughout Wales.

Sunday Half Hour

Contributions to the Radio 2 series.

With Heart and Voice

Continuation of the long-running series of sacred songs and hymns by massed choirs in North Wales (Radio 2).

Eisteddfod broadcasts

Full coverage of events at the Royal National Eisteddfod, the Llangollen International Eisteddfod and the Urdd National Eisteddfod.

Northern Ireland

Television

News and Current Affairs

Scene Around Six

Daily News magazine

Spotlight

Weekly Current Affairs.

Election broadcasting

N. I. Local Government Elections 1973

Question Time

Two discussion programmes with spokesmen for the main political parties.

Forum

Two discussion programmes with all the candidates in two typical electoral areas.

P R Made Clear

Film explaining how the proportional representation system of voting works.

Local Government election results

N. I. Assembly Elections 1973

Question Time

Two discussion programmes with spokesmen for four of the main political parties.

Press Conference

Series of four programmes. In each programme a spokesman for one of the four main political parties outlined his party's policy, and was questioned by journalists.

Assembly election results

Tripartite Talks at Sunningdale

Special programme to deal with the outcome of the talks.

General Election 1974

Question Time

Seven programmes—one representative from each political grouping.

Constituency Forum

Six programmes—all candidates in each constituency given two minutes to put his case, then questioned by chairman on basis of viewers' questions.

*Results Programme**Election Postscript*

Summing up of Northern Ireland results and their implications.

*Documentaries**Caring*

Handicapped children.

Corrymeela

Ecumenical centre for the young.

Goliath, Go to Sea

The Shipyard

The Markets

The life and folklore of the Belfast Markets area.

The Hobby-Horse Man

Look Stranger contribution (BBC-2)

Catch-as-catch-can

North-east coast fishing.

Power to Move

Industrial Archaeology.

Crime at Babeswood

A three-country crime investigation.

Change of Address

Intimidation in housing.

Northern Ireland Tuesday Documentary: *Goliath, Go To Sea*

*Religion**Songs of Praise*

Three programmes.

Morning Service

Four programmes.

Viewpoint

Two contributions to the Network series *The Affirmative Way*.

Seeing and Believing

Two programmes—one with Father Desmond Wilson, and one programme for Passion Sunday, including children's writing and art.

The Sun Hid its Face

A reflection in contemporary terms of the Passion, for Good Friday.

*Memorial Service For Lord Brookeborough**The House Above the Water*

Feature on the Corrymeela Community of Reconciliation.

*Light Entertainment**With a Little Help from my Friends*

Four programmes with Billy White and one guest artist.

Sounding Voices

Fortnightly musical programme, including singers, bands etc.

Jazz in Zone 4

Two jazz programmes from the Museum.

St Patrick's Day

Programme with James Young and supporting cast.

*The Arts and Music**Gallery*

Monthly review of the Arts in Ireland.

Portrait of a Musician

Fortnightly programmes featuring distinguished musicians of local origin.

They Make Music

O.B. series from the Ulster Museum (three).

On the Rostrum

Four Orchestral programmes featuring the conductors in Northern Ireland.

Music Room

Eight programmes of recitals presenting a series of singers and instrumentalists, some for the first time.

*Sport**Scoreboard*

Weekly results programme.

Programme Review

Arena

Weekly magazine on a wide variety of regional sporting activities.

Spotlight on Sport: Replay '73

Willie John McBride

A profile of the most-capped Rugby player.

Showjumping

Power Boat Racing

Motor Racing

Circuit of Ireland Rally

Irish National Bowling Championships

Gaelic Football

All-Ireland semi-final and final.

Soccer

Glentoran v Borussia, Moenchengladbach Ards v Standard Liege.

Rugby

Six internationals; three inter-provincials, Schools Cup final.

Boxing

Ulster Senior Championship finals.

Farming

Monthly programmes on agriculture.

Specialist programmes for the farming community, including the February Price Review and two programmes on Farm and Food prices.

General

Appeals

Top of the Form

Contribution to network.

Production conference for *Talkabout*, a Northern Ireland woman's programme



The Twelfth

July 12th celebrations.

Radio

News and Current Affairs

Roundup Reports

Daily magazine opting from *Today*, Radio 4, Monday-Friday.

What's West

Weekly magazine from the west of the Province.

Countrywide

Monthly magazine from rural Ulster.

From the Grass Roots

Contribution to network.

Election broadcasting

Extensive local government and assembly election coverage together with reports on the Sunningdale negotiations.

Documentaries

Thirteen programmes, which ranged from subjects like the trade unions in Ireland and urban motorway development through Common Market issues to features on the artistic and musical life of the province.

Music

Sunday Night Music

A weekly series of chamber music for Late Night listening.

Your Music

Weekly request programmes.

Let the People Sing

International competition for unaccompanied choirs.

Organ Recitals (Radio 3).

Ulster Band

Weekly programme featuring first and second prize-winners in N.I. Bands Association Contest for military, brass, flute, accordion and pipe bands.

Young Music-Makers

A series featuring choirs and soloists from schools in Northern Ireland.

Regular contributions to various strand programmes on Radios 2, 3 and 4.

Coverage of the events in the fortnight-long Queen's University Festival in November 1973.

The Arts

Festival Programmes

A special series covering the Queen's University Festival during a fortnight in November.



In Concert, Havelock Nelson conducts the BBC Northern Ireland orchestra, with Robina Lamont

From the Green Room

A series of three interviews with personalities of the theatre.

Speaking Personally

Personal portraits of people living in Northern Ireland, with music of their choice.

Saturday Review

Weekly Review of the arts in Ireland.

Monthly Review

Monthly review in greater depth of the arts in Ireland.

Causeway

Poetry programme contributed quarterly to Radio 3.

Drama

Morning Story

Four or five per quarter.

The Gentle Island

By Brian Friel—for Radio 4.

The Great Gun-Running Episode

By Bill Morrison for Radio 4.

Gluepot

By Sean Walsh.

Aaron, Thy Brother

By Conor Farrington—verse play for Radio 4.

Religion

Morning Service

Thirty-four, various traditions and styles.

An Easter Garland

Verse, prose and music for Easter.

Roots

A presentation in popular form of the spirit of the major religious traditions, in readings and music.

Thought for the Day

Two series, both by Rev John Young.

Regular contributions to Network series on Radios 2, 3, 4 and World Service.

External Services

Ulster Today

Twice-weekly magazine from and about Northern Ireland.

Light Entertainment

Clump

A series of four light entertainment programmes.

Satirical reviews.

See You at the Club

Programmes produced from various clubs in the province.

Woman's Hour

Contributions to network programme.

Service Programmes

Weekly programmes for farmers and gardeners; sports previews and results programmes, and commentaries on important sporting events.

English regional broadcasting

Network Production Centres

Birmingham

Television

Drama

Roses of Eyam Don Taylor

Contributions to 'Play for Today'

Penda's Fen David Rudkin

Steps Back David Halliwell

The Lonely Man's Lover Barry Collins

Pigeon—Hawk or Dove Michael Sadler



Bob Langley, host of *Pebble Mill at One*

Contributions to 'Thirty-Minute Theatre'— Second City Firsts

The Medium Denise Robertson

Mrs Pool's Preserves Michael Sadler

If a Man Answers Brian Glover

The Movers Ian Taylor

King of the Castle Willy Russell

Patrons Eric Berger

Humbug Finger and Thumb Arthur Hopcraft

Girl James Robinson

Bold Face—Condensed Peter Ransley

The Actual Woman Jack Shepherd

Match of the Day Neville Smith

Lunch Duty Roy Robinson

BBC-2 Special

The Diary of a Madman Gogol

Other drama (serials)

Spy Trap, *The Brothers*, *Lord Peter Wimsey*, *Owen M.D.*,

Z Cars, *Sizwe Banzi is Dead*.

Current Affairs

Daily series: *Pebble Mill at One*; Weekly series: *Day & Night*, *Dig This*, *Farming*, *Immigrants*.

Outside Broadcasts

Gardeners' World; sport—athletics, soccer, cricket, racing; church services: *Songs of Praise*; *Come Dancing*.

Documentaries

Journey Through Summer; *This Story is True*; *Bucknell the Smith*; *The Fight Game*.

Other programmes

Pot Black; *Music Makers*; *What's My Line*; *Jazz at Mill*; *Louis' Midnight Garden*.

Radio

Drama

Then I'd Kiss You Goodbye Peter F. Ferguson

Fruits of Two Seasons Bill Stanton.

Scenes from Provincial Life William Cooper, adapted by Malcolm and Elizabeth Bradbury.

The English Never Talk Much on Trains Tay and Juel Mansell

Dayspring is at Hand Bill Stanton

Conference Keith Miles

The Day of the Tortoise H. E. Bates, adapted by Margaret McKenna.

When You Come Home Peter Hankin

The Venus of Konpara John Masters, adapted by Norman Painting.

A Touch of Henry James Keith Miles

Spiggott Keith Miles

Cromwell's Major General William Smethurst

Cold Gradations Stanley Middleton

No Names Wilkie Collins, adapted by Elizabeth Bradbury.

Play School (which celebrated its 10th anniversary this year) being recorded at *Pebble Mill*





Ray Barrett in *Ricochet* and *The Archers*: Edgar Harrison and Gwen Berryman (Dan and Doris)

Riceyman Steps Arnold Bennett, adapted by James Duckett.

Alice's Adventures in Wonderland Lewis Carroll, adapted by Charles Lefeaux.

The Developer Peter F. Ferguson

Mrs Palfrey at the Claremont Elizabeth Taylor, adapted by James Duckett.

This Sporting Life David Storey, adapted by Malcolm and Elizabeth Bradbury.

A Deadly Wit William Smethurst

The Night of the Cobra Peter F. Ferguson

Light Entertainment

The Archers

Daily serial.

My Word

Panel Game—26 programmes.

My Music

Panel Game—26 programmes.

Outside Broadcasts

Association Football: Football Association and League Matches; E.U.F.A. Cup and Foreign Matches.

Cricket: County and tourist matches, the women's World Cup Match and Test Matches.

Athletics: Warley and Cosford.

Cycling: Reports on *Tour of Britain Milk Race*.

Golf: Kings Norton Open Tournament.

Motor Racing: *British Grand Prix*, Silverstone.

Racing: at Cheltenham.

Rowing: at Nottingham.

Rugby Union: Club and County Championship matches

Swimming: at Coventry.

Tennis: at Nottingham.

Sunday Sport

Cricket, Motor Cycling, Motor Racing.

O.B. Panel and Discussion Programmes

Sports Forum

Quiz on 2

Motoring and The Motorist—Talk About.

Cricket Preview Feature

Special Programmes—Royal Show, Stoneleigh.

General Election

Features for *4th Dimension* (Radio 4).

Bristol

Television

General

Collector's World

Collector's World Christmas Special.

For Loving

Filmed play of the Christmas Story.

The Fox

Drama—a boy and his tame fox.

Leap in the Dark

Series on the supernatural and E.S.P.

Ego Hugo

The life and work of Victor Hugo.

Follow the Rhine

Filmed series of Johnny Morris travelling down the Rhine.

Johnny Onion Man

Story of the Breton onion sellers in Brittany and England.

The Fanatics

A series about people who have become fanatical about their hobbies.

Eastward with Attenborough: David Attenborough in the Borneo jungle



Programme Review

Ten Years On

Documentary series.

The French Way

Series on the French way of life.

Natural History

Wildlife Safari to the Argentine

Private Lives

An intimate look at the private lives of animals and birds.

Around the World in 80 Minutes

Christmas programme with TV personalities filming wildlife around the world.

Animal Stars

Series devoted to the close study of popular animals.

The World About Us

Series shared by Travel and Exploration Unit in London and the Natural History Unit in Bristol.

The Britain Around Us

Repeats of programmes in the *World About Us* series.

The Web of Life

Series of films on ecology and environment.

The Animal Game

Natural History quiz programmes.

Eastward with Attenborough

David Attenborough in South-East Asia.

The Countryman

A magazine about the British countryside.

Natural Break

Programmes looking at every aspect of the animal world.

Animal Design

How animals are designed to fit their environments.

Adrienne Corri in *The Fox*, a Bristol production for BBC-2



The Children's quiz programme, *Brainchild*

Their World

Thirteen programmes about the world of animals.

What On Earth Are We Doing

A look at conservation and environmental issues.

Religion

Songs of Praise and *Morning Service*

Children's Programmes

Animal Magic

Magazine series.

It's Your Word

Children's panel game.

Search

Current affairs series.

Expedition Sahara

Two filmed programmes on an expedition of school children to the Sahara.

Further Education

Athlete: Series on athletics.

Canoe: Series on canoeing.

Cut and Thrust: Series on fencing.

Rockface: Series on climbing.

Radio

Drama

Midweek Theatre

The Mediterranean Trip Charles Mander

Afternoon Theatre

The Iron Staircase Simonon

The Unassuming Man Linley Wall

A Place Like Home M. P. Newman

Who Needs Money K. Allen Sadler

Morning Plays

Lavished with Care Jean Miller

The Barber's Story Malcolm Hazell

Monthly Play

Playboy of the Western World J. M. Synge

Saturday Night Theatre

Mr Whatsisname Malcolm Hazell

Drama Now

Barcrofti Todd and Spaghetti Brian Clear

Serial

The Sun is my Undoing Marguerite Steen

Serial Reading

The French Lieutenant's Woman John Fowles

Story Time

Duel in the Snow Hans Meissner

A Gentleman of France Stanley Weyman

A Book at Bedtime

The Go-Between L. P. Hartley

The Ballad of the Belstone Fox David Rook

The Twelfth Mile E. G. Perrault.

Dramatised documentaries

The Trial of Andrew Johnson Keith Hindell

The impeachment of an American President.

Documentaries

Great Spy Stories

The Red Orchestra; Christine Granville.

Real Life Love Stories

Katherine Mansfield

The Spellbinders

Goebbels; Harry Edwards—Healer Extraordinary.

The 25th Anniversary of *Any Questions?*:

Lady Barnett, David Jacobs (Chairman), Baroness Stocks, Richard Marsh and Kenneth Williams



Mr Edward Heath rehearsing The Academy of the BBC at Bristol for the Robert Mayer Concert

Talks and discussions

Any Questions?

Weekly public 'brains trust'.

Any Answers?

Letters from listeners to *Any Questions?*

25 Years of Any Questions?

Extracts from some outstanding editions.

The Living World

Wildlife

Weekly topical natural history series.

The Changing Past

Series on Archaeology.

Sounds Natural

Series from the BBC Natural History sound archives.

Music in Question

A new quiz series.

Talking About Antiques

Weekly series.

Can't Put It Down

New series about the pleasure of reading.

Woman's Hour

Regular Regional editions.

Farming Week

Regular Regional editions.

Morning Story and Today's Story

From the Grass Roots

Editions and regular contributions.

Portsmouth Now... and then?

Talk by Frank Judd, M.P.

It Takes All Sorts

Leonard Beskeen—miner.

Programme Review

A Return to the Camargue
Eric Simms in France.

Jack de Manio precisely
Regional edition.

The Fancy
Feature on prize fighting by Alan Gibson.

The Poet who did not care for life
Shortened version of Hardy birthday lecture by Geoffrey Grigson.

Remembering Romany
Reminiscences about the old Children's Hour favourite.

Arthur Negus and Friends
Discussion to mark his 70th birthday.

Let Them Eat Cake
Programme about class distinctions.

Johnny Morris—Childhood Memories

Time of My Life—Margaret Powell

Light Entertainment

Radio One Club
Regular contributions.

Inserts to the John Dunn Show

Music

The Academy of the BBC
Regular broadcasts; *The Bath Festival Relays*; *The Bristol Prom Relays*; *Bournemouth Symphony Orchestra*; *West of England Singers*; *Organ Recitals*; *Chamber Music and Recitals*; *Music Making*; *Sing We At Pleasure*; *Bandstand*; *As Prescribed*.

Weekly cinema organ request programme; *Music to Remember*; *Tribute to Reginald Redman*; *Talks by Arthur Hutchings*.

Religion

Morning Service; *People's Service*; *Choral Evensong*; *Sunday Half-Hour*; *Thought for the Day*; *Lighten our Darkness*; *Prayer for the Day*; *Saturday Evening Prayers*; *World Service: Sunday Service*.

Children's Programmes

Contributions to *4th Dimension* included: *Animals Unlimited*; *Tape Competition*; *Photograph Competition*; *Animal Competition*; *Annual Competition*; *Serial Reading*; *White Rose and Wanderer* by Molly Holden.

Outside Broadcasts

Coverage of cricket, Association Football, Rugby Union, tennis, yacht racing, motor-cycling and hockey. Numerous inserts to *Sport on 2*.



Julie Stevens, Johnny Ball and Derek Griffiths in *Cabbages and Kings*

Regional editions of *Quiz on 2*.
Regional editions of *Motoring and the Motorist*.

Manchester

Television

Outside Broadcasts—entertainment

The Good Old Days
Old-Time Music Hall from Leeds.

It's a Knockout
Games, contests between amateur teams from British towns.

It's a Knockout
Cup Final Special

The Best of Knockout
Jeux Sans Frontieres
European series.
Blackpool Tower Circus.
Belle Vue Circus.

Star of the Year
The Stage Awards to recognise new outstanding entertainers.

The Spinners on Tour
We Want to Sing
Children led by star personalities.

Right Charlie
The famous clown Charlie Cairoli featured in slapstick comedy. Repeat series.

Electric Folk

Outside Broadcasts—Sport
Regular coverage of Floodlit Rugby League, Aintree *Grand National*, Rugby League, Racing, Cricket.

Top Crown

A crown green bowling competitive series.

Studio entertainment

Screen Test

Film and General Knowledge Quiz for children.

Movie Quiz

Panel game on feature film.

Romark (series)

Doing the 'impossible'.

A Question of Sport

Judy Collins in Concert

Two programmes.

Moods of Love

Pilot for a series.

The Grumbleweeds

Entertainment programme featuring *The Grumbleweeds*

The Small World of Samuel Tweet

Children's programme featuring Freddie Davies.

Factual and general interest programmes

It Takes a Stranger.

First of a series.

A Taste of Britain

First of a series.

Look Stranger and The Fanatics

Half-hour film contributions.

Charlton Profile

Bobby Charlton interview.

Cardus

Series of three programmes on the after-effects of the Lofthouse colliery disaster.

Blue Peter Special

Films on Brussels and York contributed to the *Blue Peter Special* series.

Documentaries

The World of the Eleventh Duke

Documentary on the estate of the Duke of Devonshire.

Rod Hull and Emu in *We Want to Sing*





Gardeners' Question Time: Michael Barratt, Bill Sowerbutts, Fred Loads and Professor Alan Gemmell

Religion

Morning Service

Songs of Praise

Music for Whitsunday

Featuring the Choir of Westminster Abbey and introduced by Moira Shearer.

Music for Westminster Abbey

Featuring the Abbey Choir and introduced by Moira Shearer.

Radio

Drama

Close the Coalhouse Door, Writers' Guild Award adaptation of the stage play by Alan Plater.

Stringer's Last Stand Stan Barstow and Alfred Bradley.

And Was Jerusalem Built Here? Barry Collins.

Ten Hours Brian Thompson.

Sam's Wedding Peter Tinniswood's first play for radio.

The Red Cockerel Crows, Henry Living's adaptation of a stage play by Gerhart Hauptmann.

The Northern Drift ... continuing series.

Contributions to *Story Time* and *A Book at Bedtime* included: *The Old Man and the Sea*, *Two Lamps In Our Street*, *Angel Pavement*, *The Riddle of the Sands*, *Little Big Man* and *Huckleberry Finn*.

Discussions, documentaries and talks

A Word in Edgeways: Gardeners' Question Time—continuing series.

Current affairs documentaries on the Ugandan Asians, the credit revolution, illiteracy, gifted children, worker participation, the Russell Report and vandalism.

The Time of My Life—The Man Who Could Have Lost The War—Professor R. V. Jones.

Music features on Elgar, Paul Tortelier, John Ogdon,

Smetana, Busoni, and the Rossendale Male Voice Choir.

Entertainment features on Edith Piaf, the Astaires, Duke Ellington, the Marx Brothers, Glenn Miller and Cole Porter. Other documentaries included: *The Meditators*, *Healing the Breach*, *The Golden Days of Dr Quack*, *Target 53* and *Best Seller—Pickwick Papers*. Regular contributions to *Woman's Hour*, *Farming Week* and *On Your Farm*, *From the Grass Roots* and *Morning Story*.

Quiz programmes

Round Britain Quiz ... a 26 week run.

Children's Programmes

Contributions to *Fourth Dimension* included: *Dr Macloon* (25 episodes), *Smoke Over Shap* (in 6 parts), *Captain Whackamore* (in 6 episodes), *Railway Magazine*, *Time Well Spent*, *Sportscene* and *Argue*.

Music

The BBC Master Concerts from the Free Trade Hall, Manchester. BBC Northern Symphony Orchestra tour of Denmark, Sweden and Germany. Thursday Mid-day Concerts from Manchester and Bradford. Relays from Festivals at York, Manchester, Harrogate and Chester (including the first performance in this country of Rachmaninov's *Francesca da Rimini*). BBC Northern Singers recitals (and Turkish tour).

Young Composers' Forum

Mr W. Byrde—Homo Memorabilis, 350th anniversary concert.

A Girdle Round the Earth

A sequence for Shakespeare's birthday.

Studio operas including: *Lucio Silla*, *Agamemnon*,

La Jolie Fille de Perth, *Le Portrait de Manon*.

Broadcasts by the Hallé, Royal Liverpool Philharmonic Northern Sinfonia and Northern Concert Orchestras.

Light Entertainment

The Worst Show on the Wireless, an entertainment series written and presented by Eddie Braben.

Listen—Mike Yarwood Top Station, continuing series.

Doddy's Oompah Show, comedy and music with Ken Dodd.

Folkweave, weekly series for folk music enthusiasts.

Alan Moorhouse Conducts The N.D.O., weekly series with the BBC Northern Dance Orchestra.

Reginald Dixon Requests, continuing series.

Radio One Club from North of England venues.

Northern Dance Orchestra contributions to John Dunn, *Late Night Extra*, Tony Brandon, *Top Tunes* and other Radio 2 'strip' programmes.

Religious Broadcasting

Pause for Thought, daily series in Radio 2.

Speak for Yourself, continuing Radio 2 series. Contributions to *Morning Service* (including the Watchnight Service from Leeds Parish Church), *Sunday Half Hour* (including programmes from the new Skelmersdale Oecumenical Centre and from the Radcliffe Arts Festival), *People's Service*, *Choral Evensong*, and *Thought for the Day*.

Outside Broadcasts

Coverage of cricket (27 days), Association Football (35 outside broadcasts), racing (23 days), golf (8 days), motor-cycling (7 days), motor racing, Rugby League, Rugby Union, cycling and swimming. Contributions to *Fourth Dimension*, *Sports Forum* and *Treble Chance*, and a daily service of sports news material.

The English Television Regions

News and Current Affairs

- Look North* Newcastle
 - Look North* Leeds
 - Look North* Manchester
 - Midlands Today* Birmingham
 - Look East* Norwich
 - Points West* Bristol
 - Spotlight South West* Plymouth
 - South Today* Southampton
- Daily news Magazines produced Monday–Friday for the eight English Regions.



Leonard Sachs presiding over *The Good Old Days*

North West

- The Other Man's Grass*
The story of a family who emigrated from Preston to New Zealand.
- The Skiing Scousers*
School-children from Bootle on a winter sports holiday in the Alps.

Unsold Up the River

The uncertain future of Liverpool's oldest docks.

Ballad of the North West

A series telling stories from the Region's past with songs, film narrative and drama.

Fells, Becks and Sea Shores

A series about the problem of the rural parts of the region.

The Stuart Hall Show

A series combining entertainment with general interest ingredients about collecting and cooking.

North

Here Comes Everybody

A series on the prose and poetry of regional writers.

In Search of the City

Film documentary series tracing the development of the city of Leeds as revealed by its existing buildings.

Community Night

An experimental series in which members of the public presented themselves and their organisations to regional viewers.

Come On In

An invitation to regional artists to present their own music and songs.

Northern Enquiry

A series in which Northern topics were explored and discussed.

They're Pulling Down Memory Lane

Two programmes, compiled from the work of contemporary amateur cameramen, portraying everyday life in Yorkshire and Lincolnshire between the wars.

North East

Sinker's Row

Dramatised documentary recalling life, times and decline of a pit village.

Supertram

An exploration into Tyneside's new rapid transit system.

Always a Geordie

An appreciation of Owen Brannigan, one of the North East's greatest singers, who died early in 1973.

Cup Tie Special

A joint production between BBC North and BBC North East on the eve of the Sunderland v Leeds F.A. Cup Final.

Countdown to Knockout

A film on the fortunes of the Ashington team in *It's a Knockout*.

Looks Natural

A series on the natural history of the region.

Programme Review

Midlands

Cause for Concern

A series which looked at some of the problems and challenges facing the Midlands.

How to Protest

A two-part enquiry into the motorways and those that are about to be built.

Polls Apart

Profiles of Midland Members of Parliament.

Countrywide

A look at the living Midland countryside.

Iron Gorge

The story of Ironbridge, the cradle of the Industrial Revolution and how it is now a museum.

Not to be Opened Till Christmas

The television debut of the Midland Radio Orchestra in a seasonal programme of Christmas music.

East Anglia

Down Under

A transatlantic discussion between Ipswich, Australia and Ipswich, Suffolk.

Up, Up and Awash

A look at two East Anglian pastimes—sailing and hot-air ballooning.

Free for All

Phone-in discussion about football.

In the Country

A monthly magazine about the countryside.

For Your Information

A monthly magazine to answer viewers' questions about the region.

A Strange Fascination

An investigation into the cult of Nazism in East Anglia.

West

To Find an Answer

An investigation into a Bristol hospital for the mentally handicapped.

Bristol 600

To celebrate the city's 600 years as a county, prize-winning scripts received from viewers about aspects of Bristol life, past, present and future.

The Hart Interview

Derek Hart talks to regional personalities.

Bath 1000

The Academy of the BBC play the winning works in the BBC West international composers competition arranged to celebrate 1000 years of English Monarchy at Bath.

One Hundred Years of Struggle

A film on the history of Bristol Trades Council made by a committee of Council members.

Local Radio

(A selection drawn from the output of all BBC local radio stations)

King Olaf

First broadcast performance of the Cantata by Elgar. Radio London.

Sounds Good

Radio London's programme for Hi Fi enthusiasts.

What Are They Up To Now?

Radio London keeping an eye on London's Councilors.

Sound Out

The Gospel sound on Radio London.

Platform

Freedom of the microphone for London's community activity groups.

It's a Bargain

Radio Newcastle's weekly broadcast from a local shopping centre in which shoppers express their opinions about prices and quality.

Conference

A daily broadcast on Radio Newcastle of their news conference in which listeners ring in and say what issues they think should be handled.

The Thirties Club

Records and reminiscences of the thirties, and forties, broadcast by Radio Newcastle.

To the Hills

A weekly programme on Radio Newcastle organised by the Radio Ramblers.

Link

Radio Manchester's community relations programme which has the sub-title *It's One City*.

Radio Manchester Recitals and Manchester Camerata Concerts

A winter series of live broadcasts, featuring the chamber orchestra founded by the station.

Made in the North West

A magazine featuring local industry and commerce broadcast on Radio Manchester.

Eastwards Northwestwards

Record requests on Radio Manchester for Asian listeners.

On Stage

Radio Sheffield's survey of amateur dramatic and operatic societies.



Steve Barnard presents his *Reggae Time* show on BBC Radio London

Feast of Brass and Voices

Massed bands and choirs in Sheffield City Hall.

Radio Sheffield Talk In

A daily two-hour programme of lively debate, interviews, consumer affairs and local writing. Discussion involves the studio audience and phone participants.

Not Just a Pretty Face

Radio Sheffield's School series on Women's Lib., designed to stimulate discussion in the classroom.

Today in the Making

A series of programmes from Radio Blackburn on the history of Lancashire.

Uncommon Minds

Programmes about men and women who made their mark in Lancashire's life broadcast by Radio Blackburn.

Workshop

Radio Blackburn's series on industrial relations.

Jamboree

Radio Solent's monthly magazine of Scout and Guide news.

Play Up, Pompey

A special programme to mark the 75th birthday of Portsmouth Football Club broadcast by Radio Solent.

Solent Quiz Masters

A quiz competition on Radio Solent between local charitable organisations, who are sponsored so much a point for charity.

Views Behind the News

Radio Solent's in-depth look at one of the week's main talking points.

Compass

Radio Bristol's daily programme with consumers in

mind. Listeners phone in to help the studio watchdogs.

Mosaic

Theatre, music, painting and poetry are the pieces which form the Radio Bristol picture of the arts.

Calico Pie

The Saturday morning club for children, in the Radio Bristol studio, and at home.

Target

The week's controversy is aired each Sunday morning on Radio Bristol.

North East Sounds

A weekly programme on Radio Cleveland featuring the best of local music.

Helter Skelter

Radio Cleveland's weekly programme involving 40 children in the studio. Includes interviews, personalities and musical groups.

In Your Interest

Radio Cleveland's in-depth look at topics such as pollution, housing and consumer affairs.

Town Hall Talk In

Radio Cleveland's tongue-in-cheek look at local politics.

Table Talk

Radio Brighton's travelling discussion programme.

Workshop

A Radio Brighton programme that looks at development, argument and discovery in education.

Counterpoint

Radio Brighton's magazine programme about music.

City in Council

Radio Leicester's recording of a debate of the City Council.

Down to Earth

Radio Leicester's weekly question and answer programme for local gardeners.

The Hillman Report

Radio Leicester's daily consumer programme.

Campus

Radio Leicester's monthly programme compiled by University students about life in their field.

Spotlight

Radio Medway's programme about amateur local theatre and arts.

Good Fishing

Radio Medway's programme for the angler.

United in Song

Radio Merseyside's programme of hymns by local church choirs.



BBC Radio Sheffield's morning *Talk In* programme, with Peter Harrison and housewives

Keep on Truckin'

Radio Merseyside's programme of reggae and soul music.

Senior Song Time

Radio Merseyside visits Senior Citizens clubs with a team of entertainers.

Open University Diary

Radio Merseyside's monthly programme for local Open University students.

Country Houses

Radio Derby visits some of the county's finest houses and describes their architecture and history.

Kit at Large

Radio Derby visits villages and hamlets and talks to the people who live there.

A.M. in Cumbria

Radio Carlisle's breakfast-time programme.

Cumbria Farming

Radio Carlisle's programme of agricultural prices, information and news of the farming community.

Heart of the Nation

Radio Birmingham's news programme—five editions daily.

Your M.P. at Home

Radio Birmingham's weekly visit to a West Midland M.P. and his family.

Locks, Pounds and Paddles

Radio Birmingham's programme on canals.

In Council

Radio Nottingham's reports on the thinking behind council decisions.

Wednesday Club

Radio Nottingham's programme for the blind.

Extravaganza

Radio Nottingham's in-depth look at local events in the field of progressive music.

The Ringmaker of Oxford

Radio Oxford's serial tracing the life and work of J. R. R. Tolkien.

Archaeology in Oxfordshire

Radio Oxford's programme in which distinguished local archaeologists visit local sites, digs and museums.

Weather Eye

Radio Stoke's monthly natural history magazine.

A Man from the North

Radio Stoke's series of documentary programmes about writer Arnold Bennett.

Pots and Potters

Radio Stoke's series on the history of local pottery-making.

Good Companion's Club

Radio Humberside's sing-along broadcast from a city centre hotel.

Through Noon

Two hours of music, chat, telephone calls and discussion on topics of the day broadcast on Radio Humberside.

Seaside Sing-Along

Radio Humberside visits seaside resorts for a sing-along and talks to holiday-makers and star guests.

Speak for Yourself

Radio Leeds programme designed for local people or a locally based body to raise and discuss any subject of importance.

Round About Ten

A programme on Radio Leeds.

Home from Home

A spontaneous discussion by Leeds people broadcast from homes in the city.

Regular religious broadcasts

Radio

Sundays

The First Day of the Week—Reflections in words and music (6.55 am, Radio 2 with Radio 1).

Sunday Reading (7.50 am, Radio 4).

Sunday—topical religious magazine programme (8.20 am, Radio 4).

Music for Sunday (nine months of the year). A programme of popular religious music (8.03 am, Radio 2).

With Heart and Voice (three months of the year). A programme of hymns from Wales (8.03 am, Radio 2).

Morning Service (10.30 am, Radio 4).

The People's Service (11.30 am, Radio 2).

Speak-Easy—young people's discussion programme (3.00 pm, Radio 1). Except January to March 1974.

For All Seasons (7.30 pm, Radio 4).
Sunday Half-Hour Community hymn singing (8.30 pm, Radio 2).
 The Epilogue (11.00 pm, Radio 4).

Weekdays
Prayer for the Day (Monday–Friday 6.40 pm, Radio 4).
Thought for the Day (Monday–Friday 7.45 am, Radio 4).
Pause for Thought (Monday–Friday 6.15 am, and 8.45 am, Radio 2).
 Daily service (10.30 am Monday–Friday, 10.15 am Saturday, Radio 4).

Tuesdays
 Service for Primary Schools (9.20 am, Radio 4).
Religion and Life (11.40 am, Radio 4).

Wednesdays
 Choral Evensong (5.00 pm, Radio 3).

Thursdays
 Service for Primary Schools (9.05 am, Radio 4).
Material for Assembly (9.25 am, Radio 4).
Religion How and Why (2.20 pm, Radio 4, autumn term).

Fridays
Quest (one term only) (11.00 am, Radio 4).
Christian Focus (one term only) (2.20 pm, Radio 4).

Saturdays
Outlook (6.50 am, Radio 4—repeated 7.45 am).
 Short programme for children (8.45 am, Radio 2).
Lighten Our Darkness (11.00 pm, Radio 4).

Television

Sundays
 Morning Service (10.30 am, BBC-1 every other Sunday).
Seeing and Believing (11.00 am, BBC-1 on Sundays when there is no Morning Service).
 Discussions on the relationship between Christianity and everyday life (6.15 pm, BBC-1, repeated on a week-day afternoon).
Songs of Praise (BBC-1, usually 6.50 pm).
See You Sunday and *What's it all about?* (6.50 pm, BBC-2).

Weekdays
Viewpoint or other short programme (Tuesdays 11.45 pm, approx. BBC-1).

Regions

Wales

Radio
 Religious Service in Welsh (Sundays 11.45 am, Tuesdays and Fridays 10.15 am).
 Morning Service in English (Sundays 10.30–11.15 am, approx. twice in every quarter).
 Hymn singing in Welsh (Sundays 4.30 pm repeated Mondays 6.15 pm).
 Service for Schools in Welsh (9.05 am Tuesdays and Fridays).

Magazine programme on religious life in Wales.

Television

Religious features (6.15 pm on two Sundays a month).
Songs of Praise in Welsh (6.50 pm once every three weeks).
 Religious Services in Welsh are occasionally broadcast.

Scotland

Radio

Church News and Views, a topical magazine (9.30 am, Sundays).
Word for Living (9.50 am, Sundays, an act of worship).
 Gaelic Services once every four weeks from a church, otherwise from a studio (4.00 pm Sundays).
Thought for the Day (7.40 am, Mondays to Fridays).
Ere I Sleep (11.15 pm approx., Mondays to Fridays), nightly epilogues.

Television

Morning Services from churches, schools and studio, including *Seeing the Signs* (primarily for deaf viewers) and Gaelic services.
Songs of Praise (6.50 pm, Sundays, one every three/four weeks).
 Discussion programmes of Scottish interest (6.15 pm Sundays).

Northern Ireland

Radio

Religious Services (10.30 am Sundays).
 Talks, features, reports and religious music programmes.

Television

Religious services from churches (10.30 am Sundays).
 Discussion and feature programmes.

World Service

A selection of regular talks and discussions

Twenty-Four Hours

A Monday to Friday current affairs programme with three daily editions following World News at 1100 GMT, 1700 GMT (for Europe) and 2000 GMT.

The World Today

A world affairs background feature broadcast Monday to Friday.

Outlook

A Monday to Friday topical magazine programme on people, events and opinions.

People and Politics

Each week leading personalities on the British political scene discuss the happenings and the background.

Forum

A weekly discussion on major trends and developments.



The Daily Service broadcast live each weekday on Radio 4 from All Souls, Langham Place

Business and Industry

A weekly report on British and international commerce including news from the commodity and stock markets.

Commentary

Background to the news from a wide range of specialists in international politics, economics and other subjects.

Listening Post

A weekly survey of comment from many of the world's radio stations.

Letter from London

A daily look at the British scene.

The Farming World

Each week gives news of the latest research projects and agricultural methods.

Nature Notebook

A weekly look at the wildlife of the world.

Science in Action

A weekly review of progress and achievement in science, technology and medicine.

Discovery

A weekly programme in which research scientists talk about their work.

New Ideas

The radio shop window for British industry with comments on the latest British inventions and techniques.

From the Weeklies

A survey of editorial opinion.

Bookcase

A weekly look at the best of books in general discussed by leading reviewers and the authors themselves.

The Lively Arts

Comment by critics and artists of all kinds on drama, films, visual arts and music in Britain and the world.

Theatre Call

A weekly magazine programme about the theatre.

Focus on Film

A weekly series covering all aspects of the cinema.

As I See It

Each week a speaker puts forward a point of view about which he or she feels strongly.

Letterbox

A weekly forum of listeners' views and comments on World Service programmes.

In England Now

Looks each week at a different aspect of English life.

Scotland Today

Wales Today

Ulster Today

A weekly report from the nations that, with England, make up the United Kingdom.

Christian Newsletters

News of the churches around the world.

Occasional talks series

Can the Communists Compete?

An examination of the relative scale and efficiency of communist and western industries.

Heroes

Well-known personalities choose their heroes, one from history, one from fiction and one from their own lives. Guests include Jonathan Miller, Mrs Barbara Castle M.P., Reginald Maudling M.P., Yehudi Menuhin and Malcolm MacDonald.

Arms and the Men

A nine-part series about the strategy, manpower and weapons of some of the world's major armed forces.

Historical Fact and Modern Fiction

Four interviews with writers of historical novels who describe how they work.

Sam Pollock presenting *Outlook in the World Service*



The BBC Indonesian Service celebrated its 25th Anniversary with a production in Indonesian of *Romeo and Juliet*

Vanishing Tribes

Five programmes in which anthropologists, doctors and members of government examine the possibility of peoples such as the Amazon Indians and Australian aboriginals surviving the pressure of modern life.

Envoys Extraordinary

Nine programmes on outstanding ambassadors, including Machiavelli, Benjamin Franklin, Stratford Canning and Colonel Edward House.

Built for Tomorrow

Four programmes on major achievements by British civil engineers at home and abroad.

Twentieth Century Thinkers

A second series of eight programmes about men who have changed or are changing the life and thought of our age, including Lenin, Jung, Einstein and Gandhi.

Fathers of British Science

A series on the work of nine British scientists whose ideas influenced the course of history, including Isaac Newton, Michael Faraday, Charles Darwin and Lord Rutherford.

A View of Britain

Five talks by Maurice Latey, Chief Commentator of the BBC's External Services, examining how the nations and regions of the United Kingdom face the challenge of Common Market membership.

Portraits of our Time

Eight programmes examining men in places of power.

Household Names

Four programmes about people whose names are associated with everyday life, including the Duke of Wellington and Lord Cardigan.

Programme Review

The Great Romances

Nine of history's famous affairs of the heart.

Styles in Government

Five programmes on contrasting forms of government, ranging from parliamentary democracy to military dictatorship.

Room at the Top

Interviews with four men who have enjoyed successful careers, having started at the bottom of the ladder, including Louis Heren and Lord Shinwell.

Quiet Voices

Eight programmes looking at the essayist in literature, from Marcus Aurelius to G. K. Chesterton.

On Reflection

Four eminent people, including Lord Butler and Lord Caradon, are asked whether, given hindsight, they would have acted differently at a certain point in their careers.

Where Do We Go From Here?

Nine people give their views on what happens after death.



Franco Zeffirelli interviewed by Riccardo Aragno for the BBC Italian Service

Thirty minute documentary programmes

Transport Tomorrow

Two programmes, one on travel between cities, the other on travel within them.

Man, the Unique Animal

New theories on evolution.

Livingstone: Myth and Reality

Marking the 100th anniversary of the explorer's death.

BBC Television

The programmes it produces, the way it makes them and the philosophy behind them.

The Changing Face of the British Museum

New galleries and exhibitions.

Israel at Twenty-Five

Marking the 25th anniversary of the state of Israel.

The New Generation of Refugees

An examination of the problem of Palestinian refugees and the possibilities of solving it.

Crisis in Psychiatry

Two programmes examining the criticisms and arguments in defence of psychiatry.

Can Time Go Backwards?

The documentary feature which won the 1973 ONDAS prize.

Forecasting the Weather

An examination of the accuracy of modern forecasts.

The Chelsea Story

Greenwich

Two programmes on areas of London, particularly rich in variety and interest.

Cosmology Today

A programme which looks at man's attempt to understand the structure and history of the universe.

The Royal Geographical Society

The Alpine Club

The London Zoological Society

Portraits of three British institutions.

It Takes all Sorts

Five programmes on 'ordinary' people and the lives they lead.

The Conspirators

Five dramatizations of famous conspiracies, from the St Bartholomew's massacre to the plot to kill Hitler.

New Deal for Europe's Regions

Two programmes examining how regional problems in various areas of the Common Market are being tackled.

Astronomer Extraordinary

A portrait of Edmund Halley.

Roots of Aggression

An examination of a growing problem.

A Boat to the Isles

A picture of life in the Hebrides.

The Two-Day Tourists

Open Northumbria

Two programmes on aspects of tourism in Britain.

Medicine Extraordinary

Three programmes on hospitals which specialise in particular treatment.

Turkey—Fifty Years a Republic

A portrait of Turkey today, marking the anniversary.

The Artist's Conflict in Ulster

How the work of artists in Northern Ireland has been



World Service for Africa: Ian Collington interviews Soraya, A Turkish belly dancer

affected by the present unrest.

The Restless Earth

Two programmes, one looking at earthquakes and the other at volcanoes.

The Reith Lectures

Change Without War: The Shifting Structure of World Power by Professor Alastair Buchan. Six programmes preceded by an interview with Professor Buchan.

Manipulating the Mind

An enquiry into the techniques and benefits of recent discoveries and the prevention of their abuse.

Nations Observed

Three programmes on what it is like to live in China, Saudi Arabia and Brazil.

In the Field with Oxfam

Recordings made in Ethiopia illustrate this feature.

The International Court of Justice

The issues with which it deals and its status today.

Candidates for Greatness

An examination to see whether five writers, ranging from Galsworthy to Dame Edith Sitwell, may truly be called great.

The Arts of Celestial China

The Chinese tradition in literature, sculpture and painting.

The Ice Age

How the Ice Age shaped the world we know today and affected its evolution.

A Load of Old Rubbish

The disposal of rubbish and the possibility of its recycling.

Alien Animals

What happens when an animal is established in a new environment.

Fathers and Sons

Four programmes in which fathers and sons in the same occupation discuss their attitudes and the change in their work.

Water and Life

Two programmes on the importance of water in both temperate and tropical climates.

The Changing World of Publishing

The effects of radical changes in the methods of publishing on writers, publishers and reading public.

World service alternative programmes for Europe

European Perspective

Matters of importance to Europe viewed in discussion by speakers in London and other continental capitals.

Money and Markets

A weekly programme highlighting financial and economic events of interest to Britain and her European neighbours.

World service alternative programmes for Africa

The Morning Show

Breakfast time programme, with a mixture of pop music, political comment and personalities.

Focus on Africa

A thrice daily current affairs programme, giving the background to the African political scene.

Report on Africa

A weekly programme containing a summary of the past week's political events in Africa.

Postmark Africa

Answers to questions sent in by listeners.

University Report

About universities in Africa. (Ended December 1973).

Arts and Africa

Words, music, colour and shapes of a continent.

This Sporting Life

The African sporting scene.

What the African Papers Say

A weekly review of the African press.

Africa's Money Matters

Africa A to Z

A series taking the countries in Africa in alphabetical order, tracing their origins and explaining how the present boundaries evolved.

Programmes from the first ten years of BBC-2



The Forsyte Saga



The Money Programme



Civilisation



The World About Us



War and Peace



Show of the Week



Elizabeth R



Rugby Special



The Search for the Nile



Playschool



Reference

This part of the BBC Handbook is designed to give a factual description of the BBC, an outline of its aims and policies, a summary of essential technical information, and a convenient guide to the organisation.

The broadcasting services

BBC Television

The BBC's Television Service began life in July 1936, when it had the distinction of presenting the first regular public service of television programmes in the world. The service was suspended for reasons of national security during the war years 1939–1945. When it started up again in 1946 it was still confined to the London area, as it had been during its three years of pre-war existence, and there were only about 20,000 homes which were equipped to receive it. Today it reaches all parts of the United Kingdom and is available to virtually the whole population.

Since 1964 viewers have had two BBC television networks to choose from. BBC-1 and BBC-2 are planned as complementary services to offer a choice of programme alternatives during the peak viewing period of the evening. BBC-2, the newcomer, was broadcast on 625-lines and on ultra high frequency (uhf) from its inception. In 1967 it introduced colour to British television. The older service, BBC-1, continues to be broadcast on 405-lines and vhf, but since November 1969 its programmes have also been available on 625-lines uhf and in colour. More than one third of the population now watches programmes in colour, and the proportion continues to rise.

The spread of BBC Television and the growth of its audience have been matched by an expansion and diversification of the output which, in its quality and variety, can stand comparison with any in the world. A striking feature of this output is that some 88 per cent of it is originated and produced by the BBC itself. To mention only one example of this, the amount of original drama material commissioned by BBC Television is sufficient to provide, in cinema terms,

the equivalent of one full-length feature film every night of the year.

An important development of the past decade has been the increasing use of BBC television programmes by other broadcasting organisations throughout the world. Every week that passes, about 500 programmes or programme items of BBC origin are to be seen on television screens in one country or another spread over the five continents. The overseas sales and distribution of all these exported programmes are handled by BBC Enterprises (for which see pages 333).

Programme organisation

The television service is headed by the Managing Director, Television. Under him a Director of Programmes has overall responsibility for the whole programme policy and output both on BBC-1 and on BBC-2. Each of these two networks has its own Controller, who decides which programmes shall be transmitted on his network and in what pattern and sequence they shall appear. A central Programme Planning Department assists both network controllers in the detailed planning of their schedules – not just when programmes should be transmitted, but when and how they can be recorded.

The actual work of programme production is carried out by a number of specialised programme groups and departments.

The Drama Group has three separate departments, one producing single plays, e.g. *Play for Today*, *Play of the Month* and *Centre Play*; a second producing serials such as *The Pallisers*, *The Brothers* and *Dr Who*; and a third producing series, e.g. *Colditz*, *Softly, Softly* and *Sutherland's Law*. These divisions are not hard

and fast; for example, *Shoulder to Shoulder* was produced by Plays.

The Current Affairs Group is responsible for the regular programmes *Panorama*, *Nation-wide*, *Midweek* and *Talk-In* on BBC-1, and *The Money Programme* and *Europa* on BBC-2. The Current Affairs Group joined forces with Television News to produce the coverage of the 1974 general election campaigns.

The Light Entertainment Group has two departments, one producing variety and music shows such as *The Morecambe and Wise Show*, *Bruce Forsyth and the Generation Game*, *Cilla*, *Nana Mouskouri* and *In Concert*, the other producing comedy programmes (mainly situation comedy) such as *Dad's Army*, *Some Mothers do 'Ave 'Em* and *Steptoe and Son*.

The Outside Broadcast Group is responsible for all televised sport, live and recorded, and for the regular sports programmes *Grandstand*, *Sportsnight* and *Match of the Day*. It also produces outside broadcast entertainment programmes such as *Come Dancing* and is responsible for the coverage of non-sporting events such as state occasions.

Alongside these large production groups are a number of smaller production departments. They include Science and Features which produces *Horizon* and *Tomorrow's World*, and was responsible for Dr Bronowski's *The Ascent of Man*; Arts Features, which produced Alistair Cooke's multi-award winning *America*, *2nd House* and provides the majority of *Omnibus* programmes; General Features, which produces *Man Alive*, *The World About Us*, and *That's Life*; and Documentaries, which produces filmed documentaries, and brought *The Family* to the screen. All of these contribute programmes to BBC-1's regular documentary presentation *Tuesday's Documentary*.

Music Programmes, responsibility includes most presentations of opera and ballet, *Face the Music* and contributions to *Omnibus*. Children's Programmes have the much feted *Blue Peter*, *Playschool* and *Vision On* among their productions. Religious Programmes,

School Programmes, Further Education, and Open University productions are also organised in separate departments.

The Television News Department supplies nationally broadcast news bulletins for both BBC television networks and, in addition, is responsible for the regular report on parliamentary affairs, *Westminster*, and *Made in Britain*. The department also produces, from time to time, special documentary reports.

Finally, there is Presentation Department which is editorially responsible for the supervision of the transmission operation; for the promotion of programmes on the screen, network identification and cross-references between BBC-1 and BBC-2; for programme announcements and public service information, including the weather forecasts; and for running the Television Duty Office, which handles telephone enquiries from viewers. The department is also responsible for the production of a number of programmes; for example *Edition*, *The Book Programme*, *Real Time*, *In Vision*, *Film Night*, *Film 74*, *Family Fare* and *The Old Grey Whistle Test*.

The production centres

The headquarters of the Television Service is at the BBC Television Centre in Wood Lane, West London. Opened in 1960, it was the first building of its kind anywhere to be designed entirely as a television production complex. It has seven full-scale colour production studios, the largest of which (Studio 1) measures 108ft × 100ft × 54ft high (33m × 30m × 16.5m). The two (relatively) small studios in this complex measure 70ft × 50ft × 33ft (21m × 15m × 10m). The production area is so designed as to give easy access to each studio from the make-up rooms and dressing rooms which provide accommodation for 550 artists. The Television Centre houses separate presentation suites incorporating network control rooms, and studios for announcements and weather forecasts.

In another part of the Television Centre there

are two colour studios designed and equipped for BBC Television News. A separate Scenery Block, covering almost an acre, houses the design departments and scenic servicing, and provides storage for sets and properties.

The television service has a number of other buildings in west and north-west London. At Shepherd's Bush, for example, there is the Television Theatre, used mainly for light entertainment shows, and at nearby Lime Grove there are the production studios for current affairs output. Filming operations are based at the BBC Television Film Studios in Ealing. Film plays a large part in modern television, since almost every kind of programme makes use of it. At any given time more than fifty BBC film camera crews are in operation in this country and overseas. Editing and dubbing is done in numerous cutting rooms and dubbing theatres at Ealing and at other BBC television premises.

Programme servicing

The work of programme production requires a large infrastructure of supporting services. These are supervised by a Controller, Programme Services. They comprise a Studio Management Department; a Scenic Services Department, responsible for the construction and installation of all sets and the supply of all 'props'; an Artists' Contracts Department; a large Film Operations and Services Department; and a Design Group. BBC Television Design Group is the largest in the world. A staff of some 400 professional designers are engaged in producing the settings, costumes, make-up, graphics and visual effects for the programmes. Design Group staff are involved in every type of programme, but the heaviest demands on their talents and services come from Drama and Light Entertainment productions. Classic serials such as *The Pallisers*, *Vienna 1900*, *Jane Eyre*, and *Pollyanna* are among the best illustrations of Design Group's contribution to BBC Television.

Apart from the programme supporting services, the success of the BBC Television Service (as of any other) depends to a very great extent on the professional skill and inventiveness of its engineering staff – the Television Operations and Maintenance Group headed by the Chief Engineer, Television.

Methods of production

Programmes transmitted are either 'live' or recorded, or sometimes a mixture of both. A 'live' programme is shot by electronic cameras and broadcast directly, as it happens. A recorded programme may be recorded either on video tape, in which case it is shot by electronic cameras, or by film cameras, for later transmission – sometimes only hours later, sometimes weeks. Each method has specific advantages. 'Live' programmes have a special quality of immediacy and excitement, giving the viewer a feeling of direct participation in the event, whether it be the FA Cup Final or Apollo astronauts walking on the moon. Electronic recordings are often made in conditions like those of a 'live' broadcast but they allow greater flexibility in that scenes can be re-shot to achieve a better result, and the final production can be edited. The virtues of film recording are mainly those of picture style and quality, and also convenience (because it requires less supporting gear than electronic recording); in television it is used chiefly for location shooting and for the recording of news reports (in circumstances where electronic recording equipment would be too cumbersome).

BBC Radio

Network radio

This is an era of expansion for radio. In the last few years the BBC has increased the quantity and widened the range of its output. The basic cause of this renewed growth is to be found in the nature of radio as a means of communication: it is technically simple, flexible and relatively cheap. Thus it can supply a flow of the most up-to-date and direct information, while also allowing time for great diversity in programmes and the serious treatment of many subjects in depth. In some fields, such as music, it still has a unique role; generally it is important because it is available everywhere through the portable transistor set.

The BBC's national radio service sets out to exploit these advantages by its specialised (generic) channels or networks, each offering a particular type of programme to meet a particular range of interests. The four networks, Radios 1, 2, 3 and 4 are described below; they provide for the listener a wide immediate choice throughout the day, and altogether the most comprehensive service in the history of BBC Radio. Three of them are broadcast not only on medium or long wave, but also from the vhf transmitters which have been built throughout the country to improve coverage and the quality of reception. All the vhf networks can be developed for stereophonic broadcasting, an improvement which is as significant for radio as colour is for television; most Radio 3 programmes and a large part of Radio 2 are already transmitted in stereo widely over England, and coverage was extended to central Scotland and South Wales in 1974.

As well as its general programme services of information and entertainment, BBC Radio provides more specialised educational services, in its broadcasts to schools on Radio 4 vhf and its adult education programmes, largely on Radio 3 medium wave.

The BBC also has an agreement with the

Open University to provide up to thirty hours of radio time a week; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra vhf channels can be set up, part of the general radio service is thus available only on medium wave, while the vhf is devoted to education, and the listener should have a set capable of receiving long-wave, medium-wave and vhf transmissions.

BBC Radios 1 and 2

BBC Radio's service of popular music broadcasting is on Radios 1 and 2, now two separate networks each with its own style which come together at certain times. Radio 1 is the pop channel, while Radio 2 covers all aspects of middle-of-the-road music. Taken together, they account for nearly 80 per cent of radiolistening. They also give prominence to minority musical interests such as jazz, experimental pop, folk and brass bands. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country.

Radio 1 has in seven years become a national institution, and many of its disc jockeys have become household names. As well as its pop music programmes the network includes features such as the 26-week series *The Story of Pop*, the Sunday discussion *Speak Easy*, and the twice-daily *Newsbeat* current affairs programme which aims specially to bring the topics of the moment to the network's audience in the 15-25 age group.

Radio 2 has its own personalities presenting continuous programmes of music during the daytime, and some make a special emphasis (e.g. Jimmy Young features discussions on welfare and consumer affairs). It is also the main sports network, carrying commentaries on major events, the Saturday afternoon *Sport on 2* sequence, and a regular service of sports news; while on weekday afternoons it broadcasts quiz programmes and panel games, and in the even-

ings and at weekends it offers music programmes catering for a wide variety of specialised or minority interests (such as jazz, big band music, theatre music, folk, and country music). Comedy shows also feature prominently at the weekends.

BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of ideas and the presentation of the dramatic and fine arts. It is on the air until midnight throughout the week, and carries news bulletins at certain points of the day so that listeners can keep up to date without having to switch to another channel.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste, though still giving pride of place to the main classical repertoire. The programmes, while using fully the great wealth of high-quality gramophone recordings now available from all over the world, place a special emphasis on live relays of concerts and opera from home and abroad, and on performances commissioned specifically for radio. BBC concert promotions are of great importance here, and foremost among them are the Promenade Concerts, which for eight weeks each summer offer an unrivalled variety of musical experience. The BBC also benefits from access to many excellent music recordings made by other broadcasting organisations. All these programmes of music are complemented by a wide range of programmes about music, covering not only criticism and exposition but also the world of musical affairs.

Apart from music, Radio 3's cultural activity is concerned with drama and other forms of the spoken word. The network's policy is still to commission new works for radio and to present masterpieces of world theatre which are both challenging and on a large scale. Regular poetry programmes are an essential part of the

output, and the eight hours a week of speech content also include intellectually demanding and unorthodox programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

BBC Radio 4

Radio 4 is the main service of speech programmes, including news and current affairs. These programmes are of such variety that the network has a wider internal range than the other three.

Now that broadcasts for schools are on vhf only, there is a continuous service of general broadcasting throughout the day on medium wave. In fact, Radio 4 contains three broad streams of output, each of which in an ideal world would have a network to itself.

First, Radio 4 is the principal channel of national news and comment, with a special responsibility to present them in a comprehensible and authoritative style. This responsibility is fulfilled now by a service of news bulletins read by experienced newsreaders, broadcast every hour from 7 am to 7 pm, and by the current affairs magazine sequences (*Today, The World at One, PM Reports, News Desk, The World Tonight*) which occupy nearly a third of the network's time on the air. In addition the network offers regular coverage of Parliament and programmes by the BBC's correspondents and reporters at home and abroad.

Secondly, there are programmes of general entertainment and information. The entertainment includes over 20 hours a week of plays and readings, many comedy shows and panel games, and easily acceptable music programmes such as *These You Have Loved*. The information comes in the daily magazines *You and Yours* and *Woman's Hour* dealing with everyday life; in the daily magazine *Kaleidoscope* devoted to a review of the arts; in more specialised programmes dealing with topics such as consumer affairs, science, the environment, natural history, motoring, gardening and antiques; and in phone-in programmes such as

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It's Your Line, where the listeners themselves become the broadcasters.

Finally, there are the more demanding programmes on world affairs, politics and social issues, such as *Analysis* and the *Reith Lectures*. These deal in a rigorous manner with their subject, and are able to reach substantial audiences without making any concession to easy popularity.

Programme organisation

Under the Managing Director, Radio, the Director of Programmes is responsible for programme policy and output in all four networks. Editorial responsibility for the networks, which includes choice of programmes and planning the sequence in which they are broadcast, is vested in three Controllers (one for Radios 1 and 2, and one each for Radios 3 and 4); each of these is also responsible, through a Presentation Editor, for the continuity of operation of his network, including all announcements, news reading and programme promotion.

The production of the programmes is undertaken by specialised output departments, whose executive heads are in general answerable immediately to the Director of Programmes.

The Drama Department supplies the networks with the full range of radio plays, dramatised features and serial readings.

The Talks and Documentaries Department provides programmes on the arts and sciences, programmes about world affairs and the environment (e.g. *Analysis* and *This England Now*), and poetry programmes.

The Current Affairs Group is made up of departments responsible for all the main daily current affairs sequences (*Today*, *The World at One*, etc.) and Current Affairs Magazine Programmes Department, which produces *Woman's Hour*, *You and Yours*, and a range of other magazines including phone-in programmes.

The Outside Broadcasts Department handles all the sports programmes on radio, including

the supply of sports news to other programmes, also non-sporting events such as the Trooping of the Colour, and the service of motoring information.

The Religious Broadcasting Department is responsible not only for broadcast services of worship but also for talks and other programmes with a religious basis (e.g. *Pause for Thought* and *Speakeasy*).

The Archive Features Unit produces programmes based on recordings in the BBC's Sound Archives, and also contributes documentary programmes to Radio 3 and Radio 4. Among its regular series are *Pick of the Week*, *Music Now* and *Down Your Way*.

The Light Entertainment Department provides radio entertainment shows of many kinds, including situation comedy (e.g. *The Men from the Ministry*), satire, quiz and panel games, and light drama.

The Music Programmes Department, part of Music Division, is responsible for programmes of serious music not on gramophone records; they include performances for broadcasting, relays of public concerts and operas, and talks about music.

The Gramophone Programmes Department supplies Radio 3 and Radio 4 with a wide range of programmes based on gramophone records of music (e.g. *Desert Island Discs*, *Pied Piper*) and the magazine *Music Weekly*.

The Radio 1 Music Department and Radio 2 Music Department provide the whole musical content of their respective networks, using both BBC recordings and commercial gramophone records; the latter department also supplies the lighter music programmes (e.g. *Homeward Bound*) broadcast on Radio 3.

The School Broadcasting Department and Further Education Department supply the radio component of the BBC's educational broadcasting service.

Finally, the Radio News Department, responsible to Editor, News and Current Affairs, provides all networks with news bulletins, news summaries, and reports on Parliament.

BBC Local Radio

Broadcasting in England began as local radio, each station using low-powered transmitters with a restricted range. By 1924 there were 20 stations operating. It was thought at this time that the only way of building up a broadcasting system was by using small transmitters. But with the development, a few years later of high powered transmitters and a shortage of frequencies that were available to this country, national networks were introduced. The idea of local radio was not revived for many years, and was then based on a new concept. The Government in 1966 authorised the BBC to open up to nine local radio stations – purely as an experiment. They would operate for two years, and then a decision would be taken by Government as to their future. If stations failed to make an impact they could be closed, or taken over by some organisation other than the BBC. These experimental stations were largely financed by local authorities, unlike network radio whose total finance comes from the BBC.

Radio Leicester was the first station to go on the air in November 1967. It was followed by Sheffield, Merseyside, Nottingham, Stoke-on-Trent, Brighton, Leeds and Durham. The Government in August 1969 declared the experiment a success in programme and social terms, but decided that local authority financial support would not be sufficient to maintain a permanent service. Therefore, local radio would need to be financed out of an increased licence fee. The go-ahead was given to the BBC to expand to about 40 stations and work was immediately started on a further 12. They were Birmingham, Blackburn, Bristol, Derby, Humberside, London, Manchester, Medway, Newcastle, Oxford, Solent and Teesside, which is now known as Cleveland. Because of the proximity of Newcastle and Cleveland to Durham, it was decided that Radio Durham would be closed and moved to Carlisle where it opened in November 1973.

In June 1970 the General Election brought a Conservative Government to power who were pledged to introduce commercial radio. A white paper in March 1971 stopped any further development of BBC stations but confirmed the existing 20. Originally local radio stations broadcast only on vhf and this proved a serious handicap since only a relatively small number of listeners could tune in to these stations. Today all stations broadcast in the medium wave band as well as vhf and so listeners can hear their own station on any radio. This has also meant that the audience for BBC Local Radio has more than doubled.

Within the framework of the BBC's general policy and the limits of his budget each station manager has considerable editorial freedom in running his station, planning his schedules and determining the content of programmes. The help and advice of a local radio council made up of members of the community is also available as are, at no cost, the central news gathering resources of the BBC, network programmes and many other central services. The stations, for their part, contribute news to the central output: for instance the Radio Bristol reports from the villages in Somerset which were bereaved after the Swiss air disaster, and for which the reporter, Chris Denham, received the ITT Creed Award.

Local news, current affairs and information are the backbone of BBC stations – these terms being used in the widest possible sense. Their aim is to stimulate discussion and debate and to involve the local people. On most days local people can be heard putting their points of view. Politicians explain their plans as do local government officials, trade unionists, police, religious leaders, teachers, leaders of national groups and many more.

Educational broadcasting is playing a bigger and more useful role each year and the 20 stations are now broadcasting 150 educational series each term: for example, *Leicester Lines* looks at local railways past and present in the

Leicester area; *Pots and Potters*, Radio Stoke-on-Trent's programme on industrial pottery; and *One Long Holiday*, a series of programmes on Radio London which covers a range of topics which are interesting and important to people who are about to or have just retired, produced in association with the Inner London Education Authority and Age Concern. More and more teachers are being seconded by the local education authorities to the stations so that they may gain experience in broadcasting. Local musicians are often heard—pop groups, folk music groups, brass bands or chamber music societies. Local radio has its own parliamentary reporters at the House of Commons and they are able to interview M.P.s on matters of interest to their local community.

While much of the above is common to all 20 stations, each station has its own individual style of presenting its programmes and unique character created by the community it serves. The population coverage ranges from under half a million (e.g. Carlisle) to ten million (London). The permanent staffs of the stations vary in size from 25 to 55 and include from 10 to 20 producers and news reporters. The volume of locally originated programmes varies from eight to 17 hours a day (in total, some 1,500 hours a week for all stations). For the rest, each station makes its own choice of which BBC network to re-broadcast and remains on the air for 21 hours a day. The wavelengths of the BBC local radio stations are given on page 272.

Regional broadcasting

Northern Ireland

The Northern Ireland Region produces 1,100 hours of programmes every year: about 16 hours a week on radio and some six hours on television. About 170 hours are provided over the year for the domestic networks and

40 hours for the World Service. Broadcasts are designed to report the news of the day, to provide a platform for the examination and discussion of local problems and to reflect the particular interests, culture and character of the Ulster people.

During the present troubled situation in Northern Ireland a large part of the output is concerned with news and current affairs. To this end there are regularly six daily bulletins on Radio 4 as well as a morning news magazine *Round-up Reports*. News flashes, police messages, etc. are relayed whenever the situation demands. On television *Scene Around Six* is a nightly news magazine and there are also short bulletins in mid-afternoon and at close-down. A recent television development is a weekly *Spotlight* feature with documentaries, discussions or special reports on matters of current interest and concern to the Province. But with four elections and several major political developments during the last year the Region has produced some 50 extra 'specials' on radio and television.

The work of Ulster authors and playwrights is reflected in broadcasts of plays and short stories, most of them on the Radio 4 network, and local writers are commissioned to write a wide variety of documentary scripts including weekly features for schools broadcasting. Music forms a substantial part of the regional output, most of it relayed by the national networks. The BBC Northern Ireland Orchestra, consisting of some 30 full-time professional musicians, enriches both local programme output and the general musical life of the province in that the players are made available by the BBC for many outside musical activities.

The whole television output of BBC Northern Ireland is now in colour. Broadcasting House in central Belfast has a three-camera television studio and eight radio studios of varying acoustic design. The television studio, equipped with telecine for showing film as well as high-speed film processing and editing facilities, is used mainly for news and current

affairs. Most other programmes are televised from the Central Exhibition Hall at Balmoral on the outskirts of the city. With a floor area more than four times that at Broadcasting House it is the largest television studio in Ireland. The hall is operated on a 'drive-in' basis by the television outside broadcasts unit. Full studio lighting has been installed and such facilities as make-up and dressing rooms, a band room, extensive scenery dock and a canteen service for staff and artists. There is also a general purpose radio studio at Londonderry.

The television outside broadcasts unit continues to reflect activities around the province, including election coverage, church services, Songs of Praise, sporting events and various outside concerts and entertainments. The region is equipped with a mobile vision recording unit and several film units which serve both local needs and the networks.

The BBC has 12 transmitter stations in Northern Ireland which between them make BBC-1 and the radio services, on medium wave and vhf, available to more than 98 per cent of the population. Reception of BBC-2, available now to some 80 per cent of homes, is being extended as rapidly as possible.

Scotland

BBC Scotland's main production studios and ancillary services are located at Broadcasting House, Glasgow. There are supporting, fully-staffed establishments in Edinburgh and Aberdeen, with unattended studios available for occasional use in Dundee and Inverness.

The television studios in Glasgow are equipped for colour productions. Studio A is the main one, used for a wide range of programmes, from current affairs to drama, from religion to light entertainment. Studio B is smaller and is used for the nightly news programme *Reporting Scotland*, for *Sportsreel* and for productions requiring minimum facilities. It operates in colour by means of a

'drive-in' outside broadcast unit which is also used for covering football matches and other events. A second, fully-equipped, colour outside broadcast unit is also based in Glasgow. The small television studios in Edinburgh and Aberdeen operate in black-and-white.

With the start of stereo radio broadcasting in Scotland due in 1974, BBC Scotland was already operating two studios and other facilities in stereo. Studio 1 has been used for 18 months to record both the BBC Scottish Symphony Orchestra and the BBC Scottish Radio Orchestra's contributions to Radio 3 and Radio 2 in stereo. In addition, Studio 4 was brought into use at the end of 1973 as a new stereo presentation suite, also used for the daily programme *Good Morning Scotland*. This marked the start of the new identity, *BBC Radio Scotland*, for the Radio 4 network in Scotland from Hogmanay 1973.

A growing proportion of BBC Scotland productions is being broadcast to the entire United Kingdom audience. Programme output from the Scottish studios has reached a weekly average of over 40 hours on radio and about nine on television. There are producers working in most fields of broadcasting: drama, light entertainment, news, current affairs, schools and further education, documentaries, features, outdoor activities, Gaelic, agriculture, music and the arts.

Scotland's mountainous terrain presents severe reception problems in some areas. Although a high proportion of all BBC transmitters are already located in Scotland, plans are well advanced for many more to be provided in a highly complex 625-line uhf development over the next few years. The new stereo service in central Scotland is immediately available to 80 per cent of the population of the country.

Responsibility for policy and the content of BBC Scotland's television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (who is also the National Governor for

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Scotland on the BBC's Board of Governors) and ten members. Advisory Committees provide specialist guidance in specific areas of broadcasting: agriculture, appeals, music (with a piping sub-committee), religion and Gaelic. The School Broadcasting Council for Scotland is an autonomous body which cooperates with its UK counterpart in sponsoring BBC educational programmes.

Wales

BBC Wales produces almost 30 hours of radio and 12 hours of television programmes a week. It is a bilingual service. In radio an even balance is maintained between the English and Welsh languages; in television there are seven hours a week of programmes in Welsh and five in English. Almost all of the television output is in colour.

The wide range of programmes includes news, current affairs, drama, talks, music, features, documentaries, children's programmes, sport, light entertainment, religion, and agricultural broadcasts as well as educational programmes for children in school and for adults. The majority of BBC Wales productions are broadcast in Wales only but there are frequent contributions to United Kingdom radio and television networks.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose eleven members are broadly representative of the main areas of Welsh life. The Chairman of the Council is a member of the BBC's Board of Governors. Four advisory bodies guide the work of BBC staff in certain specialised fields: the School Broadcasting Council for Wales, the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee.

The Controller is the senior member of the BBC Wales staff. There are three main departmental heads, those of Programmes, Programme Services and Engineering and Admini-

stration. The staff numbers about 900. The BBC Welsh Symphony Orchestra gives many concerts each year from the Concert Hall at Broadcasting House or from public halls in various centres.

The headquarters of BBC Wales is at Broadcasting House, Llandaff. This modern, purpose-built studio complex houses radio, administration, engineering and, since March, 1974, television and the newsroom. The opening of the new general purposes colour studio at Llandaff marked the conclusion of the first stage of a development planned so that in due course television operations, which have so far been accommodated elsewhere in Cardiff, will become fully integrated at Broadcasting House. Two mobile colour television outside broadcast units are already based at Llandaff. There is a radio studio centre at Bangor in North Wales (which is also equipped with a monochrome news-contribution and interview television studio) and unattended radio studios at Wrexham, Aberystwyth, Haverfordwest and Swansea.

The provision of adequate reception in Wales is made difficult by the mountainous nature of much of the country. Four medium-wave transmitters and 13 vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave deteriorates during hours of darkness.

A chain of nineteen vhf 405-line transmitters provides BBC Wales television to 75 per cent of the population. Under the uhf 625-line development plan, several scores of transmitters will be needed to provide most of Wales with BBC Wales Television and BBC-2. Uhf 625-line coverage at the end of 1974 was estimated at 83 per cent of the population.

The English Regions

People directly concerned with the business of broadcasting can fairly easily assimilate the various professional structures that are needed to achieve what is seen on television screens or

heard from radio sets every day of every year. It is perhaps not so easy for the audience to understand that a *Radio Times* programme credit such as 'a BBC West production' or simply 'from Birmingham' indicate the way in which the BBC's radio and television services are enriched by BBC centres outside London which contribute some special ingredient simply because they are not 'metropolitan'.

There are three network production centres in England—at Bristol, Birmingham and Manchester – whose sole reason for existence is to make radio and television programmes for the national audience. Two of these have 'specialisms' for which they are becoming well-known. In Bristol it is natural history and in Birmingham a new strand of television drama has emerged called English Regions Drama. Manchester, on the other hand, has made a reputation for the diversity of its output.

The network production centres produce many other programmes, including *Collector's World* and *Any Questions?* (from Bristol); *The Archers* and *Pebble Mill at One* (Birmingham); *Gardeners' Question Time* and *The Good Old Days* (Manchester).

Birmingham is also the main centre for the output of agricultural programmes; for example, it has an editor for radio who is responsible for such programmes as *On Your Farm* and the London-produced *Farming Today*.

Serving the English Regions' own audiences with news and entertainment of particular relevance to them (and initially transmitted only to those audiences) are eight English regional television stations. In Birmingham, Bristol and Manchester they are side by side with the network centres, and in other cities (Newcastle, Leeds, Norwich, Plymouth and Southampton) they stand alone. Each of these stations produces a 25-minute daily news magazine programme, a half-hour weekly general programme and a short sports programme on Saturdays. Nationally the most easily recognisable setting for these eight regions is when

Nationwide is on the air. First comes each region's own magazine programme, and then from 6.25 pm reporters or link men not only from the English Regions but from Scotland, Wales and Northern Ireland as well, contribute their own regional aspect on the news of the day.

Certain kinds of programme are centrally organised in the BBC, so that one division or group of departments may serve both radio and television, and, as required, the external services. This is so arranged that there can be devolution of responsibility for production combined with economy in the use of resources and the achievement of a common BBC policy. The provision of news is an example to which all these factors apply. They also apply in varying degrees to political and parliamentary broadcasting, to music output and concert promotion, to educational broadcasting and to religious programmes. These sectors of BBC programme output are now described.

News and current affairs

News and current affairs are an integral part of the BBC's output and in recent years have expanded to meet an almost insatiable public demand for information and analysis. The frequent news bulletins and summaries on radio make listeners quickly aware of important news developments and these developments are further explored in a series of daily current affairs programmes. Television adds an important visual element to news coverage, and its current affairs programmes examine events from both short-term and long-term perspectives.

Newsgathering is a complex operation, in which there is necessarily close cooperation between the different units working under the Editor, News and Current Affairs, who is directly responsible to the Director-General. In radio, both the News and Current Affairs Groups are located at Broadcasting House in London. In television, News is at Television Centre and the Current Affairs Group is at Lime Grove, Shepherd's Bush. The BBC's specialist correspondents cover politics, diplomacy and court affairs, air and defence, economics, home affairs, industry, science, agriculture and the churches. Regional newsrooms and local radio stations are important sources of domestic news; most regions now have colour facilities in television, and Radio News can now take voice reports from a network of reporter operated studios throughout the country. There are staff correspondents in almost twenty overseas locations, including recent appointments in Tokyo and Sydney, and newsrooms can call on well-informed freelance correspondents in many other countries. The BBC also has access to news and newsfilm from many agencies and other sources.

Television and Radio News pride themselves on both the speed and the depth of their coverage and resources are quickly deployed to meet each new challenge. At the height of the Middle East War in 1973, eighteen re-

porters and correspondents were stationed at critical points. The Portuguese coup of 1974 was immediately followed by the despatch of staff to every country likely to be affected. International stories can range from a terrorist attack in Rome to the recapture of a train robber in Brazil, from the natural disaster of the Mississippi floods to a fishing dispute off Iceland. In recent years, there has been a heavy reporting commitment in Northern Ireland. The BBC's Washington staff has followed every new development in the Watergate controversy. The European staff has been strengthened to report the progress and problems of the European Community. Financial and economic coverage is expanding, as reporters and specialist correspondents collaborate on such topics as industrial unrest or the oil crisis. Political reporting is always an important ingredient, and general elections in particular demand a concentration of effort by the news and current affairs groups.

There are six network television bulletins each day, four on BBC-1 and two on BBC-2. The eight English regions and the three national regions also broadcast news in their daily magazines and most of them broadcast two other news summaries during the day. Television News is also responsible for three weekly programmes, *Westminster*, *Made in Britain* and, partly for the deaf, *News Review*. Radio News now provides half-hourly summaries on Radio 1 and Radio 2, hourly bulletins on Radio 4 and a number of bulletins on Radio 3. It is also responsible for *Today in Parliament*, *Yesterday in Parliament* and *The Positive World*. In addition, a General News Service in Broadcasting House operates 24 hours a day as a collection point for news, which it supplies to regional newsrooms and local radio stations, which have a substantial news output.

Much of the current affairs output is also produced at high speed and under the pressure of each day's news, but each programme seeks its own identity and style appropriate to its

audience. On radio, the brief items of *Today* are easily digested in the early morning rush, while the slower pace of *The World Tonight* is designed for listeners with more time to reflect. A lively new development is *Newsbeat* on Radio 1, a twice-daily news magazine sandwiched among the disc jockeys. On television, *Nationwide* and *Panorama* are as distinct from each other as a popular tabloid from a serious weekly journal. *Nationwide's* Consumer Unit has proved a valuable acquisition.

The BBC's output in news and current affairs is constantly under review. The Editor, News and Current Affairs, holds a weekly meeting in which his senior executives can discuss the problems which have arisen. The minutes of this meeting, which are widely circulated within the BBC, are an important guide to editorial principles and practice. In addition, there is a well established tradition of reference upwards, so that difficult editorial decisions can be taken at an appropriate level and the BBC's reputation for impartiality and accuracy can be maintained.

Political and parliamentary broadcasting

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

In 1935, when the record of the Corporation over its first ten years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the

BBC for its policy of holding the scales evenly between the political parties, and its recommendations were largely an endorsement of the BBC's practice as it had been built up in the early years. The Committee recommended that there should be close cooperation and consultation between the BBC and the authorised spokesmen of the recognised political parties, but took care to point out that they were far from implying that all broadcast treatment of political questions should be controlled by the political party organisations.

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

Party political broadcasts

As well as leaving the BBC free to arrange programmes on political topics, the agreement provides for series of broadcasts by party spokesmen. Each year a limited number of radio and television broadcasting periods is allocated by the BBC to the parties in consultation with them and in accordance with an agreed formula based on the number of electoral votes cast. These broadcasts are known as 'party political broadcasts'. Subjects, speakers and content are chosen by the parties, and any party may, if it wishes, use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given on radio and one on television.

The number of party political broadcasts is

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normally settled for a period of 12 months in advance.

In addition to the series of national network broadcasts, the Scottish and Welsh National parties have, since 1965, been allocated party political broadcasts in Scotland and Wales, respectively, by agreement with the main parties.

Ministerial broadcasts

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

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

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

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

Budget broadcasts

For many years past, the BBC has offered time to the Chancellor of the Exchequer and to a spokesman nominated by the Opposition to

broadcast on successive evenings in budget week. These budget broadcasts take place both on radio and television.

A fair balance

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

General elections: party election broadcasts

The arrangements for party election broadcasts during a general election are agreed beforehand by a committee comprising political parties and the broadcasting authorities (the BBC and IBA). At a general election broadcasting time is made available to the political parties for election broadcasts in radio and television. The committee decides how the time shall be allocated. Other parties not included in these arrangements may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day. The Government of the day customarily speaks first and last.

Details of the apportionment of broadcasting time for party election broadcasts in February 1974 may be found on page 41. For the general election of October 1974 the allocation of party election broadcasts was as follows:

Television

broadcast simultaneously by the BBC and IBA

Labour:

5 of 10 minutes

Conservative:

5 of 10 minutes

Liberal:

4 of 10 minutes

National Front:

1 of 5 minutes

Scottish National Party:

2 of 10 minutes (in Scotland only)

- Welsh National Party:
 1 of 10 minutes (in Wales only)
- Radio
 Labour:
 4 of 10 minutes (*Radio 4*)
 3 of 5 minutes (*Radio 2*)
- Conservative:
 4 of 10 minutes (*Radio 4*)
 3 of 5 minutes (*Radio 2*)
- Liberal:
 3 of 10 minutes (*Radio 4*)
 2 of 5 minutes (*Radio 2*)
- National Front:
 1 of 5 minutes (*Radio 4*)
- Scottish National Party:
 2 of 10 minutes (*Radio 4 Scotland*)
- Welsh National Party:
 1 of 10 minutes (*Radio 4 Wales*)

The figures show that the allocations to the Liberal Party and the Scottish National Party were increased in the October general election.

Broadcasting and electoral law

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

limits for all kinds of elections, it has removed any doubt about the length of an electoral period.

Reports of Parliament in session

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

In addition to these daily factual reports, *The Week in Westminster* is broadcast on Radio 4 on Saturday mornings during the sessions. In this, members of one or the other House are invited to discuss and comment on the main aspects of the week's parliamentary proceedings. Here again the speakers in this long-established series (the programme began in 1929) are chosen so as to ensure a proper balance between the parties. In television, *Westminster*, a weekly feature on BBC-2, depicts the background to the British political scene. On BBC-1 current affairs programmes frequently deal with parliamentary affairs.

Reports of parliamentary proceedings as seen from Scotland and Wales are given in the Scottish and Welsh Radio 4 Services. In Northern Ireland there are many special programmes.

The broadcasting of Parliament

Parliament has given consideration at various times to the question of broadcasting its actual proceedings. In 1966, a Select Committee recommended an experiment in radio and television, but the House of Commons decided against it on a free vote, by a majority of one. In 1968, both Houses carried out closed circuit experiments. The House of Lords was the scene of a three-day experiment in February of that year, when the proceedings of the House were

related in sound and vision on closed circuit to various points in the Palace of Westminster, and later, edited television and radio programmes were played back to Peers, Members of Parliament and the parliamentary press. In April/May the same year a four-week radio experiment was carried out in the House of Commons, with edited recordings of the proceedings in the House. However, neither experiment was followed up.

In July 1971 the House of Commons Services Committee considered a proposal by various MPs that the long House of Commons debates on the question of Britain's entry into the Common Market should be broadcast live on radio only. The BBC declared itself ready to do so. The Committee, however, by a vote of six to four, decided against recommending it to the House. In October 1972 the House of Commons again debated a proposition that there should be a further experiment in the public broadcasting of its proceedings by radio and television. The motion was defeated by 191 votes to 165 on a free vote.

In May 1974 Mr Phillip Whitehead, MP, succeeded in introducing a Bill under the Ten Minute Rule, designed to establish a broadcasting unit under the control of Parliament to prepare radio and television broadcasts for an experimental period. The Second Reading of this Bill did not, however, take place.

BBC Music

The BBC broadcasts more than 50 hours of music a day. A high proportion is 'live' music and much of it is originated by the BBC, which maintains no fewer than 12 of its own orchestras, and also promotes numerous public concerts. Much the largest part of the total output is broadcast on the domestic radio services, and it covers the whole spectrum of music.

Music on radio

Most of the BBC's serious music is broadcast on Radio 3. This category of output represents a massive investment over many years, having always been one of the BBC's prime commitments as a public service broadcasting system. The BBC's music policy has remained constant, based upon the aims of excellence of performance, enterprise in presentation and variety of content. The repertoire ranges from contemporary and experimental work back to the beginnings of European music, and also includes some programmes of oriental music. Within this span of time and content, the emphasis goes first on the mainstream of classical music, the accepted masterpieces which have the greatest appeal to the audience and which, more often than not, are the works which bring appreciation of music for the first time to new listeners among the young.

The BBC also accepts a responsibility to present new kinds of music, to make the unfamiliar more familiar and to help to develop more catholic tastes: for example, to push back the frontiers in time through first-class performances of pre-classical music, and, on the other hand, to encourage the work of composers of the present day. Thus, the BBC has had a part in the process that has extended the regular repertoire of music back to Monteverdi, and at the same time is one of the main organisations commissioning new works from young composers.

The music is produced from various sources: live relays from concert halls and opera houses in this country and other parts of Europe, performances by the BBC's own orchestras and choirs, gramophone records and recordings from overseas radio stations. The BBC maintains four symphony orchestras: the BBC Symphony Orchestra (based in London) with a hundred players under Pierre Boulez as principal conductor; the Northern Symphony Orchestra (Manchester), the Scottish Symphony Orchestra (Glasgow) and the

Welsh Symphony Orchestra (Cardiff). There is also the Academy of the BBC, at Bristol (see below).

The BBC Music Division, together with the Gramophone Department, is responsible for most of the output of serious music. The Music Division is also responsible for orchestral management and for the promotion of public concerts – and this includes the planning and direction of the season of Promenade Concerts.

The Promenade Concerts

The Proms, started in 1895 under Sir Henry Wood, have been organised and financed by the BBC since 1927. In promoting these concerts the BBC aims to recover through ticket sales sufficient to cover its costs, excluding the cost of house orchestras and staff. All the concerts are broadcast live in stereo on Radio 3, many are broadcast in the World Service and some of them on BBC Television.

The Proms have become a huge musical festival and a very special broadcasting event. This long season of concerts fills the Albert Hall – and in recent years, concerts have been successfully introduced at other centres, including Westminster Cathedral and the Round House. The Proms attract the biggest audiences of the year to Radio 3, and their appeal extends world-wide; listeners to the World Service relays of the Proms write from the most distant countries to explain that while they may miss some of the subtleties of the music through short-wave reception, they sense and enjoy the unique atmosphere of the concerts. The total audience, greatly increased by broadcasts on BBC Television, amounts to many millions.

The season extends from the second half of July to mid-September and comprises upwards of 50 concerts. In 1974 there were 55 concerts with 20 different orchestras and ensembles, 15 choirs, 88 singers, 56 solo instrumentalists and 34 conductors. The four orchestras making their first appearance at the Proms in 1974 illus-

trate the geographical and musical range of the event: they were the Los Angeles Philharmonic Orchestra, the Sydney Symphony Orchestra, the Black Dyke Mills Band and the Grime-thorpe Colliery Band. About a quarter of the 288 works in the repertoire of the 1974 season were having their first Promenade Concert performance; modern composers predominated in this group, which included three works commissioned by the BBC for the occasion.

Other kinds of music

Pop music of all kinds is to be found chiefly on Radio 1, which concentrates on the current hits and new releases in the daytime, and in the evenings broadcasting the more 'progressive' music in stereo in its programme *Sounds of the Seventies*.

Middle-of-the-road music, with a wide appeal, is the basis of Radio 2 output, particularly during the daytime. There is also much to interest specialised or minority tastes in the evening and at the weekend, if never quite enough to satisfy everybody: for example, jazz, big band music, theatre music, folk and country music are well represented.

An important contribution to Radio 2 music comes from BBC house orchestras. The BBC Concert Orchestra, with 54 players, is probably best known for *Friday Night is Music Night*, though it is adaptable enough to be heard in opera on Radio 3 as well. The Radio Orchestra, which frequently breaks down into smaller units to record different kinds of music, holds a key position in Radio 2 programmes. The London Studio Players, the BBC's only part-time orchestra, is a group of versatile string players providing for Radios 2 and 3 a selection of music ranging from the baroque to popular tunes of today. The Midland Radio Orchestra, the Scottish Radio Orchestra, the new Northern Radio Orchestra (which has recently replaced the Northern Dance Orchestra) and the Northern Ireland Orchestra all contribute in their distinctive styles. And Radio 2 promotes an

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annual Festival of Light Music at the Royal Festival Hall.

Music on television

The Television Music Programmes Department has responsibility for serious music on BBC Television. Productions are made not only in the United Kingdom but in various countries in Europe and beyond, and there is fruitful collaboration with the BBC's partners in the European Broadcasting Union.

In addition to catering regularly for the musically knowledgeable, the department keeps at the centre of its policy the aim of communicating with those in the vast television audience who have shown no more than a casual interest in music. Contemporary music presents a special problem, as does opera. The former appeals to a very small minority, while opera, so obviously appropriate to television, still struggles to gain a national audience. The department intends to persevere with the presentation of opera, both with relays from opera houses and with studio productions.

Most of the light and popular music on BBC Television is produced by the Light Entertainment Department. Individual singers of outstanding calibre and of greatly different styles – Nana Mouskouri, Cliff Richard, Vera Lynn, Cilla Black – have their own series of programmes, while the BBC-2 programme, *In Concert*, introduces a range of music from jazz to pop and includes emerging artists in these fields. *Top of the Pops*, now in its tenth year, and *The Black and White Minstrel Show* each retain an enthusiastic audience. Among recent special programmes was a series of historical interest, *Big Bands at the Dorchester*, which recorded some of the last of the big jazz bands.

BBC orchestras, choirs and conductors

BBC Symphony, Pierre Boulez	101 players
BBC Northern Symphony, Raymond Leppard	70

BBC Scottish Symphony, Christopher Seaman	66
BBC Welsh Symphony, Boris Brott	60
The Academy of the BBC, Norman Del Mar	35
BBC Concert, Ashley Lawrence	54
BBC Radio Orchestra	56
BBC Midland Radio, Norrie Paramor	32
BBC Northern Ireland, Kenneth Alwyn	30
BBC Scottish Radio, Brian Fahey	32
BBC Northern Radio, Neil Richardson	22
London Studio Players	19
BBC Singers, John Poole	28 singers
BBC Northern Singers, Stephen Wilkinson	up to 48 singers

The Academy of the BBC

The Academy of the BBC, formerly the BBC Training Orchestra, based in Bristol, was formed at the beginning of 1966 for the purpose of training qualified young musicians aged eighteen to twenty-six and to provide extensive orchestral experience immediately following an instrumentalist's course at a school of music. The establishment of this orchestra has ensured a steady stream of experienced players of the standard required by the leading orchestras in the United Kingdom. String players are admitted for a period of one to three years: woodwind and brass players are given shorter term contracts. The orchestra broadcasts every week on Radio 3 and gives up to twelve public concerts a year, all of which are broadcast.

BBC Choral Society

The BBC Choral Society started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs a uniquely interesting repertoire under its conductor, John Poole. One of the main objects of its formation was the performance of works not usually attempted by other choral societies –

and this purpose has been well maintained. Many of the world's finest conductors have given performances with the society. About twenty concerts are given each year, usually with the BBC Symphony Orchestra, and the Society plays an important part in the Promenade Concerts.

Auditions (see page 323) are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Choral Society.

BBC Singers

This is the BBC's permanent professional choir (formerly known as the BBC Chorus) and it broadcasts regularly a wide repertoire of choral music both with its own conductors and with visiting conductors. The choir sings frequently with the BBC orchestras and is sometimes augmented for such concerts from a panel of professional singers. At other times large choral works are performed in conjunction with the amateur BBC Choral Society. Eight of the singers broadcast the Daily Service live throughout the year.

Educational broadcasting

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

Schools

The use of educational broadcasting has grown steadily since its inception 50 years ago until, now, almost all schools are equipped to receive radio broadcasts and nearly 90 per cent are equipped for television. The great majority of the schools so equipped make

regular use of educational programmes. The extent of schools' use of broadcasts is approximately as follows:

	Schools in the UK using:			
	radio		television	
	No.	%	No.	%
Primary schools:	26,100	97	22,520	84
Secondary schools:	4,200	64	4,246	64
Total:	30,300	90	26,766	80

(Somewhat more schools buy the accompanying publications – some 33,000 schools for radio series and over 30,000 for television series.)

In addition to using broadcasts directly off-air, schools, particularly secondary schools, make more extensive use of them as resource material at their own convenience by tape recording radio programmes, by video recording television off-air, or by hiring certain television school programmes made available by the BBC on film.

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

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

But of whatever kind, and however good they may be, broadcasts for schools need to be

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

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

The limitation of resources means that only some of the many contributions that broadcasting is so well suited to make can be realised. There is a constant problem of priorities, and in this the BBC is helped and guided by the School Broadcasting Council for the United Kingdom (see page 340).

Broadcasts to Schools 1974-75

School broadcasts are planned in series, each with a defined educational aim and target audience. There are 132 separate series of which 98 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales and Scotland. Most are three-term series but a number,

particularly in television, are one or two terms in length.

Further Education

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

During 1974-75 BBC Further Education is providing 54 television series and 33 radio series. In addition Scotland is providing two television series on subjects of special interest to its audience and Wales is providing a combined television and radio course in the Welsh language. In the area of professional refreshment, series for teachers are of particular importance at a time when in-service training is receiving so much public attention: the BBC's in-service education project for teachers continues with a new course for those concerned with the teaching of the eight to 13 age group, *Middle Years at School*.

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

consisting of a combination of these elements are provided.

In this field the BBC is helped by an advisory body, the Further Education Advisory Council (see page 341).

Broadcasts available for sale

BBC Enterprises make school and further education television series available on 16 mm film for sale or hire. Several school radio series and radiovision programmes are also available for sale on tape and filmstrip from BBC Publications; these include the one-term series *Hello! Hello!* which helps with the teaching of English to immigrant children, modern language series in French, German and Spanish, and the long-running *Junior Science*.

Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University – an independent teaching and degree-awarding university. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University. During 1975, the University is offering some 84 courses or part-courses to more than 40,000 students.

The Department of Education and Science pays a grant to the Open University from which the BBC finances its production programmes. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the **Admissions Office, The Open University, P.O. Box 48, Walton Hall, Milton Keynes MK7 6AB.**

The radio and television programmes for courses occupy 24 hours of radio time and 27½ hours of television time each week for 34 weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to the Open University students.

Religious broadcasting

The Religious Broadcasting Department produces programmes for both television channels, all four domestic radio services and the World Service.

The extent of religious broadcasting has increased with the BBC's general output, but more important than quantity is the development over the years of the variety and range of programmes. The talks and religious services which constituted the whole output in the early days are still there but they are now supported by programmes of discussion and argument. Concern about general moral and social issues has resulted in programmes like *Speak Easy* on Radio 1 and the Sunday evening television programme *The Sunday Debate*. Another important development has been the religious magazine programme *Sunday* on Radio 4 which brings religious news to a large audience; and a programme with the same function was introduced on BBC-1.

All these diverse broadcasts are in many different ways designed to fulfil the broad aims of religious broadcasting: to present the worship, thought and action of the Churches, to explore the contemporary relevance of the Christian faith for listeners and viewers, whether Church members or not, and to reflect fresh religious insights.

The broadcasting of worship forms a substantial part of the religious department's work, especially in radio. The *Daily Service*, every weekday morning on Radio 4, is central here. It is a live broadcast, normally from All Soul's, Langham Place (just beside Broadcasting House), and is taken by members of the BBC's own religious broadcasting staff, the music being provided by the BBC Singers. This programme, one of the oldest in broadcasting, holds a large and appreciative audience, a fair part of which makes a point of listening daily. On Sunday mornings there are radio services on Radio 4 and later on Radio 2 and there is normally a television service on BBC-1 every

other week.

Over the years there have been a number of attempts to devise worship programmes specially for broadcasting, making full use of the techniques of radio and television and not simply relating what is going on in a church. *The People's Service* on Radio 2 has been an outstandingly successful example of this in radio but the long-running *Seeing and Believing* series on Sunday morning television has gone further in seeking new ways of evoking a reflective and worshipful response from the audience. Much still remains to be done in this field and ideas for the future are abundant.

There is substantial regional broadcasting in Scotland, Wales and Northern Ireland. In all three areas what is taken from the network is supplemented by programmes specially made for home consumption. There is, for example, large coverage of the General Assembly of the Church of Scotland as well as more ordinary fare such as Scottish editions of *Thought for the Day* and *Songs of Praise*. In Wales there are programmes for English speaking Welshmen as well as a large number of religious programmes in the Welsh language. In Northern Ireland too there are programmes specially designed for that Province.

The World Service of the BBC, not ordinarily heard by listeners at home, also carries religious programmes daily. Many of them are acts of worship – a brief daily service and a much longer one on Sunday but there also are occasional series of talks by contributors of distinction.

All these programmes are made by Religious Department production staff which now numbers over forty. Under the general direction of the Head of Religious Broadcasting the broadcasts are planned and supervised by two Heads of Programmes, one each for radio and television. Producers generally work in one medium or the other though a few of the regional staff make programmes for both. About half the producers are clergy and represent all the major denominations, but the

number of laymen has been increasing in recent years.

In matters of religious policy the BBC is advised by the Central Religious Advisory Committee and similar committees in the national regions. CRAC, as it has long been called, consists of 29 members of whom 24 represent the main Churches in the United Kingdom – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Methodist, United Reformed Churches and the Roman Catholic Church. The other five members are laymen chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives. The Committee meets twice a year and reviews programmes recently shown as well as discussing policy questions arising out of them. It also considers progress reports written by the Head of Religious Broadcasting and papers on special aspects of the work given by members of religious broadcasting staff.

Broadcasting to the world

The External Services

Introduction

It is a fact, little known in this country, that the BBC's External Services have operated in a situation of intense competition ever since their inception in 1932. Whereas the BBC's domestic broadcasts in the UK held a monopoly position in television until 1955, and in radio until 1973, its External Services, both in English and in the various other languages, at present thirty-nine, in which they broadcast, have had to compete on two fronts in order to capture and keep their audiences; first, they have had to compete with the domestic broadcasting services of the countries to which they broadcast, and, second, against other international broadcasters, some friendly, some neutral, some hostile, who transmit programmes, often at greater technical power, and for more hours per day.

The competition has increased in intensity. The domestic broadcasters in the BBC's target areas have steadily improved their technical standards, both in terms of area coverage and transmitter power, and of the programme quality of their services; in a great many countries, BBC technical and programme advice has, ironically, played a major part in this development. At the same time, other external broadcasters have increased in number and the more important ones, such as the Voice of America, Radio Moscow, Radio Peking, the East European broadcasting organisations, and Deutsche Welle, all of whom, in terms of programme hours, are ahead of the BBC, have progressively, over the

years, greatly increased their investment in the business of external broadcasting.

In order to maintain, and wherever possible improve, its position in relation to these powerful competitors, the BBC's External Services must have regard for two principal factors, technical power and programme quality. Technical power is needed to provide a clear radio signal, on short or medium wave, easily receivable on the relatively cheap transistor radio sets of the majority of the world's millions of listeners. It depends to a very large extent on capital investment in transmitters in the UK and at relay stations abroad. This investment is provided by grant-in-aid, and it has not been nearly so substantial in gross terms as that of our international rivals. This disadvantage, however, has been offset by two elements in the External Services' favour: the first is the BBC's unrivalled experience, and that of its engineers, in the developing technology of international broadcasting, and the second is that the BBC still benefits from the legacy of the Imperial era in the shape of sites overseas where transmitting stations can be built to relay programmes from UK transmitters to optimum effect. For these reasons, the BBC's External Services, in terms of audibility, are holding their own in most quarters of the globe.

Programme quality is a more complex matter. The reputation of the BBC's news bulletins, in all the languages in which it broadcasts, for credibility and reliability is unmatched by other international broadcasters and by most domestic broadcasters in other countries, who do not possess London's unique news resources. But although many listeners tune in primarily to get the news

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from London, many want a fuller service than the news alone: they want interpretation of the news, information about Britain and its reactions to world events, about the inter-relationship between Britain and other countries, programmes about science and technology, and, not least, entertainment of a kind which is not available either locally or from other international broadcasters. The BBC's External Services are uniquely well placed to cater for these needs, both professionally, politically and geographically. As part of the Corporation, they share in the BBC's long experience of programme production. The World Service and the Transcription Services in particular can incorporate the best of the BBC's domestic productions in their output, and all of the External Services benefit, to a degree that none of their competitors can, from the BBC's total resources in the training of producers, the design of studios, the results of experimental productions, the deployment of foreign correspondents and reporters, and a multitude of other corporate activities.

Politically and geographically the BBC derives great strength from its roots in British society. Politically, because the long traditions of parliamentary government and of a fair and open democracy in this country are widely known and often envied throughout the world and predispose listeners to turn an ear to what we have to say; and the variety of culture and ways of life within the apparently small compass of this nation enrich our programmes. The value of being based in London is inestimable. Other broadcasters may be based in capital cities, but none of these is as complete a city as London, the seat of the monarch and of government, a major port, a centre of business, industry and research, the theatrical capital of the world, increasingly important as a music centre, with a great variety of museums, galleries and centres of scholarship, and within easy reach of the principal regions of the country. It is also a

centre of communications with an outstanding body of journalists and writers. The External Services can reflect in its programmes every aspect of human achievement in politics, the arts and sciences.

Organisation and output

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

The BBC External Services broadcast to the world in English and 39 other languages for a total of more than 740 hours a week. There are transmissions in 17 languages to Europe and in 22 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London, headquarters of the External Services, and are carried round the world on 76 transmitters, 46 of them in the United Kingdom and 30 on relay bases overseas. The output is summarised on page 131. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations.

The complicated operation of producing 100 hours of news and programmes in 40 languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes. The largest single ingredient of the output is news and current af-

airs programmes, including commentaries and topical magazine programmes. Entertainment programmes, listener competitions and a full service of sports commentaries and results are also part of the output. Music of all kinds is broadcast, ranging from classical to the latest trends in pop.

The European Services

The *French Language Service* broadcasts to Europe for 28 hours a week, to Africa for 23½ hours a week, including 3½ hours broadcast simultaneously to both areas. The output is lively and varied.

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

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

The *East European Service* broadcasts in Russian, Bulgarian, Romanian, and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak, and in Finnish. In all these countries except Finland the media are state controlled, and the Services therefore concentrate on factual information and objec-

tive comment about Britain and the world. Broadcasts are spaced throughout the 24 hours so that the 'news and views from London' are available more or less at regular intervals. The broadcasts also include discussion programmes with British and foreign journalists on topical international issues, accounts of life in Britain, music requests, arts reviews and letterbox programmes. While other services concentrate on varied current affairs magazines, the Finnish Service (which is included in the Central European Service for administrative reasons) and the Yugoslav Service broadcast a larger proportion of programmes about Britain, with emphasis on science, technology and trade.

The World Service

The BBC World Service broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external broadcasting services in providing not only news and every kind of talks programme, but also sport, drama, light entertainment and music in continuous transmissions addressed to all parts of the world and to all who can understand English. The round-the-clock world-wide service is supplemented at appropriate peak listening times by additional streams of programmes specially designed for audiences in Africa and South Asia. Centralised planning of this network, with flexible programme and technical facilities, enables World Service to carry live coverage of major international events while maintaining a daily schedule of over 50 news broadcasts a day. These include bulletins of *World News*, *News About Britain*, *Radio Newsreel*, *Press Reviews*, and, at two peak early morning listening periods, flexible half-hour news programmes embracing all these elements. There are, additionally, regular daily bulletins of financial news. The world affairs programme *Twenty-four Hours* provides authoritative comment and analysis after the news four times daily, while another regular daily programme *The World Today* discusses in

depth one of the day's major news topics. There are also regular programmes of relevance to business interests.

The World Service presents the best of classic and contemporary drama each week and broadcasts concerts from London and from music festivals throughout Britain, including regular performances from the Promenade Concerts.

Audience involvement in programmes is always encouraged, not only in request programmes, which are a particularly popular feature of the output; listeners' comments, criticisms and opinions on the service are reflected each week in *Letterbox*, and the growing membership of World Service Pop Club (62,000) and World Radio Club (nearly 18,000) demonstrates the listeners' willingness to participate.

Radio stations around the world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sport and other programmes. The 1100 GMT and 1600 GMT World News Bulletins, for example, are rebroadcast by 26 stations, and the 1300 GMT bulletin by 23 stations. In all, there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in about 50 countries.

The Overseas Services

The *African Service* broadcasts world news bulletins, topical commentaries, features, export promotional material and magazine programmes of an educational nature in Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa. The Hausa Service has three transmissions daily at dawn, in the early afternoon and in the evening. The Swahili Service has a dawn transmission and a longer evening transmission each day. The Somali Service has a daily afternoon and evening transmission.

The African Service also produces English programmes which are included in the World

Service as alternative programmes for Africa. They include *Focus on Africa* which covers political events in Africa and is broadcast three times a day, Mondays to Fridays and *The Morning Show* a lively breakfast half-hour of information, interviews and music. Other programmes cover economic and cultural developments, sport, the press in Africa, and African drama.

Many African radio stations rebroadcast BBC African Service programmes which are despatched to them on tape. The Script Service for Africa sends English scripts to 52 recipients every week.

The *Far Eastern Service* broadcasts to South-East Asia and the Far East in seven languages: Chinese (Standard Chinese and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. There are three transmissions daily in Standard Chinese, Indonesian and Vietnamese; two transmissions daily in Japanese, Cantonese and Thai and one 15-minute transmission daily in Malay. In addition to these direct broadcasts from London, radio stations throughout South-East Asia and the Far East relay and rebroadcast many of the transmissions. The Far Eastern Service also supplies radio tapes in several languages to local stations.

The *Eastern Service* broadcasts daily at dawn and in the evening in Persian, Urdu, Hindi, Bengali and Burmese. There are also three half-hour transmissions a week in Tamil, two in Sinhala and three quarter-hour transmissions in Nepali. All transmissions are carried on short waves and Persian, Urdu and Hindi are also available on medium waves.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the World. Emphasis is given in programmes to commerce, industry and investment, particularly in Persian, while science and technology figure largely in programmes in all languages.

The *Latin American Service* broadcasts pro-

grammes in Spanish and Portuguese to the nineteen republics of the area. News bulletins, commentaries on current affairs and news developments form the basis of the programmes, which also include talks, features and magazine programmes about British life and achievements, with regular programmes on science, industry and technology. English by Radio lessons are widely used. Both the Spanish and Brazilian services are extensively rebroadcast, particularly their news bulletins; and semi-topical programmes on disc and tape are also distributed to local stations.

The *Overseas Regional Services* mount special operations for rebroadcasters in countries of the English-speaking world, notably North America, the West Indies, Australia, New Zealand and the Pacific Isles. Output is divided between airmailed programmes on tape, programmes fed via cable link or satellite and direct radio transmissions. The Service makes available daily topical programme material to National Public Radio in the United States, and news programmes for direct relay in Canada and Australia. There are transmissions to the Falkland Islands, to Malta in Maltese, to Canada in French and to Mauritius in French and English. The expertise gained from these services goes to the making of *Topical Tapes*.

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

Broadcasting news to the world

The BBC External Services broadcast about 250 news programmes every 24 hours. In English or in translation they reach many millions of listeners all over the world either direct or through rebroadcasts by local radio stations. In addition to bulletins of world news there are bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press and sports news. A recent innovation is a twice-daily news programme in which most of these elements are combined in a half-hour sequence. All these programmes are prepared by a newsroom which, with an editorial staff of well over 100, is the biggest in the BBC and one of the largest in the world.

As well as using all the news sources available to the BBC's domestic services, the External Services have five foreign correspondents of their own. They cover South-East Asia, Latin America, the Middle East, the West Mediterranean and East and Central Europe. There are also BBC men available to the External Services in Delhi and Berlin. In addition the News Department has its own diplomatic, economic, Commonwealth and EEC correspondents who carry out frequent assignments abroad.

Although the BBC's overseas news caters for listeners of widely different backgrounds it follows exactly the same principles as news for listeners at home. Above all, it aims to be accurate and impartial, so that even in times of crisis and conflict it will be generally recognised as the most reliable source of information.

English by Radio and Television

The function of this department of the External Services is to teach English to learners overseas by means of radio and television, and publications (books, records and cassettes) derived from the programmes. In a situation where the demand to learn English greatly exceeds the supply of trained teachers, the value of teach-

ing by radio and television is evident, particularly in the Third World, where the teacher shortage is most acute. With this in mind the department, in collaboration with the British Council has embarked on a series of special projects for developing countries, financed by the Ministry of Overseas Development.

Sales of BBC English by Television film series are world-wide. Recent purchases of note include an order from the Australian Department of Immigration for the near-beginners, course *Slim John* and from the national Japanese network NHK for *People You Meet* (an intermediate course for adults) and for *The Bellcrest Story* (an advanced course in business English). In Sweden and Finland the broadcasting organisations are showing *The Bellcrest Story*, while in Denmark and Holland the new colour series, *On We Go* is being broadcast to schools. In France, BBC English by Television films are about to be rented to schools through the national educational organisation OFRATÉME, while in Italy they will shortly be available on videocassettes.

Some 280 radio English lessons are broadcast every week, with teaching explanations in English and 27 foreign languages. In addition to these direct broadcasts, many overseas radio stations rebroadcast recordings of English by Radio programmes which the BBC supplies free of charge.

About half the cost of the broadcasting operation is covered by the revenue from English teaching books and record (or cassette) courses which are marketed through a network of educational publishers and record companies in fifty countries.

Industry and exports

Export publicity on world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

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

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

Products and manufacturers are named and the regular flow of enquiries resulting from these broadcasts and from other programmes about British products or industrial developments is passed on to manufacturers. Evidence from listeners overseas, from independent statistical surveys, from foreign firms making trade enquiries and from British exporters points to the value of the BBC export promotion service.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes enquiries from industrial firms, organisations and groups active in the export field.

Information about industry, new products, export orders, visits abroad, sales missions, participation in overseas trade fairs etc., should be sent to the **Editor, Science, Industry and Exports, BBC External Services, Bush House, London WC2B 4PH**, who also deals with enquiries from business organisations.

BBC Transcription Services

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

Transcription Programmes publish a comprehensive selection of about 500 hours of first class radio programmes every year, and the permanent library contains more than 1,000 hours of classical music alone. The output is drawn from the best of BBC radio and includes drama, comedy, talks and interviews, features, religious and educational programmes and music. Programmes range from weekly pop shows to medical talks, from comedy shows to reading of set books for overseas examinations, and from thriller serials to Greek tragedy.

Transcription Recording Unit's multi-track mobile equipment is kept active recording live concerts performed at major music festivals, at Proms, and at audience pop shows by leading artists.

Every programme chosen for distribution to rebroadcasters is of the highest quality of its kind. Programmes are on the air in more than 100 countries in all five continents, spreading the prestige of British performers and creators world-wide, and earning foreign currency from subscriptions and sales.

Topical Tapes

Topical Tapes, edited and produced by Overseas Regional Services in collaboration with Transcription Services who distribute them, are regular weekly programmes in English especially designed for rebroadcasters. They cover world affairs, science, sport, agriculture, education, books and the arts. Each week over 300 radio tapes are sent by air from London

direct to 70 subscriber radio organisations. The time between production in London and appearance on the rebroadcaster's air varies from three to 14 days and this imposes special editorial problems on a topical service. A number of programmes are specially designed for rebroadcasters in the Third World on development themes, offering specialised advice and information but also aiming to interest general audiences. *Hello Tomorrow* presents the latest ideas from all over the world on tropical medicine, agriculture, building, transport, irrigation and social development; *The International Money Programme* aims to explain the facts beyond the jargon of the world of finance and economics; *The World of Education* looks at teaching theory and practice from pre-school to university; and environmental and social themes are covered in the discussion programme *Your World*.

Topical Tapes are used either in whole or part by over 250 stations in over 50 countries, including 100 stations in the USA.

The Monitoring Service

The Monitoring Service's function is to report upon the contents of selected broadcasts from foreign radio stations. This activity, which as far as this country is concerned began just before the outbreak of the Second World War, has been found from experience to provide valuable information about events and attitudes abroad not always so readily or so economically available from other sources. This is particularly so in the case of countries from which, either for geographical or political reasons, normal reporting is difficult.

As a source of international news, monitoring can be very fast, sometimes ahead of other sources. The Service provides to BBC newsrooms and government departments a round-the-clock teleprinted news service which supplements news agencies' and correspondents' reports. It also supplies, through its daily publication the *Summary of World Broadcasts*,

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much detailed political and economic information. The Monitoring Service reports upon propaganda trends and developments which are of particular interest to political analysts and to those agencies, including the BBC External Services, whose task it is, in the British interest, to correct falsehoods and inaccuracies and make good omissions in the picture of current affairs presented in bewildering variety by the radios of the world.

Tens of millions of words are broadcast every day from thousands of radio stations in over 200 countries and in scores of languages. It would, of course, be totally uneconomic to attempt to cover all such broadcasts. Selection of countries to be monitored is made basically by the Service's official sponsors, which include the BBC External Services and the Foreign and Commonwealth Office. The stations and the particular broadcasts and the items to be translated and published are chosen by the Service itself from its knowledge of foreign broadcasts, of its consumers' requirements and of the general international situation.

The system is flexible enough to enable coverage to be switched at a moment's notice to almost any part of the world where developments create a special temporary interest (for example a *coup d'état* or a war). This requires the maintenance of up-to-date information about what is being broadcast around the world, in what languages, and on which frequencies, based on continuous observation.

By no means all of the broadcasts which it is desired to monitor can be heard in the United Kingdom. The Service has therefore established over the years a number of outposts overseas which file translated and edited copy back to headquarters by teleprinter. More significant, however, to the achievement of the almost world-wide coverage to which the Service has access is its long-standing exchange agreement with the US Government's monitoring agency, the Foreign Broadcast Information Service (FBIS). This agreement dates back to wartime. In effect the two organisations have divided up

the world between them and exchange the full product of their monitoring by means of a fast teleprinter network, thereby providing – at a great reduction in cost to both services – regular and methodical coverage of 120 countries in over fifty languages. Through a marked degree of coincidence of interest and a well-nourished spirit of cooperation this agreement has proved to be of outstanding value to the sponsors of both services.

The Monitoring Service also has an exchange agreement with the West German Deutsche Welle monitoring service which usefully fills gaps in its own coverage of broadcasts in German.

The Monitoring Service is financed by a Treasury grant-in-aid, made because the information it provides is considered essential by the UK overseas information services and Government departments. It is also evidently valued by a growing number of subscribers both to its daily publication, the *Summary of World Broadcasts*, and to selections from its news file. Subscribers include foreign and Commonwealth governments, news agencies and newspapers, universities and research institutes, industrial and commercial organisations with overseas interests, and private individuals. Particulars of subscriptions to these publications and to the weekly *World Broadcasting Information* on international broadcasting developments can be obtained from the **Head of the Monitoring Service, Caversham Park, Reading RG4 8TZ.**

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms Ltd which also markets current issues of the *Summary of World Broadcasts* weekly on microfiches. Enquiries should be addressed to **University Microfilms Ltd., Tyters Green, Penn, High Wycombe, HP10 8HR.**

Audience research

Each year the External Services commission research agencies to carry out sample surveys in a number of countries. They provide information about the audiences for the BBC and its competitors, and other radio and television data. In some countries, of course, sample surveys cannot be carried out, but in the many parts of the world where this kind of research has been done in recent years it has established that the BBC has substantial audiences for its vernacular and English programmes.

While sample surveys measure audience size, postal questionnaires are a useful method of obtaining reaction to BBC programmes and of finding out more about the audience, such as reasons for listening, programme preferences and times of listening. From 15,000 to 20,000 questionnaires a year are returned by listeners throughout the world. Taken together with some 300,000 listeners' letters they provide valuable evidence about the audiences and useful information for planning programmes.

External Services engineering

The External Services use a total of 76 transmitters, 46 of them at sites in the United Kingdom and 30 of them at relay bases overseas. The UK transmitters carry the entire output of External Services: most of them are short-wave transmitters, but certain high-power medium and long-wave transmitters are used for the European Services. The signals from the BBC's transmitters in the UK are reinforced by six relay stations in strategic positions round the world.

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

The Eastern Relay Station serves India, Pakistan, Afghanistan, Iran, the Arabian Peninsula and the Gulf area. It operates on medium waves with a maximum power of 1,500 kW, and broadcasts both the World Service and vernacular services to the area.

The East Mediterranean Station operates

medium-wave relays for the Arabic Service, Persian Service and World Service. It also relays these and other services on short waves, covering the Middle East and parts of Asia, Africa and Europe.

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

The Atlantic Relay Station on Ascension Island uses four 250 kW short-wave transmitters to serve West, Central and South Africa and South and Central America. It carries the World Service, African Service, French Language Service for Africa, and the Latin American Service. The World Service and African Service are also relayed by a low-power vhf transmitter in Lesotho.

The World Service can be heard on medium waves in the East Mediterranean area on 211, 417 or 470 metres, in Pakistan on 428 metres, and in Western India, Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 232 metres and 276 metres medium wave with transmissions in English, Central and Southern European languages, French and German. In 1972 a new high-power medium-wave transmitter was completed at Crowborough in South-East England to improve reception in West and Central Europe.

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

Engineering and technical

Engineering Division

The BBC's Engineering Division provides the technical facilities on which the television, radio and external services depend. The work falls into three broad headings:

Research and design

It is the job of the Research and Designs Departments to consider how future needs can best be met, and to produce specialised items of equipment which would not otherwise be available. The planning of the uhf transmitter network is one of the main preoccupations, and the development of Sound-in-Syncs, Ceefax, and the PCM sound distribution system (all mentioned elsewhere) have resulted from the work of the research and design engineers.

Capital projects

The BBC allocates about a tenth of its income each year to capital expenditure – on new transmitting stations, new studio centres, and on the replacement of obsolete or worn out equipment. The control of this expenditure, and the planning and execution of the projects, is undertaken by three departments, concerned respectively with studio equipment; transmitters; and buildings and civil engineering. Substantial new studio facilities are under construction; up to a 100 new transmitting stations are in various stages of construction and the work of renewal and replacement in both studios and transmitting stations is a continuous one.

Communications and transmitters

Communications Department is responsible for the network of circuits which links the studios and the transmitters, the majority of which are permanently rented from the Post Office. The department also looks after the BBC's internal communications by telephone and telex.

The BBC now operates several hundred transmitters, located in every part of the United Kingdom. Many of them are automatic and unattended, being maintained by mobile teams rather than by permanent staff. This trend will continue, and already the number of transmitters is nearly as large as the number of staff employed to maintain them.

In addition, Engineering Division deals with the recruitment and training of all engineering staff, including those who work in television, radio, and the external services, and who are responsible to the managing directors concerned. This arrangement enables common standards to be applied to the recruitment, training and professional ability of all technical staff. It facilitates the cooperation which is frequently necessary between them, and it also makes it possible for engineers and others to transfer between different parts of the Corporation.

The Director of Engineering is responsible for technical and professional engineering standards throughout the BBC. It is important in an organisation where a rapid and efficient interchange of material is desirable, that similar standards for safety and technical performance are specified for all equipment – wherever it is to be used – and that it is maintained to the same standards. Thus a pro-

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gramme item produced, for example, by a local radio station may be used by one of the national networks, and a television programme can be made up of contributions from regions and specialist production units in many parts of the country, all to the same high standard of technical quality.

Frequency allocations

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

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union, a specialised agency of the United Nations to which almost all countries belong. World radio conferences are held periodically to allocate blocks of frequencies to the various radio-communication services, e.g. broadcasting, maritime, aeronautical and mobile, according to their present and future needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. The regional conferences produce frequency plans which may remain in force for many years; for example, the Copenhagen Plan, which assigned frequencies for long and medium-wave broad-

casting stations in the European Broadcasting Area, was drafted in 1948 and implemented in 1950. This particular plan, although nominally still in force has, to a greater or lesser extent, been contravened by most European countries and it is due for revision at a regional conference to be held in the autumn of 1975.

Most frequency plans have built-in provisions to permit limited changes to the planned assignments. Such changes are subject to agreement between the countries signatory to the plans.

In the European Broadcasting Area, frequencies for sound broadcasting in Band II (87.5–100 MHz) and television broadcasting in Bands I, III, IV and V (41–68 MHz, 175–216 MHz, 470–582 MHz and 614–854 MHz respectively) were last planned at the European Broadcasting Conference, Stockholm 1961. The frequency plans produced in Stockholm were implemented in 1962 and are still current, although they have been fairly extensively modified.

The planning of frequency assignments in the international short wavebands, which are used extensively for the BBC's External Services to Europe and overseas, is a much more difficult task than that pertaining to the bands used for national broadcasting, since the propagation characteristics on short waves are such that mutual interference between transmissions can occur at very great distances and frequency planning must, therefore, be on a world-wide rather than a regional basis. Political factors also play a part and consequently it has not yet been possible to agree international frequency plans for the short-wave broadcasting services. On the other hand, an international high frequency management procedure administered by the ITU, whereby the short-wave broadcasters notify their intended frequency usage several months in advance, has led to a considerable reduction in mutual interference. It is hoped that this management procedure will eventually lead to agreed frequency plans.

Satellite broadcasting is likely to become a practical proposition within the next ten to fifteen years, and to permit its introduction, new frequency bands were made available for the broadcasting-satellite service by a World Administrative Radio Conference dealing with space telecommunications in general which met in Geneva in 1971. The new allocations are in the vicinity of 12 GHz, 42 GHz and 85 GHz and it is likely that satellite broadcasting intended for direct reception by members of the

public will be accommodated initially in the 12 GHz band. A world conference to plan specific frequency assignments in the 12 GHz band is scheduled for the spring of 1977. More will be known about the practicability of satellite broadcasting when the result of experimental educational broadcast transmissions to India and the United States from the NASA ATS-F Satellite, which was launched into geostationary orbit on 30 May, 1974, becomes available.

Note:

The relationship between frequency and wavelength is as follows:

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

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

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

1 Hertz = 1 cycle per second

1 kHz = 1,000 Hz

1 MHz = 1,000 kHz

1 GHz = 1,000 MHz

lf = low frequency

mf = medium frequency

hf = high frequency

vhf = very high frequency

uhf = ultra high frequency

shf = super high frequency

ehf = extra high frequency

Reference

Wavebands allocated to broadcasting in the United Kingdom

Band	Frequencies	
Long wave (lf)	160–255 kHz (1,875–1,176 m.)	One frequency (200 kHz) assigned to BBC and used at Droitwich for Radio 2.
Medium wave (mf)	525–1,605 kHz (571–187 m.)	Frequencies assigned to BBC for Radios 1, 2, 3 and 4 and local radio including two international common frequencies, 1,484 kHz and 1,594 kHz. Two exclusive frequencies for BBC External Services to Europe. Frequencies for IBA local radio are also provided in this band.
Short wave (hf)	3,950–4,000 kHz (75-m. band) 5,950–6,200 kHz (49-m. band) 7,100–7,300 kHz (41-m. band) 9,500–9,775 kHz (31-m. band) 11,700–11,975 kHz (25-m. band) 15,100–15,450 kHz (19-m. band) 17,700–17,900 kHz (16-m. band) 21,450–21,750 kHz (13-m. band) 25,600–26,100 kHz (11-m. band)	Frequencies in these bands are used as required by the BBC's External Services for broadcasting to Europe and overseas. The order of frequency for particular service areas depends upon diurnal and seasonal conditions.
Band I (vhf)	41–68 MHz	Five channels each of 5 MHz wide for BBC 405-line tv.
Band II (vhf)	87.5–100 MHz	Frequencies at present restricted to the sub-band 88–97.6 MHz and used for fm sound broadcasting, BBC Radios 2, 3, 4 and local radio, and IBA local radio.
Band III (vhf)	174–216 MHz	Eight channels, 5 MHz wide, BBC and IBA 405-line tv.
Band IV (uhf)	470–582 MHz	Fourteen channels each 8 MHz wide for BBC and IBA tv.
Band V (uhf)	614–854 MHz	Thirty channels each 8 MHz wide for BBC and IBA tv.
Band VI (shf)	11,700–12,500 MHz	Allocated for both terrestrial and satellite broadcasting and likely to be the first band used for the latter service.
Band VII (ehf)	41–43 GHz	Allocated for satellite broadcasting.
Band VIII(ehf)	84–86 GHz	Allocated for satellite broadcasting.

Transmitting stations

On the following pages are details of all the BBC's domestic television and radio transmitters. For television there are separate maps for the 625-line colour services and the 405-line monochrome services. The maps of England show, by different shading, the areas covered by the different English regional versions of BBC-1.

Each map is preceded by a table which gives details of the transmissions. In order to simplify the maps, they have been drawn in such a way that overlaps in service areas are not shown and an indication is given of which transmitter is likely to provide the best service in a particular area.

For 625-line television and for vhf stereophonic radio, the maps and tables include forecasts of additional stations which are likely to start service during 1975. Because of the time lag between the preparation of this annual Handbook and its publication, it is impossible to guarantee the accuracy of such forecasts. The opening dates for new services are affected by many interdependent factors, such as obtaining the necessary planning consents, delivery of equipment and completion of programme links.

The television and vhf radio maps and tables are followed by information about the long and medium-wave radio services and the medium-wave and vhf services of the BBC local radio stations.

All relay stations are shown in the tables in italics.

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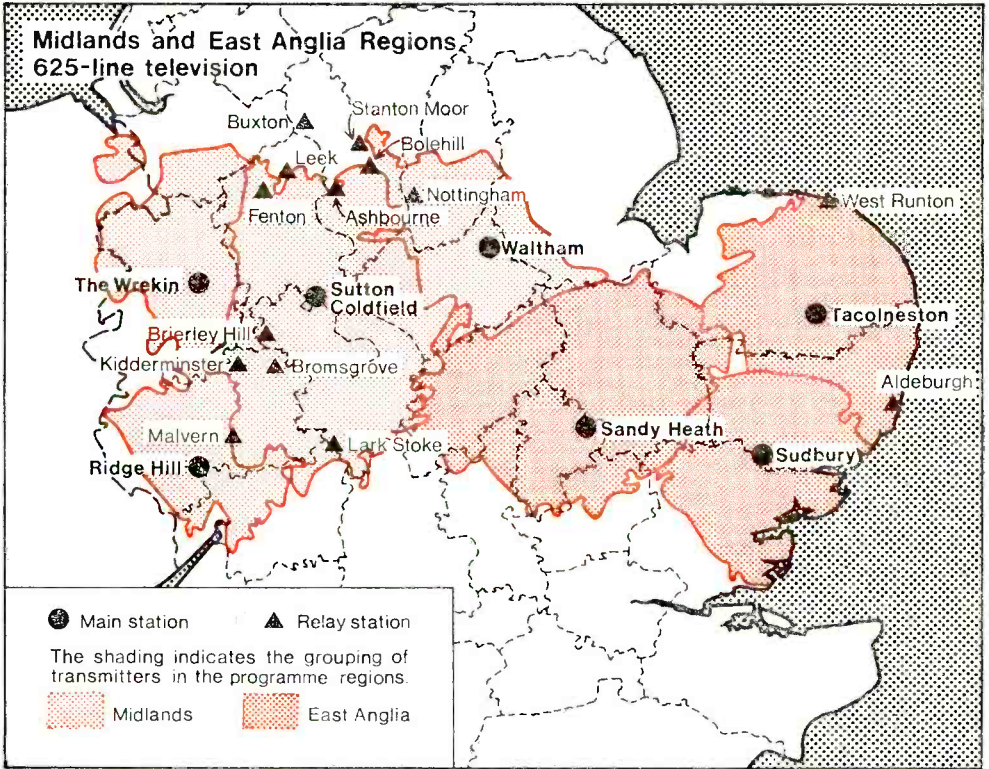
Reference

625-line television

England

Midlands and East Anglia regions

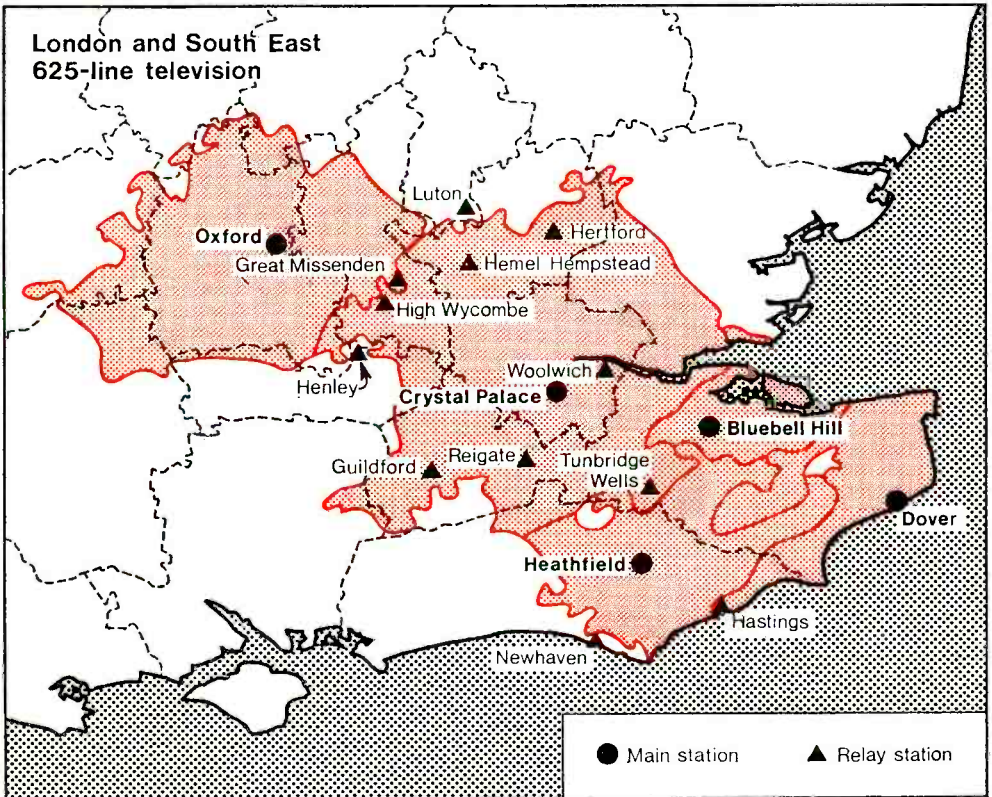
625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
MIDLANDS					
Ridge Hill	22	28	H	A	100
Sutton Coldfield	46	40	H	B	1000
<i>Ashbourne</i>	22	28	V	A	0.25
<i>Bolehill (1975)</i>	57	63	V	C/D	0.25
<i>Brierley Hill</i>	57	63	V	C/D	10
<i>Bromsgrove</i>	31	27	V	A	4
<i>Buxton</i>	21	27	V	A	1
<i>Fenton</i>	31	27	V	A	10
<i>Kidderminster</i>	58	64	V	C/D	2
<i>Lark Stoke</i>	33	26	V	A	2.5
<i>Leek (1975)</i>	22	28	V	A	1
<i>Malvern</i>	56	62	V	C/D	2
<i>Nottingham</i>	21	27	V	A	2
<i>Stanton Moor</i>	55	62	V	C/D	2
The Wrekin	26	33	H	A	100
Waltham	58	64	H	C/D	250
EAST ANGLIA					
Sandy Heath	31	27	H	A	1000
Sudbury	51	44	H	B	250
Tacolneston	62	55	H	C/D	250
<i>Aldeburgh</i>	33	26	V	A	10
<i>West Runton</i>	33	26	V	A	2



Reference

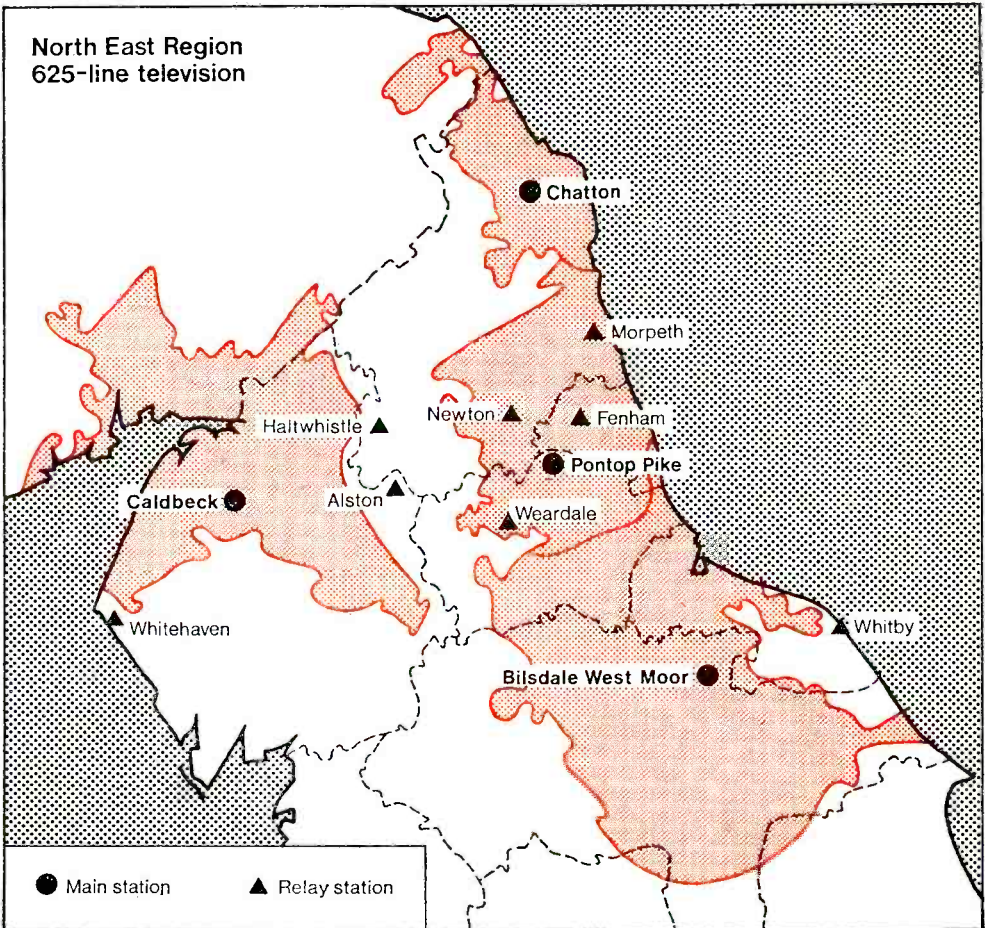
London and South East

625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
Bluebell Hill	40	46	H	E	30
Crystal Palace	26	33	H	A	1000
<i>Great Missenden</i>	58	64	V	C/D	0.1
<i>Guildford</i>	40	46	V	B	10
<i>Hemel Hempstead</i>	51	44	V	B	10
<i>Henley</i>	48	64	V	C/D	0.1
<i>Hertford</i>	58	64	V	C/D	2
<i>High Wycombe</i>	55	62	V	C/D	0.5
<i>Luton</i>	55	62	V	C/D	0.1
<i>Reigate</i>	57	63	V	C/D	10
<i>Tunbridge Wells</i>	51	44	V	B	10
<i>Woolwich</i>	57	63	V	C/D	0.6
Dover	50	56	H	C/D	100
Heathfield	49	52	H	C/D	100
<i>Hastings</i>	22	25	V	A	1
<i>Newhaven</i>	39	45	V	B	2
Oxford	57	63	H	C/D	500



North East region

625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
Bilsdale West Moor	33	26	H	A	500
<i>Whitby</i>	55	62	V	C/D	0.25
Caldbeck	30	34	H	A	500
<i>Haltwhistle</i>	55	62	V	C/D	2
<i>Whitehaven</i>	40	46	V	B	2
Chatton	39	45	H	B	100
Pontop Pike	58	64	H	C/D	500
<i>Alston (1975)</i>	52	45	V	B	0.5
<i>Fenham</i>	21	27	V	A	2
<i>Morpeth</i>	22	28	V	A	0.04
<i>Newton</i>	33	26	V	A	2
<i>Weardale</i>	51	44	V	B	1



Reference

South, West and South West regions

625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
SOUTH					
Hannington	39	45	H	E	250
Midhurst	61	55	H	C/D	100
Rowridge	31	24	H	A	500
<i>Brighton</i>	57	63	V	C/D	2
<i>Salisbury</i>	57	63	V	C/D	10
<i>Ventnor</i>	39	45	V	B	2
WEST					
Mendip	58	64	H	C/D	500
<i>Bath</i>	22	28	V	A	0.25
<i>Bristol: Ilchester</i>					
<i>Crescent</i>	40	46	V	B	0.125
<i>Bristol: Kings</i>					
<i>Weston Hill</i>	45	48	V	B	1
<i>Cirencester (1975)</i>	33	26	V	A	0.25
<i>Marlborough</i>	22	28	V	A	0.1
<i>Stroud (1975)</i>	48	45	V	B	0.5
SOUTH WEST					
Beacon Hill	57	63	H	C/D	100
Caradon Hill	22	28	H	A	500
<i>Plympton</i>	58	64	V	C/D	2
Huntshaw Cross	55	62	H	C/D	100
Redruth	51	44	H	B	100
<i>Isles of Scilly</i>	21	27	V	A	0.5
Stockland Hill	33	26	H	A	250
<i>Weymouth</i>	40	46	V	B	2

Reference

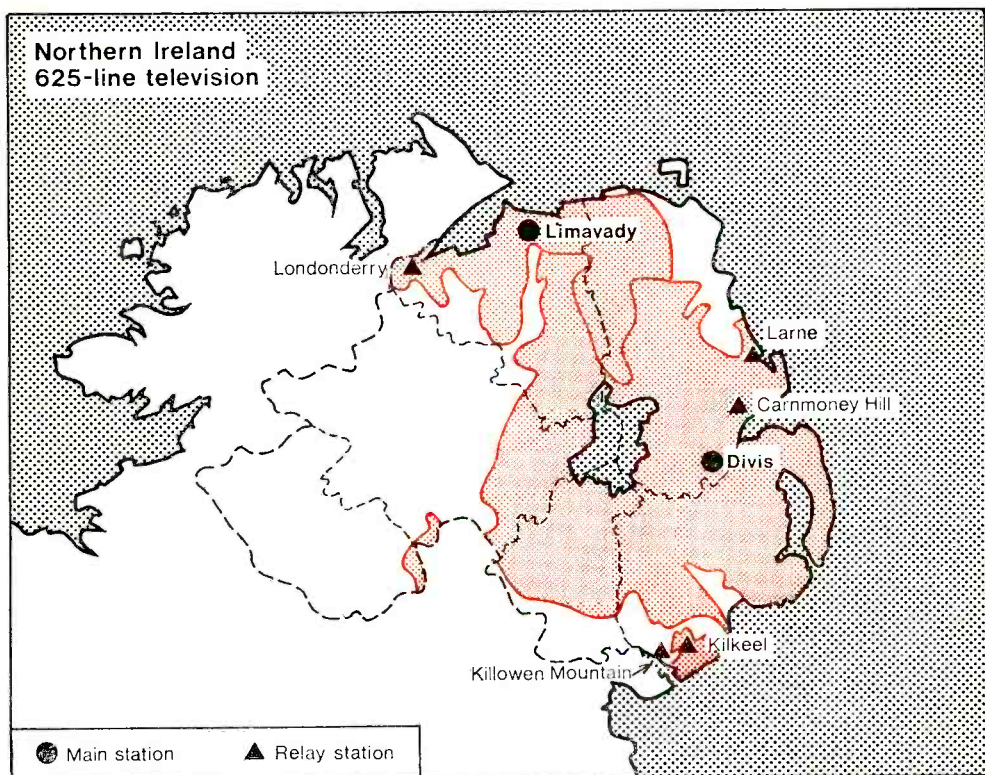
North West and North regions

625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
NORTH WEST					
Winter Hill	55	62	H	C/D	500
(1) <i>Bacup</i>	40	46	V	B	0.25
(2) <i>Birch Vale</i>	40	46	V	B	0.25
(3) <i>Congleton</i>	51	44	V	B	0.2
(4) <i>Darwen</i>	39	45	V	B	0.5
(5) <i>Glossop</i>	22	28	V	A	0.25
(6) <i>Haslingden</i>	33	26	V	A	2
(7) <i>Kendal</i>	58	64	V	C/D	2
(8) <i>Ladder Hill</i>	33	26	V	A	0.25
(9) <i>Lancaster</i>	31	27	V	A	10
(10) <i>Littleborough</i>	21	27	V	A	0.5
(11) <i>North Oldham (1975)</i>	21	27	V	A	0.04
(12) <i>Oakenhead (1975)</i>	51	44	V	B	0.1
(13) <i>Pendle Forest</i>	22	28	V	A	0.5
(14) <i>Saddleworth</i>	52	45	V	B	2
(15) <i>Sedbergh</i>	40	46	V	B	0.5
(16) <i>Todmorden</i>	39	45	V	B	0.5
(17) <i>Trawden (1975)</i>	57	63	V	C/D	0.2
(18) <i>Walsden (1975)</i>	57	63	V	C/D	0.05
(19) <i>Whalley (1975)</i>	40	46	V	B	0.05
(20) <i>Whitworth</i>	22	28	V	A	0.05
(21) <i>Windermere</i>	51	44	V	B	0.5
NORTH					
Belmont	22	28	H	A	500
Emley Moor	44	51	H	B	1000
(22) <i>Calver Peak (1975)</i>	39	45	V	B	0.25
(23) <i>Chesterfield</i>	33	26	V	A	2
(24) <i>Cop Hill</i>	22	28	V	A	1
(25) <i>Halifax</i>	21	27	V	A	0.5
(26) <i>Hebden Bridge</i>	22	28	V	A	0.25
(27) <i>Heyshaw</i>	57	63	V	C/D	0.5
(28) <i>Idle</i>	21	27	V	A	0.25
(29) <i>Keighley</i>	58	64	V	C/D	10
(30) <i>Oliver's Mount (1975)</i>	57	63	V	C/D	1
(31) <i>Oxenhope</i>	22	28	V	A	0.2
(32) <i>Shatton Edge (1975)</i>	58	52	V	C/D	1
(33) <i>Sheffield</i>	31	27	V	A	5
(34) <i>Skipton</i>	39	45	V	B	10
(35) <i>Tideswell Moor (1975)</i>	56	63	V	C/D	0.25
(36) <i>Wharfedale</i>	22	28	V	A	2

Northern Ireland

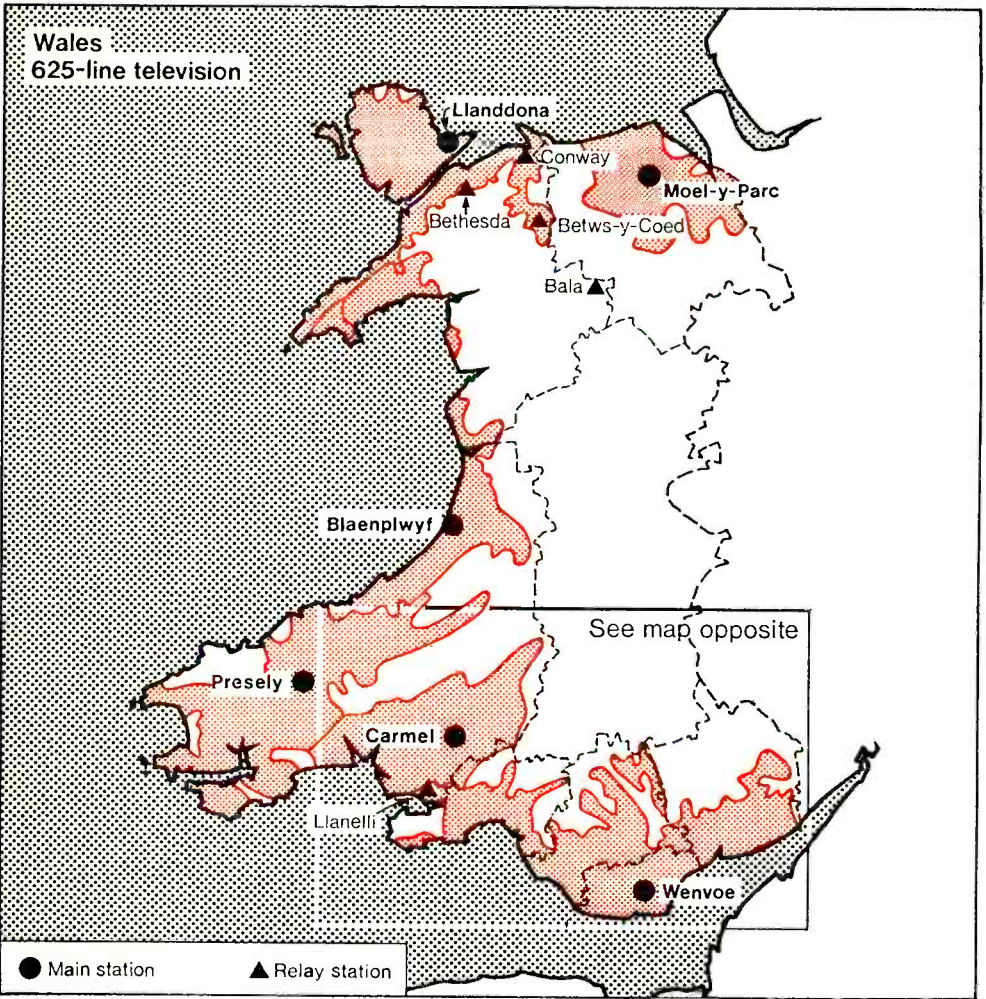
625-line television	Channel		Pol'n	Receiving aerial group	Max erp (kW)
	BBC-1	BBC-2			
Divis	31	27	H	A	500
<i>Carnmoney Hill</i>	40	46*	V	B	0.02
<i>Kilkeel</i>	39*	45*	V	B	0.5
<i>Killowen Mountain</i>	31*	27*	V	A	0.15
<i>Larne</i>	39*	45	V	B	0.5
Limavady	55*	62	H	C/D	100
Londonderry	51*	44	V	B	3.2

* Not in service at date of publication.

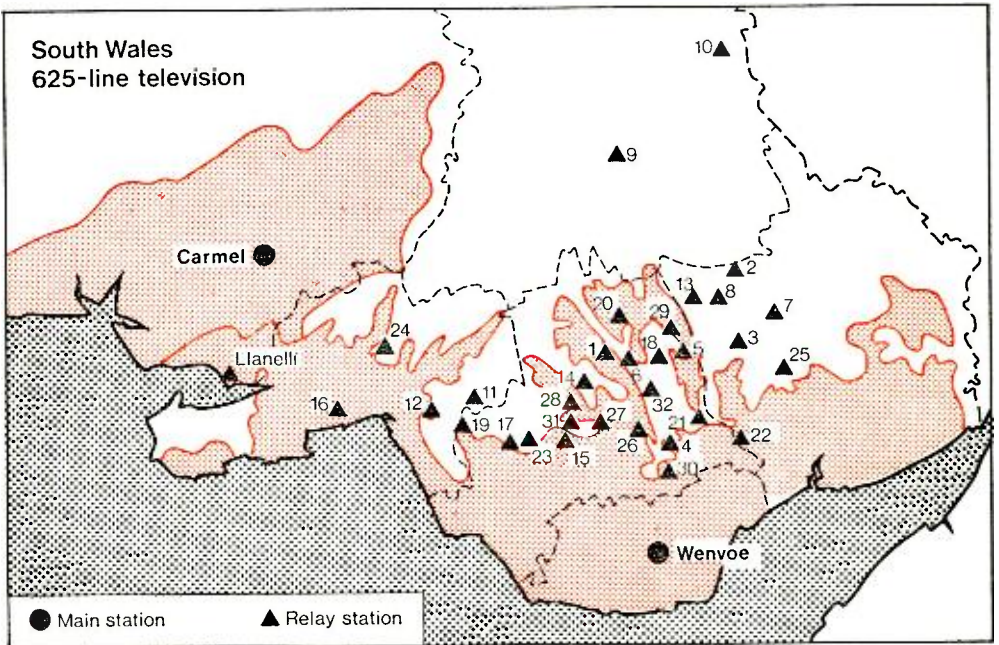


Wales

625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
Blaenplwyf	31	27	H	A	100
Carmel	57	63	H	C/D	100
<i>Llanelli (1975)</i>	39	45	V	E	0.1
Llanddona	57	63	H	C/D	100
<i>Bethesda</i>	57	63	V	C/D	0.025
<i>Betws-y-Coed</i>	21	27	V	A	0.5
<i>Conway</i>	40	46	V	B	2
Moel-y-Parc	52	45	H	B	100
<i>Bala</i>	33	26	V	A	0.2
<i>Presely</i>	46	40	H	B	100
SOUTH WALES					
Wenvoe	44	51	H	B	500
(1) <i>Aberdare</i>	21	27	V	A	0.125
(2) <i>Abergavenny</i>	39	45	V	B	1
(3) <i>Abertillery</i>	22	28	V	A	0.28
(4) <i>Abertridwr</i>	57	63	V	C/D	0.05
(5) <i>Bargoed</i>	21	27	V	A	0.3
(6) <i>Bedlinog (1975)</i>	21	27	V	A	0.01
(7) <i>Blaenavon</i>	57	63	V	C/D	0.15
(8) <i>Blaina</i>	40	46	V	B	0.1
(9) <i>Brecon</i>	58	64	V	C/D	1
(10) <i>Clyro</i>	51	44	V	B	0.2
(11) <i>Croeserw</i>	58	64	V	C/D	0.12
(12) <i>Cwmafan</i>	21	27	V	A	0.07
(13) <i>Ebbw Vale</i>	55	62	V	C/D	0.5
(14) <i>Ferndale</i>	57	63	V	C/D	0.1
(15) <i>Gilfach Goch</i>	21	27	V	A	0.05
(16) <i>Kilvey Hill</i>	33	26	V	A	10
(17) <i>Llangeinor</i>	55	62	V	C/D	0.15
(18) <i>Llanhilleth</i>	39	45	V	B	0.03
(19) <i>Maesteg</i>	22	28	V	A	0.25
(20) <i>Merthyr Tydfil</i>	22	28	V	A	0.125
(21) <i>Mynydd Bach</i>	58	64	V	C/D	0.25
(22) <i>Mynydd Machen</i>	33	26	V	A	2
(23) <i>Ogmore Vale</i>	57	63	V	C/D	0.1
(24) <i>Pontardawe (1975)</i>	58	64	V	C/D	0.05
(25) <i>Pontypool</i>	21	27	V	A	0.25
(26) <i>Pontypridd</i>	22	28	V	A	0.5
(27) <i>Porth</i>	40	46	V	B	0.08
(28) <i>Rhondda</i>	33	26	V	A	2.5
(29) <i>Rhymney</i>	57	63	V	C/D	0.15
(30) <i>Taffs Well</i>	55	62	V	C/D	0.02
(31) <i>Tonypanyd</i>	55	62	V	C/D	0.02
(32) <i>Treharris</i>	56	48	V	C/D	0.05



On this map it is not practicable to name the relay stations, because of their close spacing. Each relay station has been numbered; the table on page 249 gives the corresponding names.

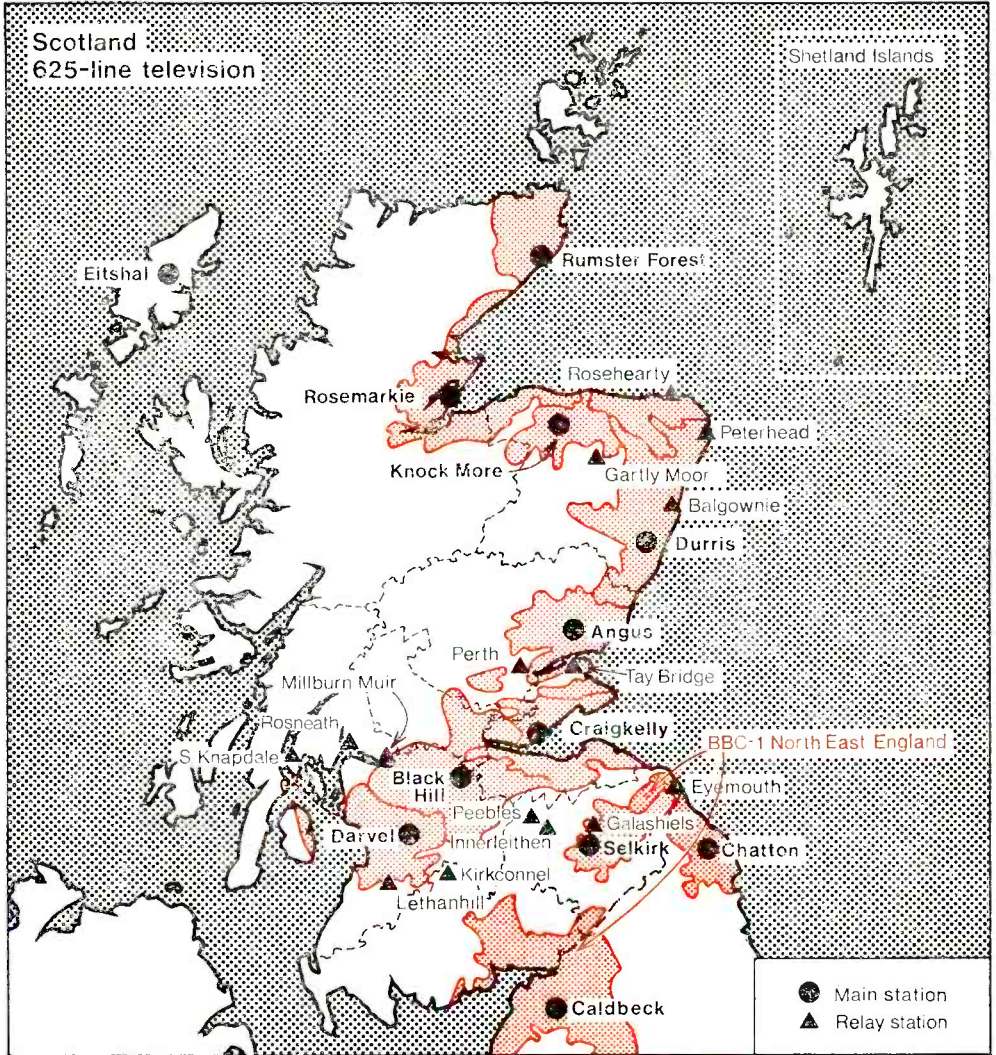


Reference

Scotland

625-line television	Channel		Pol'n	Receiving aerial group	Max. erp (kW)
	BBC-1	BBC-2			
Angus	57	63	H	C/D	100
<i>Tay Bridge</i>	51	44	V	B	0.5
Black Hill	40	46	H	B	500
<i>South Knapdale (1975)</i>	57	63	V	C/D	1.45
Caldbeck*	30	34	H	A	500
Chatton*	39	45	H	B	100
Craigkelly	31	27	H	A	100
<i>Perth</i>	39	45	V	B	1
Darvel	33	26	H	A	100
<i>Kirkconnel (1975)</i>	58	64	V	C/D	0.25
<i>Lethanhill</i>	57	63	V	C/D	0.25
<i>Millburn Muir (1975)</i>	39	52	V	B	0.25
<i>Rosneath (1975)</i>	58	64	V	C/D	10
Durris	22	28	H	A	500
<i>Balgownie (1975)</i>	40	46	V	B	0.04
<i>Gartly Moor</i>	58	64	V	C/D	2.2
<i>Peterhead</i>	55	62	V	C/D	0.1
<i>Rosehearty</i>	51	44	V	B	2
Eitshal (1975)	33	26	H	A	100
Knock More	33	26	H	A	100
Rosemarkie	39	45	H	B	100
Rumster Forest	31	27	H	A	100
Selkirk	55	62	H	C/D	50
<i>Eyemouth</i>	33	26	V	A	2
<i>Galashiels</i>	51	44	V	B	0.1
<i>Innerleithen (1975)</i>	58	64	V	C/D	0.1
<i>Peebles</i>	22	25	V	A	0.25

* The BBC-1 channels from Caldbeck and Chatton carry local programmes of the North-East England region.

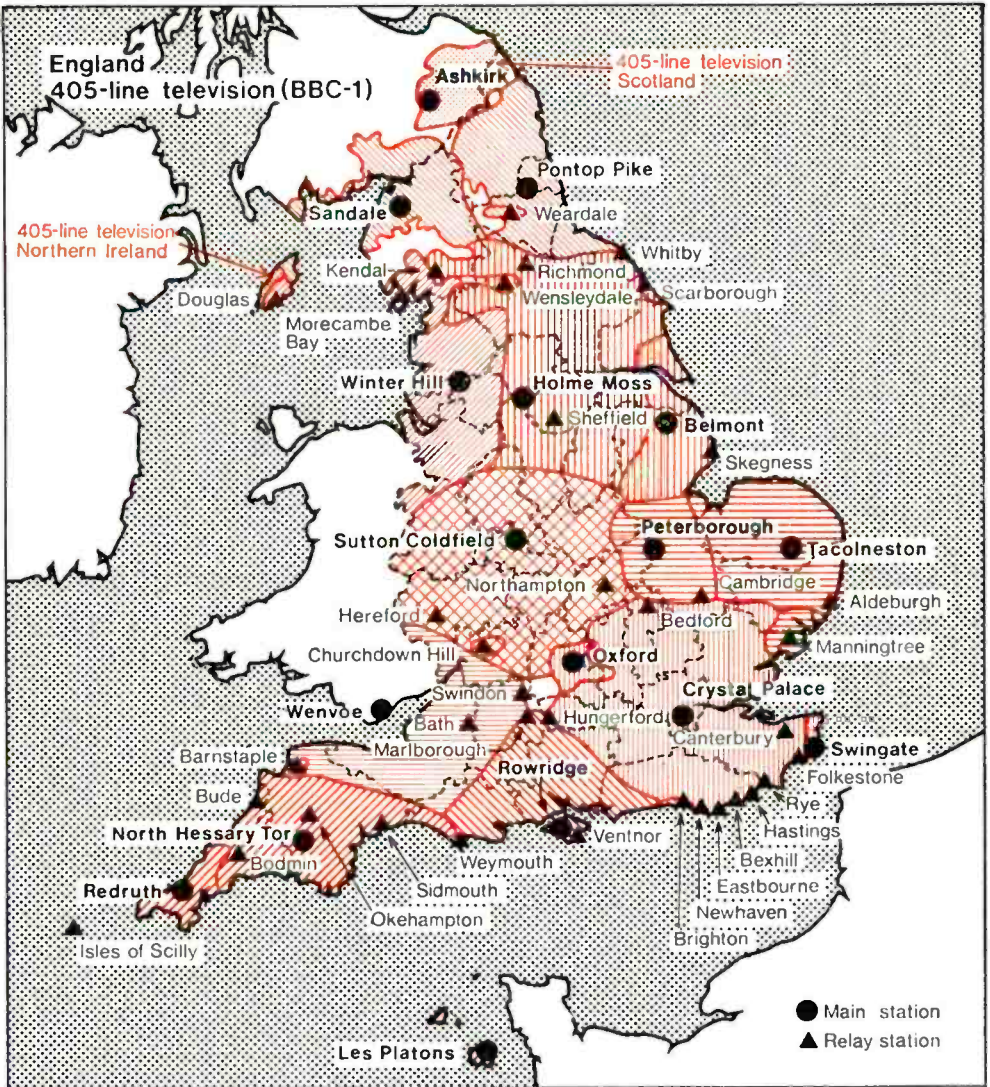


Reference

405-line television

England

	Channel	Polarization	Maximum effective radiated power (kW)		Channel	Polarization	Maximum effective radiated power (kW)
LONDON AND SOUTH EAST				SOUTH WEST			
Crystal Palace	1	V	200	Les Platons	4	H	1
<i>Bexhill</i>	3	H	0.15	North Hessary Tor	2	V	15
<i>Eastbourne</i>	5	V	0.05	<i>Bude</i>	4	V	0.1
<i>Hastings</i>	4	H	0.015	<i>Okehampton</i>	4	V	0.04
<i>Hungerford</i>	4	H	0.025	<i>Sidmouth</i>	4	H	0.03
<i>Newhaven</i>	8	V	0.05	Redruth	1	H	10
<i>Rye</i>	3	H	0.05	<i>Bodmin</i>	5	H	0.01
Oxford	2	H	0.65	<i>Isles of Scilly</i>	3	H	0.02
Swingate	2	V	1.5	NORTH WEST			
<i>Canterbury</i>	5	V	0.03	Winter Hill	12	V	125
<i>Folkestone</i>	4	H	0.04	<i>Douglas</i>	5	V	3
MIDLANDS				<i>Kendal</i>	1	H	0.025
Sutton Coldfield	4	V	100	<i>Morecambe Bay</i>	3	H	5
<i>Churchdown Hill</i>	1	H	0.25	NORTH			
<i>Hereford</i>	2	H	0.05	Belmont	13	V	20
<i>Northampton</i>	3	V	0.1	<i>Skegness</i>	1	H	0.06
EAST ANGLIA				Holme Moss	2	V	100
Peterborough	5	H	1	<i>Scarborough</i>	1	H	0.5
<i>Bedford</i>	10	H	3	<i>Sheffield</i>	1	H	0.05
<i>Cambridge</i>	2	H	0.1	<i>Wensleydale</i>	1	V	0.02
Tacolneston	3	H	45	NORTH EAST			
<i>Aldeburgh</i>	5	V	0.025	Pontop Pike	5	H	17
<i>Manningtree</i>	4	H	5	<i>Richmond</i>	3	V	0.045
SOUTH				<i>Weardale</i>	1	H	0.15
Rowridge	3	V	100	<i>Whitby</i>	4	V	0.04
<i>Brighton</i>	2	V	0.4	Sandale	4	H	30
<i>Ventnor</i>	5	H	0.01				
<i>Weymouth</i>	1	H	0.05				
WEST							
Wenvoe	5	V	100				
<i>Barnstaple</i>	3	H	0.2				
<i>Bath</i>	6	H	0.25				
<i>Marlborough</i>	7	H	0.025				
<i>Swindon</i>	3	H	0.2				



The shading indicates the grouping of transmitters in the programme regions

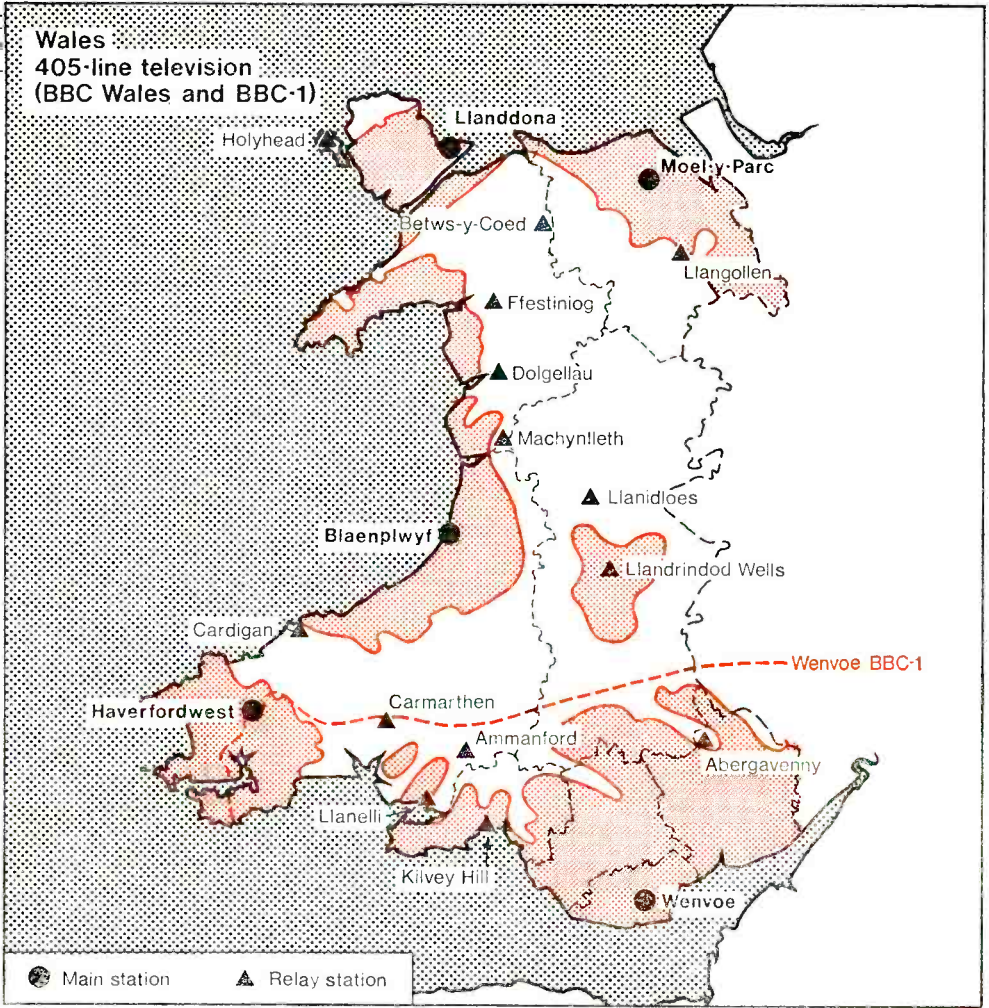


Reference

Wales

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

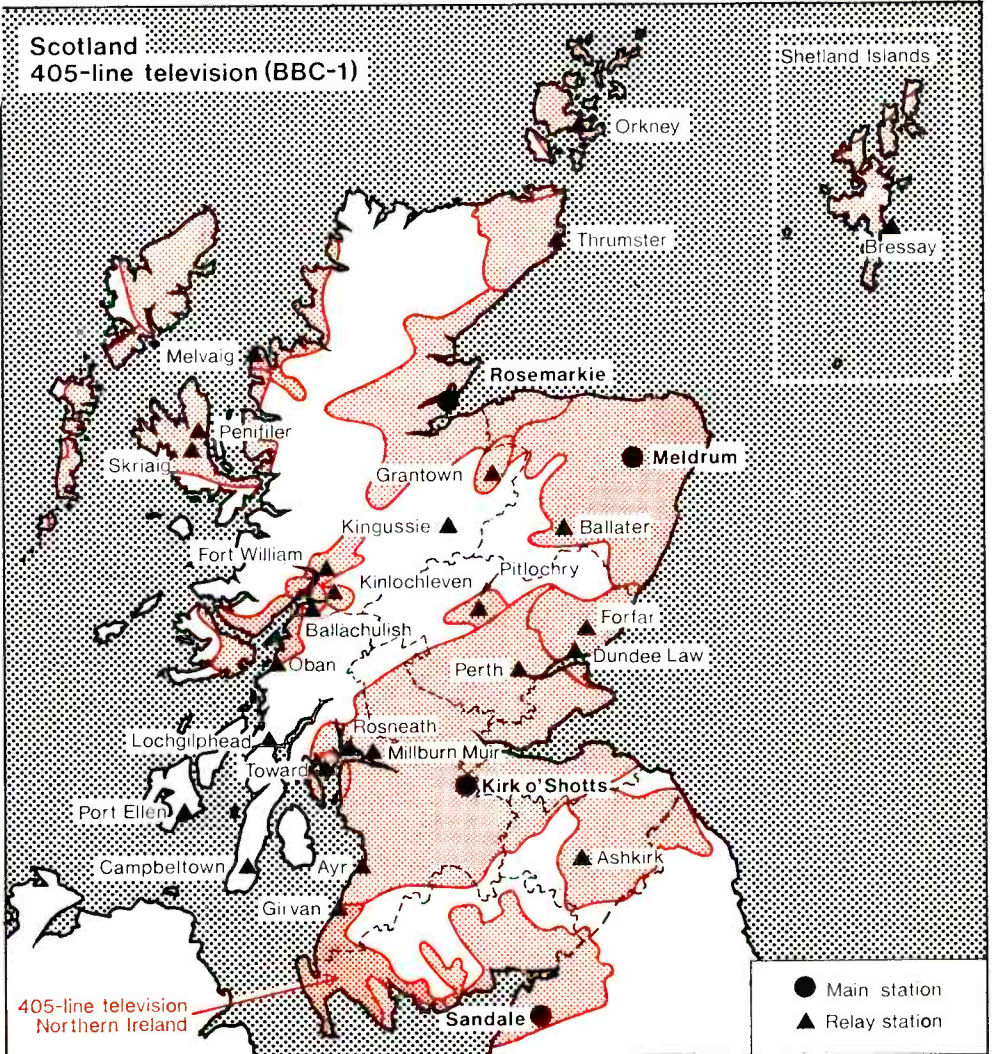
Some parts of North and East Wales are served by the 405-line BBC-1 service from Holme Moss (channel 2V) or Sutton Coldfield (channel 4V)



Reference

Scotland

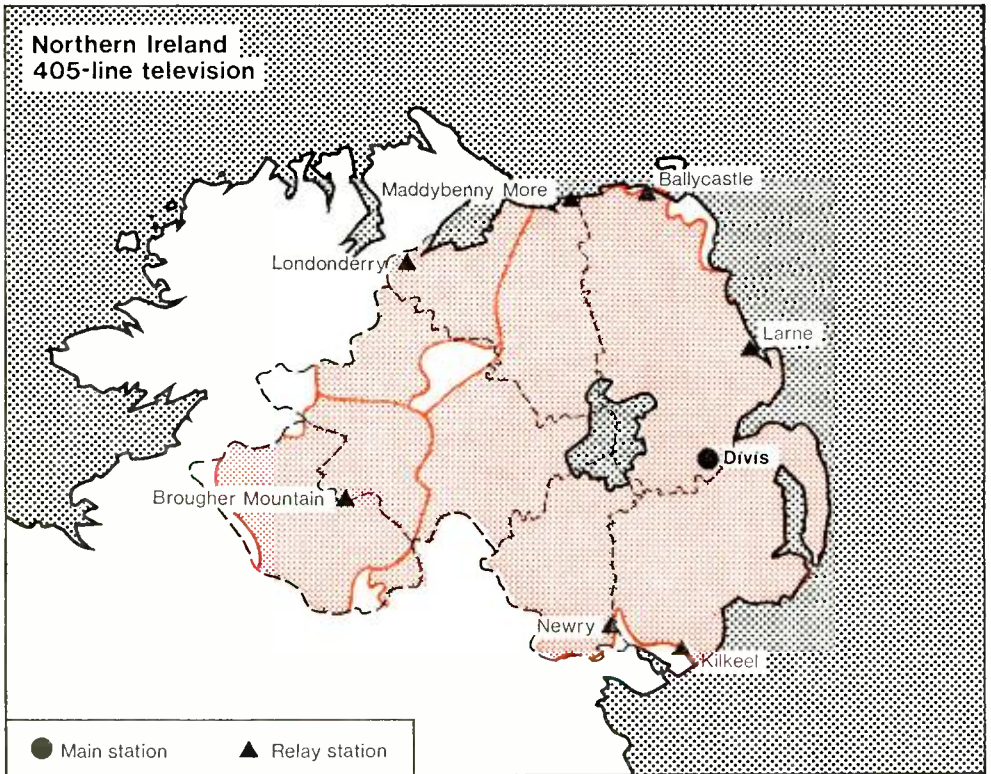
405-line television	Channel	Polarization	Maximum effective radiated power (kW)
Kirk o' Shotts	3	V	100
<i>Ashkirk</i>	1	V	18
<i>Ayr</i>	2	H	0.05
<i>Campbeltown</i>	5	V	0.5
<i>Dundee Law</i>	2	V	0.01
<i>Forfar</i>	5	V	5
<i>Girvan</i>	4	V	0.02
<i>Lochgilphead</i>	1	V	0.02
<i>Millburn Muir</i>	1	V	0.01
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



Reference

Northern Ireland

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



Vhf radio

Notes:

All transmissions are horizontally polarized

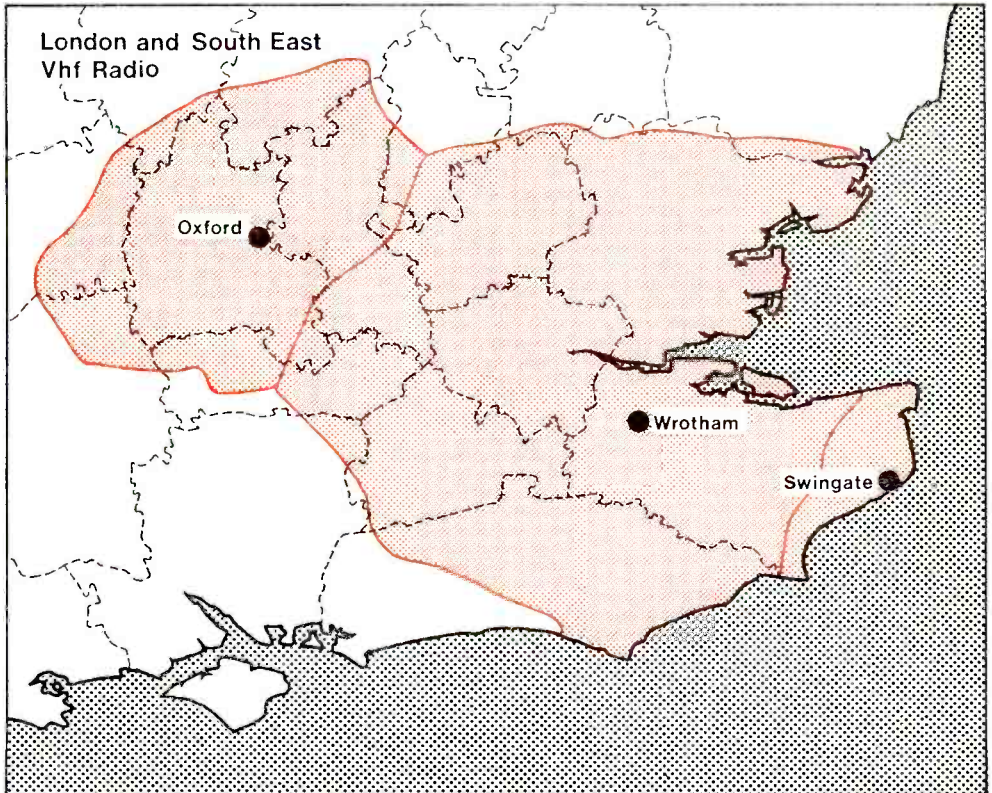
(s) – Transmits stereophonic programmes

(s)* – Stereophonic transmissions begin in 1975

England

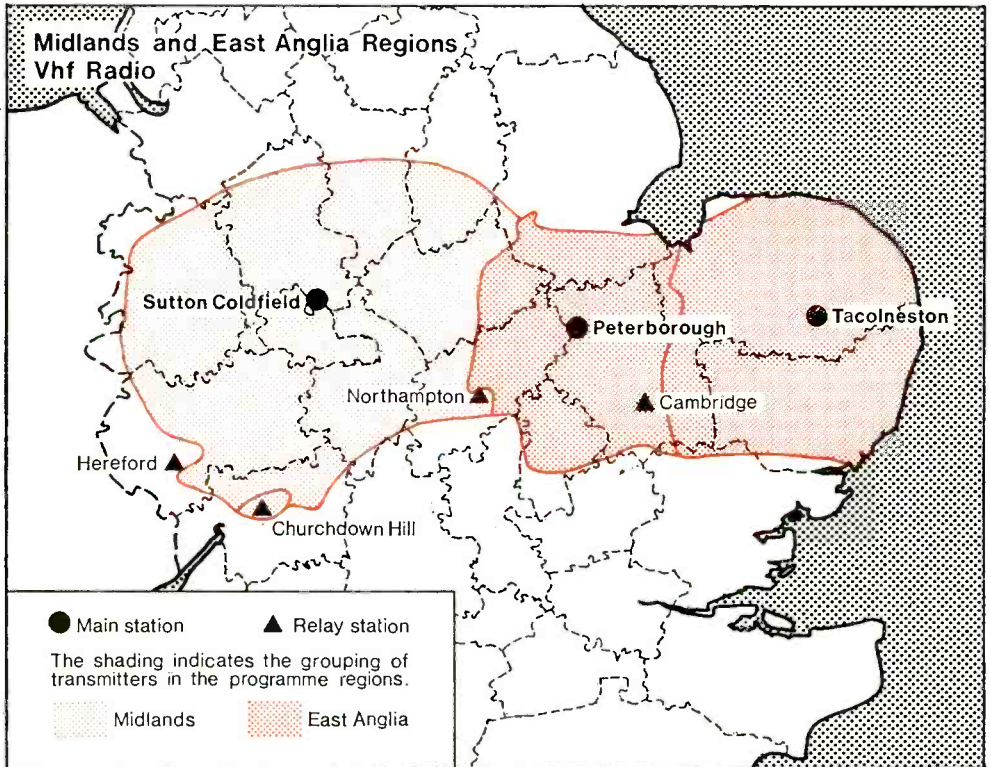
London and South East

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Oxford	89.5(s)	91.7(s)	93.9(s)	22
Swingate	90.0(s)	92.4(s)	94.4(s)	7
Wrotham	89.1(s)	91.3(s)	93.5(s)	120



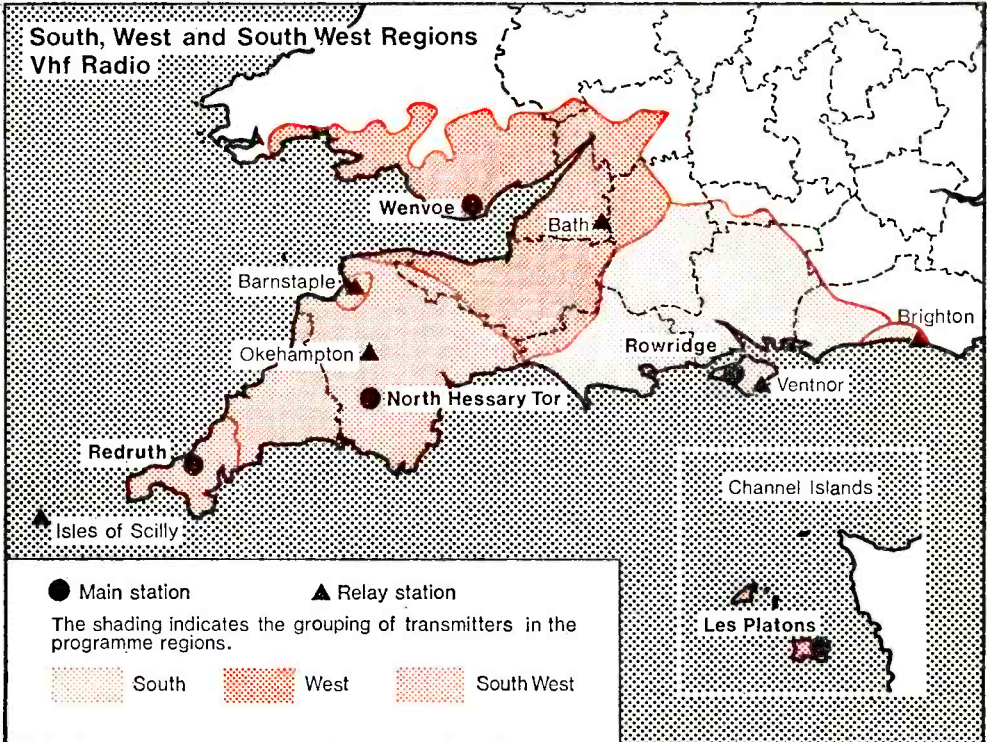
Midlands and East Anglia

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
MIDLANDS				
Sutton Coldfield	88.3(s)	90.5(s)	92.7(s)	120
Churchdown Hill	89.0(s)	91.2(s)	93.4(s)	0.025
Hereford	89.7(s)	91.9(s)	94.1(s)	0.025
Northampton	88.9(s)	91.1(s)	93.3(s)	0.06
EAST ANGLIA				
Peterborough	90.1	92.3	94.5	20
Cambridge	88.9	91.1	93.3	0.02
Tacolneston	89.7	91.9	94.1	120



South, West and South West

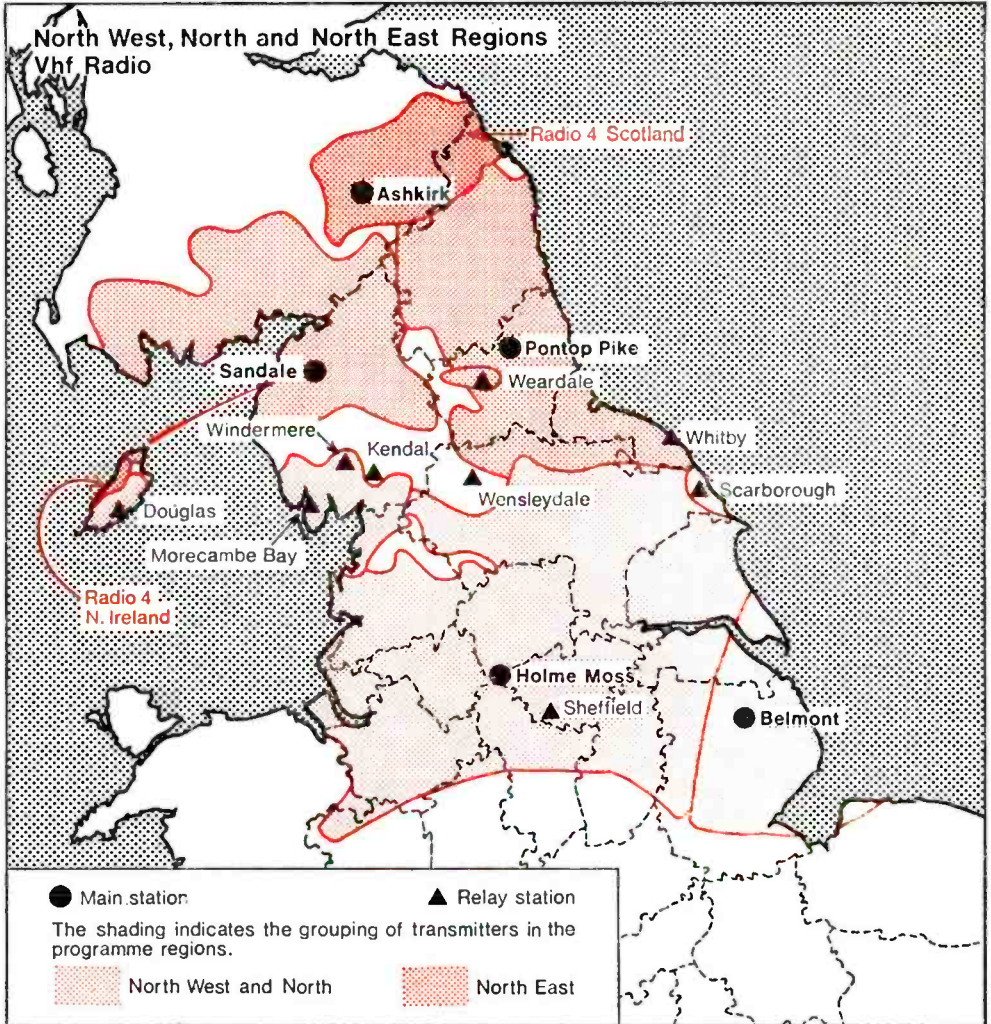
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
SOUTH				
Rowridge	88.5(s)	90.7(s)	92.9	60
<i>Brighton</i>	90.1(s)	92.3(s)	94.5	0.15
<i>Ventnor</i>	89.4(s)	91.6(s)	93.8	0.02
WEST				
Wenvoe	89.95(s)	96.8(s)	92.125(s)	120
<i>Bath</i>	88.8	91.0	93.2	0.035
SOUTH WEST				
Les Platons	91.1	94.75	97.1	1.5
North Hessary Tor	88.1	90.3	92.5	60
<i>Barnstaple</i>	88.5	90.7	92.9	0.15
<i>Okehampton</i>	88.7	90.9	93.1	0.015
Redruth	89.7	91.9	94.1	9
<i>Isles of Scilly</i>	88.8	91.0	93.2	0.02



Reference

North West, North and North East

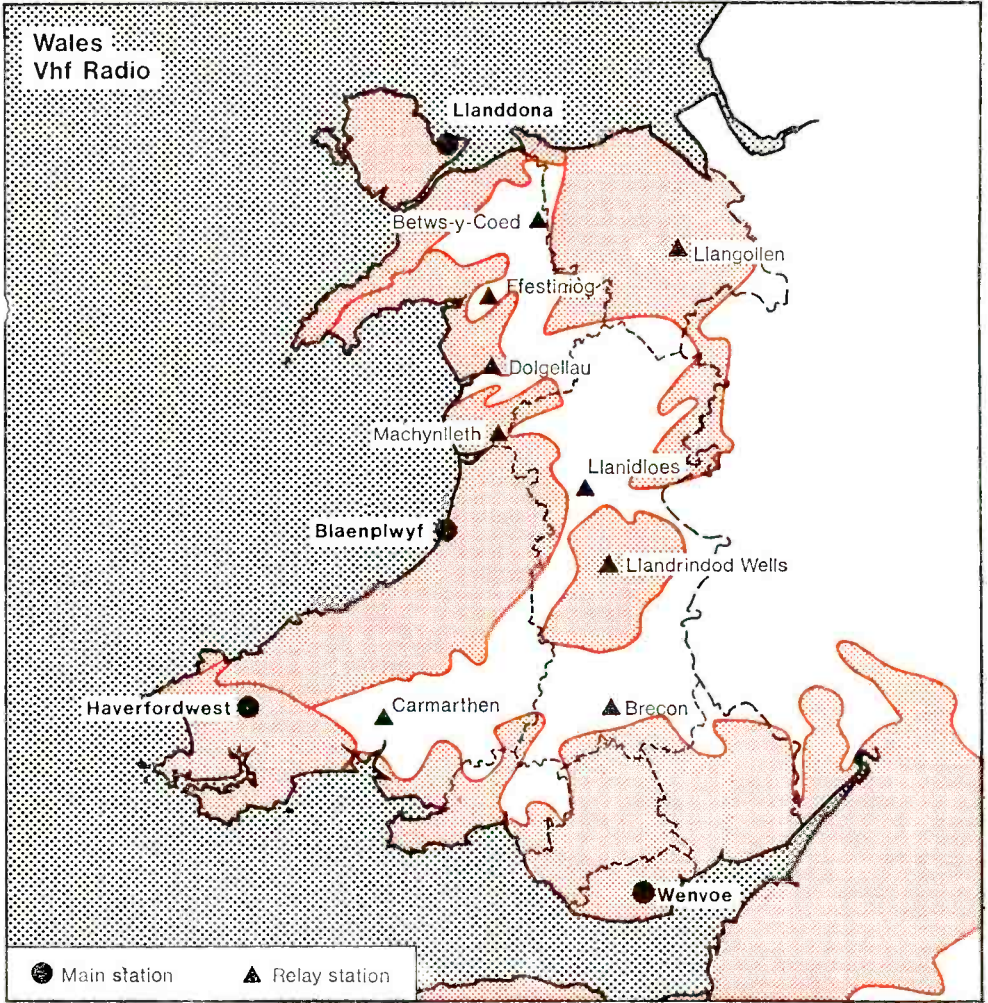
Vuf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
NORTH WEST				
Holme Moss	89.3(s)	91.5(s)	93.7(s)	120
<i>Douglas</i>	88.4	90.6	92.8	6
<i>Kendal</i>	88.7(s)	90.9(s)	93.1(s)	0.025
<i>Morecambe Bay</i>	90.0(s)	92.2(s)	94.4(s)	4
<i>Windermere</i>	88.6(s)	90.8(s)	93.0(s)	0.02
NORTH				
Belmont	88.5(s)	90.9(s)	93.1(s)	8
Holme Moss	89.3(s)	91.5(s)	93.7(s)	120
<i>Scarborough</i>	89.9(s)	92.1(s)	94.3(s)	0.025
<i>Sheffield</i>	89.9(s)	92.1(s)	94.3(s)	0.06
<i>Wensleydale</i>	88.3(s)	90.5(s)	92.7(s)	0.025
NORTH EAST				
Pontop Pike	88.5(s)*	90.7(s)*	92.9(s)*	60
<i>Weardale</i>	89.7	91.9	94.1	0.1
<i>Whitby</i>	89.6	91.8	94.0	0.04
Sandale	88.1(s)*	90.3(s)*	94.7(s)*	120



Reference

Wales

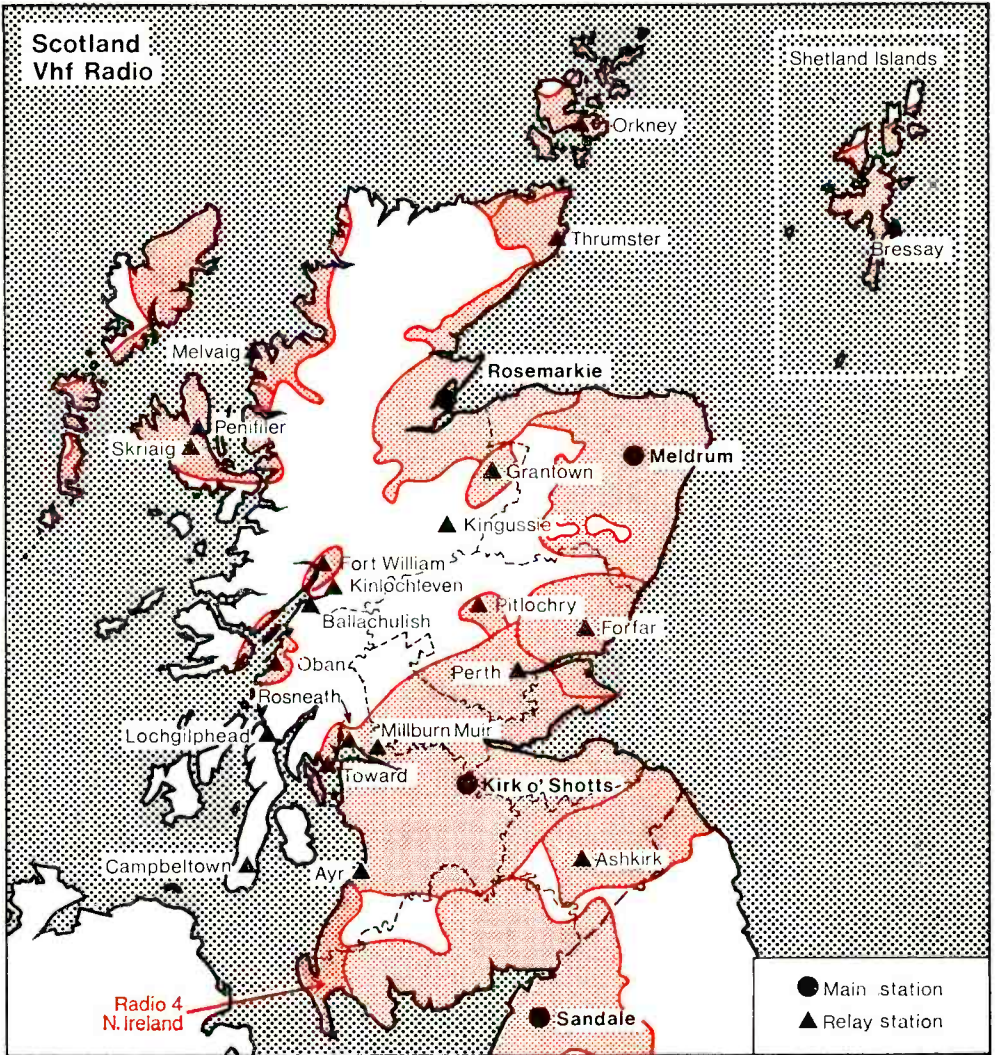
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Blaenplwyf	88.7	90.9	93.1	60
<i>Dolgellau</i>	90.1	92.3	94.5	0.015
<i>Ffestiniog</i>	88.1	90.3	92.5	0.05
<i>Machynlleth</i>	89.4	91.6	93.8	0.06
Haverfordwest	89.3	91.5	93.7	10
Llanddona	89.6	91.8	94.0	12
<i>Betws-y-Coed</i>	88.2	90.4	92.6	0.01
<i>Llangollen</i>	88.85	91.05	93.25	10
Wenvoe	89.95(s)	96.8(s)	94.3(s)	120
<i>Brecon</i>	88.9	91.1	93.3	0.01
<i>Carmarthen</i>	88.5	90.7	92.9	0.01
<i>Llandrindod Wells</i>	89.1	91.3	93.5	1.5
<i>Llanidloes</i>	88.1	90.3	92.5	0.005



Reference

Scotland

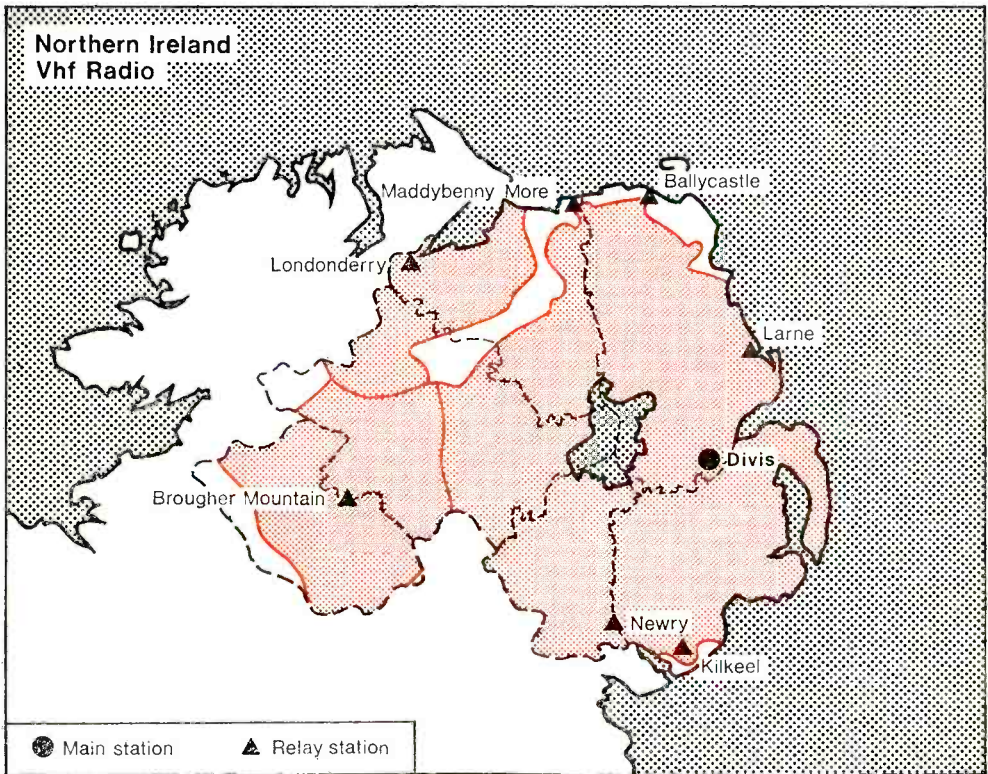
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio Scotland	
Kirk o' Shotts	89.9(s)	92.1(s)	94.3(s)	120
<i>Ashkirk</i>	89.1	91.3	93.5	18
<i>Ayr</i>	88.7	90.9	93.1	0.055
<i>Campbeltown</i>	88.6	90.8	93.0	0.035
<i>Forfar</i>	88.3	90.5	92.7	10
<i>Lochgilthead</i>	88.3	90.5	92.7	0.01
<i>Millburn Muir</i>	88.8	91.0	93.2	0.025
<i>Perth</i>	89.0	91.2	93.4	0.015
<i>Pitlochry</i>	89.2	91.4	93.6	0.2
<i>Rosneath</i>	89.2	91.4	93.6	0.025
<i>Toward</i>	88.5	90.7	92.9	0.25
Meldrum	88.7	90.9	93.1	60
<i>Bressay</i>	88.3	90.5	92.7	10
<i>Grantown</i>	89.8	92.0	94.2	0.35
<i>Kingussie</i>	89.1	91.3	93.5	0.035
<i>Orkney</i>	89.3	91.5	93.7	20
<i>Thrumster</i>	90.1	92.3	94.5	10
Rosemarkie	89.6	91.8	94.0	12
<i>Ballachulish</i>	88.1	90.3	92.5	0.015
<i>Fort William</i>	89.3	91.5	93.7	1.5
<i>Kinlochleven</i>	89.7	91.9	94.1	0.002
<i>Melvaig</i>	89.1	91.3	93.5	22
<i>Oban</i>	88.9	91.1	93.3	1.5
<i>Penifiler</i>	89.5	91.7	93.9	0.006
<i>Skriaig</i>	88.5	90.7	92.9	10
Sandale	88.1(s)*	90.3(s)*	92.5	120



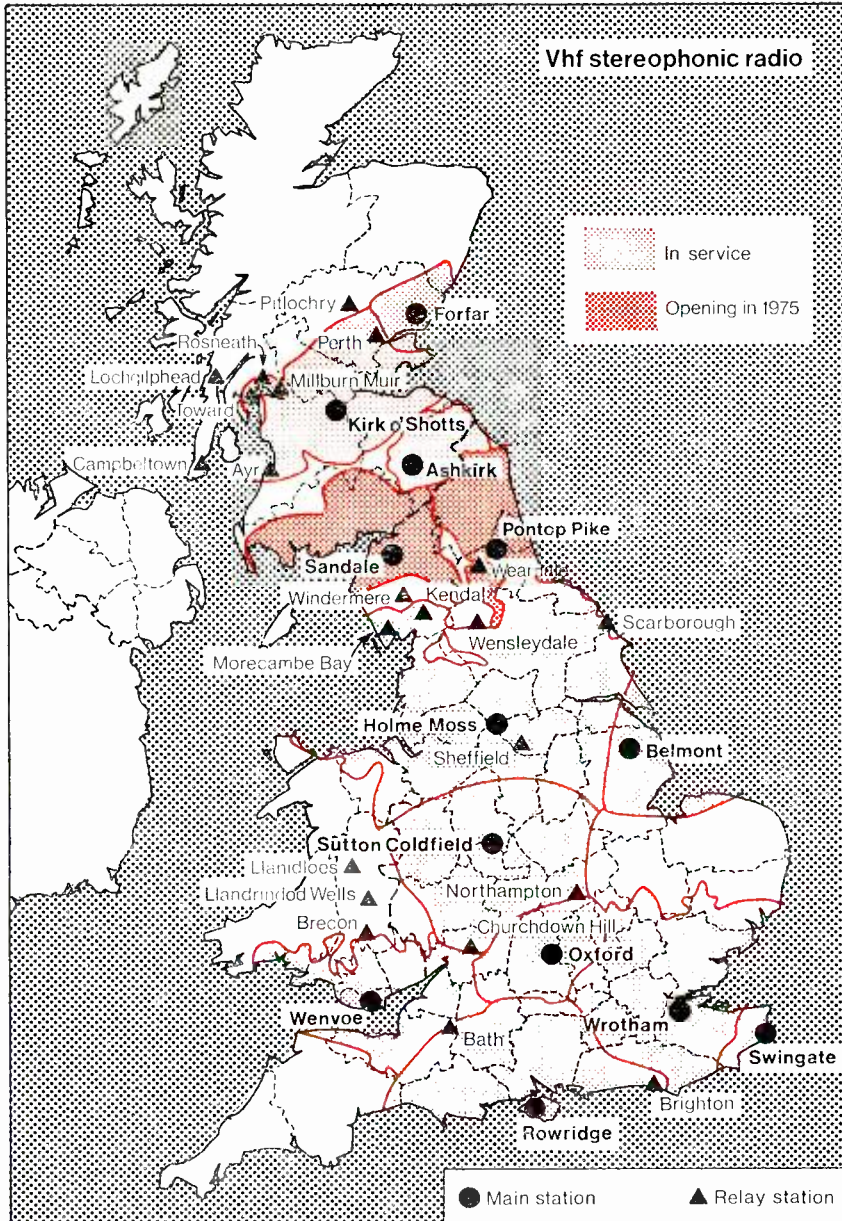
Reference

Northern Ireland

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Divis	90.1	92.3	94.5	60
<i>Ballycastle</i>	89.0	91.2	93.4	0.04
<i>Brougher Mountain</i>	88.9	91.1	93.3	2.5
<i>Kilkeel</i>	88.8	91.0	93.2	0.025
<i>Larne</i>	89.1	91.3	93.5	0.015
<i>Londonderry</i>	88.3	90.55	92.7	13
<i>Maddybenny More</i>	88.7	90.9	93.1	0.03
<i>Newry</i>	88.6	90.8	93.0	0.03



Vhf stereophonic radio



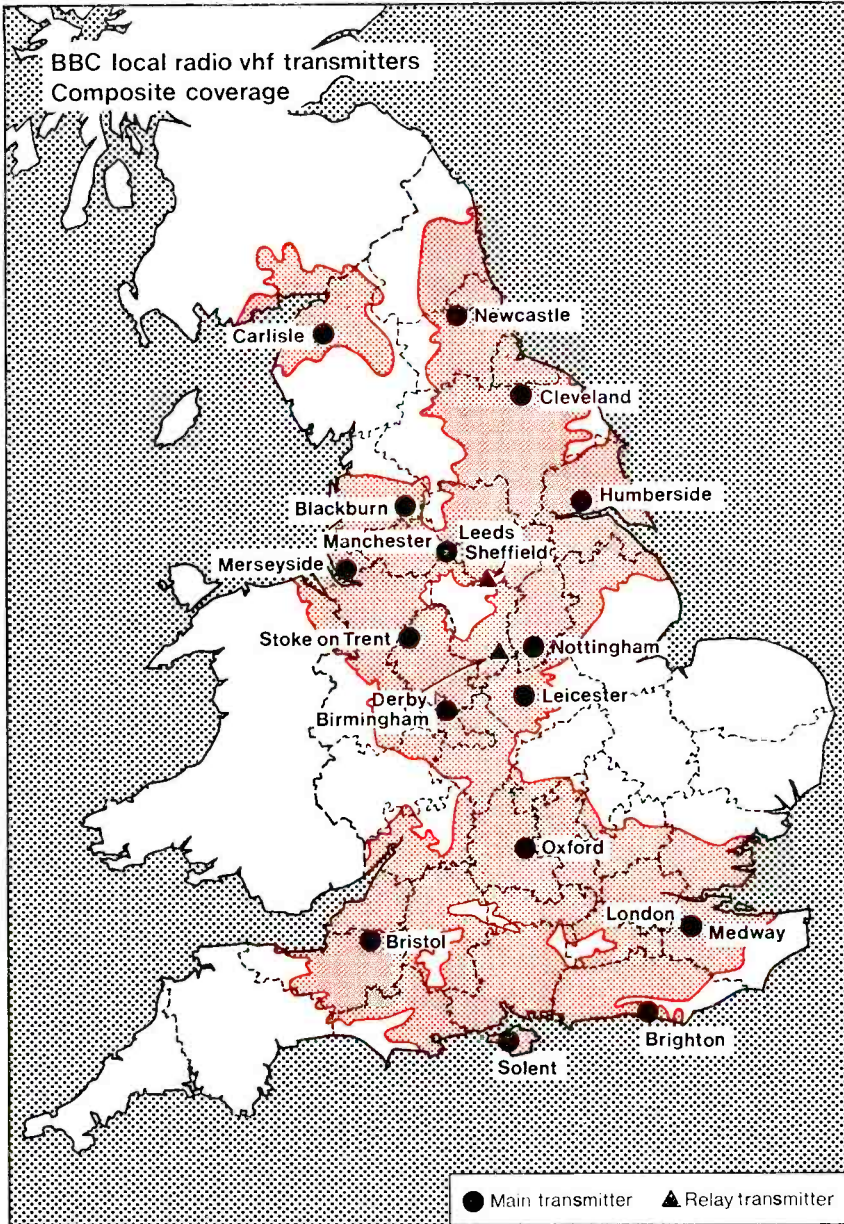
The areas receiving, or shortly to receive, the stereophonic services of Radio 1/2, 3 and 4 and Radio Scotland. See preceding pages for station details.

BBC local radio transmitting stations: medium wave and vhf

	Medium wave			Vhf		
	Frequency (kHz)	Wavelength (metres)	Power (kW)	Frequency (MHz)	Effective radiated power (kW)	Pol'n*
Radio Birmingham	1,457	206	5	95.6	5.5	H
Radio Blackburn	854	351	0.5	96.4	1.5	S
Radio Brighton	1,484	202	1	95.3	0.5	H
Radio Bristol	1,546	194	2	95.5	5	H
Radio Carlisle (main)	755	397	0.5	95.6	5	H
Whitehaven relay	1,457	206	0.5	—	—	—
Radio Cleveland	1,546	194	1	96.6	5	H
Radio Derby (main)	1,115	269	0.5	96.5	5.5	H
Derby relay	—	—	—	94.2	0.01	V
Radio Humberside	1,484	202	2	96.9	4.5	H
Radio Leeds	1,106	271	1	92.4	5.2	S
Radio Leicester	1,594	188	0.5	95.1	0.3	S
Radio London	1,457	206	50	94.9	16.5	H
Radio Manchester	1,457	206	1	95.1	4.2	S
Radio Medway	1,034	290	0.5	96.7	5.6	H
Radio Merseyside	1,484	202	2	95.8	5	H
Radio Newcastle	1,457	206	2	95.4	3.5	H
Radio Nottingham	1,520	197	0.25	95.4	0.3	S
Radio Oxford	1,484	202	0.5	95.2	4.5	H
Radio Sheffield (main)	1,034	290	1	97.4	5.2	S
Sheffield relay	—	—	—	88.6	0.05	H
Radio Solent (main)	998	301	1	96.1	5	H
Bournemouth relay	1,597	188	0.25	—	—	—
Radio Stoke-on-Trent	1,502	200	0.5	96.1	2.5	H

* H – Horizontal, S – Slant, V – Vertical

The map opposite shows the locations of the vhf transmitters for the 20 BBC local radio stations and their composite coverage. The day-time coverage of the medium-wave transmitters is roughly the same.



Reference

Long and medium-wave radio

Radio 1

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Bournemouth	1,484	202	2	Bournemouth and Poole district
Brighton	1,214	247	1	Brighton and Worthing
Brookmans Park	1,214	247	50	London and parts of South-East England
Burghead	1,214	247	20	Moray Firth area
Droitwich	1,214	247	30	Midland counties
Fareham	1,214	247	1	Southampton, Portsmouth, Isle of Wight
Hull	1,214	247	0.15	Hull
Lisnagarvey	1,214	247	10	} Parts of Northern Ireland
Londonderry	1,214	247	0.25	
Moorside Edge	1,214	247	50	South Lancashire and South-West Yorkshire
Newcastle	1,214	247	2	Tyneside
Plymouth	1,214	247	1	Plymouth
Postwick	1,214	247	1	East Norfolk, North Suffolk
Redmoss	1,214	247	2	Aberdeen
Redruth	1,214	247	2	Redruth and Camborne district
Torquay	1,484	202	2	Torbay, Newton Abbot, Totnes
Washford	1,214	247	60	Parts of South Wales
Westerglen	1,214	247	40	Central Scotland

Radio 2

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<i>Main transmission</i>				
Droitwich	200	1,500	400	Most of British Isles
<i>Auxiliary transmissions</i>				
Dundee	1,484	202	2	Dundee area
Edinburgh	1,484	202	2	Edinburgh
Glasgow	1,484	202	2	Glasgow area
Redmoss	1,484	202	2	Aberdeen area

Radio 3

<i>Main transmission</i>				
Daventry	647	464	150	Within a radius of about 100 miles of Daventry, Northants.
<i>Auxiliary transmissions</i>				
Belfast	647	464	0.25	} Local districts
Dundee	1,594	188	0.25	
Edinburgh	647	464	2	
Exeter	647	464	0.5	
Glasgow	647	464	2	
Newcastle	647	464	2	
Plymouth	647	464	0.5	
Redmoss	647	464	2	
Redruth	647	464	1	
Swansea	647	464	1	

Radio 4

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Programme	Main areas served
Barnstaple	683	439	2	South-West	Barnstaple-Bideford district
Barrow	1,052	285	2	England	Barrow district
Bartley	692	424	10	England	South Hants, South Wiltshire
Bexhill	1,052	285	2	England	Eastbourne, Hastings, and Bexhill district
Brighton	692	434	2	England	Brighton district
Brookmans Park	908	330	140	England	London and South-East England
Burghead	809	371	100	Scotland	Moray Firth area
Carlisle (1975)	1,052	285	2	England	Carlisle area
Clevedon	908	330	20	England	Somerset, South Gloucestershire
Cromer	692	434	150	England	Midland counties
Dumfries	809	371	2	Scotland	Dumfries district
Folkestone	1,052	285	1	England	Folkestone district
Hull (1975)	908	330	2	England	Hull district
Lisnagarvey	1,340	224	100	N. Ireland	Most of Northern Ireland
Londonderry	1,340	224	0.25	N. Ireland	Londonderry district
Moorside Edge	692	434	300	England	Lancashire, Yorkshire, Flint, N. Nottinghamshire, N. Derbyshire, N. Lincolnshire, Cheshire
Penmon	881	341	10	Wales	N. Wales
Plymouth	1,457	206	1	South-West	Plymouth district
Postwick	1,052	285	7.5	England	Norwich area
Ramsgate	692	434	2	England	Ramsgate district
Redmoss	809	371	5	Scotland	Aberdeen district
Redruth	908	330	2	England	Camborne and Redruth district
Scarborough	908	330	2	England	Scarborough district
Stagshaw	908	330	100	England	N.E. England and Border area
Start Point	1,052	285	100	England	S. Cornwall, S. Devon, Dorset, Isle of Wight
Swindon	1,340	224	0.5	England	Swindon
Torquay	854	351	0.5	South-West	Torbay
Tywyn	881	241	5	Wales	W. Wales
Washford	881	341	100	Wales	S. Wales
Westerglen	809	371	100	Scotland	Central Scotland
Whitehaven	692	434	1.3	England	Whitehaven district
Wrexham	881	341	2	Wales	Wrexham district

How to get good reception

To make the best use of the broadcast services, radio or television, it is essential to have a suitable receiver in good working order connected to an aerial of the right type. Indoor television aerials or those incorporated in portable receivers are usually only effective at fairly short distances from a transmitting station; the use of aerials in the roof or out of doors becomes progressively more important with increasing distance from the transmitter, and should be considered essential for locations where there is serious screening or interference. Good outdoor aerials are particularly important for getting the best from the 625-line television and vhf radio services, especially colour television and stereophonic radio.

In general, a properly installed outdoor aerial will improve reception in three ways:

By providing the receiver with a stronger signal.

By being relatively remote from sources of interference inside the house, in neighbouring houses or in the street.

By its directional performance, which means being less sensitive in some directions than others, so that by careful positioning it is possible to reduce the pick-up of interference or of signals reflected from hills or large buildings, which cause displaced ghost images in the case of television, and distortion in the case of vhf radio.

Although indoor aerials for 625-line television will often provide an acceptable picture in locations close to a transmitter it will usually be found that people moving near the aerial cause variations in picture quality and also that the picture is grainy and lacking in detail because the aerial is picking up a number of slightly delayed signals in addition to the direct ray.

Some of the above points are more important than others in particular situations and the following notes provide some general guidance for the reception of the various services. More

detailed advice is freely available from **Engineering Information Department, BBC, Broadcasting House, London W1A 1AA.**

405-line television

BBC-1 and BBC-Wales have been broadcast for many years on 405 lines in channels 1–13 and these transmissions will continue for several years. The 405-line transmissions do not carry colour and BBC-2 is available only on 625 lines. It is intended that the 405-line services will eventually be closed down.

It is important to use an aerial designed for the channel being received; if an aerial is used on a channel other than the correct one it will probably pick up much less signal and may have a poor directional performance.

Interference from distant transmitting stations can occur, particularly during the summer months on channels 1–5. The effects of this interference can sometimes be reduced by the use of a more directional receiving aerial, and in practice this means an aerial with more rods.

625-line television

Over 94 per cent of the United Kingdom population is now within reach of the colour transmissions of BBC-1 (or BBC-Wales) and BBC-2 on 625-lines. They can be received in black and white or in colour if a colour set is used. All the 625-line transmissions are on ultra high frequency (uhf) using channels 21–34 and 39–68; aerials for these channels are much smaller than their counterparts for receiving the 405-line transmissions. They are, therefore, less conspicuous and they impose less strain on the structure on which they are mounted.

In areas where both the BBC services and ITV are available on 625-lines a single uhf aerial is sufficient in nearly all cases, because all three uhf transmissions are radiated from the same station with the same power. When a 405-line receiver is exchanged for a single standard 625-line model it is wise to remove any old aerials installed for the 405-line services,

because these are often unsightly and they will deteriorate in time and might cause damage to the building.

The uhf transmissions can be seriously obstructed by walls, furniture, people etc., so that outdoor aerials are normally essential for fully satisfactory uhf reception. They should be mounted in a high position clear of local obstructions in the direction of the transmitting station. Uhf aerials are available in four different types, each covering a group of channels. Thus a Group A aerial covers channels 21–34. Log periodic aerials, which cover a larger range of channels, are also available. Log periodic aerials also have valuable directional properties.

Most uhf aerials are much more directional in performance than other domestic receiving aerials and as a result problems associated with the presence of reflected signals are less common on uhf.

The precise position of a uhf aerial is critical and the strength of the signal received can vary widely as the aerial is moved through distances of a few feet, especially in a vertical direction. For this reason it is important that the aerial is carefully positioned so as to provide equally satisfactory reception on all three programmes. Insufficient care in this respect is usually the explanation for complaints of unsatisfactory reception of one or two of the three available channels.

In some areas it is possible to receive signals from more than one uhf station and in cases where these transmit different programmes it may be worthwhile to install a separate aerial for each station with separate co-axial cable down leads, and a simple changeover switch close to the receiver.

Colour television

It is important for viewers who obtain colour receivers to ensure that great care is taken over the aerial installation. In general an aerial which gives good reception on a monochrome receiver

will also give good reception of colour on a colour set. The colour transmissions are, however, somewhat more sensitive to certain shortcomings and in some circumstances an aerial which gives acceptable results in monochrome may produce unsatisfactory colour pictures.

The majority of programmes are now transmitted in colour, those still in monochrome being mainly older films, and programmes coming from studios which are not yet equipped for colour operation. Such monochrome programmes will, of course, be quite satisfactorily received on a colour receiver, just as a black and white set will receive the colour programmes in black and white.

Radio

To make full use of the BBC's radio services it is essential to have a receiver which covers the long, medium and vhf wave bands.

The most popular type of receiver today is the transistor portable with a built-in directional aerial. Good long and medium-wave reception can, of course, also be obtained using a non-portable type of receiver connected to an outside aerial.

Long and medium-wave signals can be received over much greater distances at night-time, when they are reflected from the ionosphere. This often means that the reception of nearby stations becomes more difficult, because of interference from distant transmitters, which are not audible during the daytime.

Because of the shortage of suitable frequency channels many of the BBC transmitters are operated in synchronised groups, with a number of transmitters on the same frequency and radiating the same programme. In these cases perfectly satisfactory reception can usually be obtained provided that there is a strong signal from one or other of the transmitters; but if the signal from two or more transmitters is at more or less equal strength the reception suffers from a characteristic form of rhythmic fading and distortion. In these cases it is sometimes

Reference

possible to improve matters by carefully turning a portable receiver, making use of its directional aerial to select the signal from one transmitter rather than another.

Vhf radio

More than 99 per cent of the United Kingdom population is now covered by the vhf service of Radios 1/2, 3 and 4, which can provide reception which is normally free from the noise and interference which frequently spoil reception on the medium and long-wave bands. Local radio programmes are also transmitted on vhf, in addition to medium wave.

Portable receivers for vhf almost always have telescopic aerials which can be extended to a length of about two feet and such aerials can give good results in areas where the transmissions are strong. Where the transmissions are weak the position of the aerial can have a marked effect on the standard of reception. It may, therefore, be necessary to try the aerial at different angles and the set in various positions; reception will tend to be better upstairs than down and it is sometimes impossible in basements.

Some receivers including table sets and radiograms incorporate a vhf aerial made of metal foil or strip inside the cabinet. This type of aerial can also give good results in strong signal areas but it has directional properties and some experiment with the receiver in different positions may be necessary for the best results.

Most receivers other than portables have provision for an external aerial to be connected, and such an aerial is essential if good reception is to be obtained at places where the transmissions are not very strong. The simplest type of outdoor aerial for vhf radio looks like a horizontal rod about 5-ft long and it can often be mounted on the same pole as that used for the television aerial. Aerials having at least two elements are preferable, however, because of their directional properties, and in particularly difficult situations aerials having up to four or six elements may be needed.

If the transmissions can travel to the receiver over two or more different paths, because of reflections from hills or buildings, an unpleasant form of distortion can occur. Larger more directional aerials can give some protection against this kind of distortion by discriminating against the reflected signals.

Stereo

Many of the radio programmes transmitted on vhf are now produced in stereo. This applies particularly to all kinds of music and also to some drama. Stereo involves the use of two separate sound channels from the studio through the single transmitter and receiver, feeding two separate loudspeakers; it can provide a marked increase in realism, especially for musical works involving a number of different instruments or voices. For stereo reception it is essential to have a vhf receiver which includes a stereo decoder.

The stereophonic system used by the BBC is a compatible one, that is to say listeners not equipped for stereo receive the programme in the normal way, and stereo receivers will also reproduce mono programmes satisfactorily although, of course, without the stereo effect. Stereo presents many problems from the broadcaster's point of view but the service is being extended as rapidly as possible. It is already available to most of South-East England, Central Southern England, the Midlands and North. Towards the end of 1974 it is planned to extend the service to Central Scotland and the Bristol Channel area, and in 1975 to the North East of England and the Solway Firth area. These extensions are made possible by the development by the BBC of a new method of transmission between the studio centres and the transmitters, involving a system known as pulse code modulation. This not only makes it possible to transmit high quality stereo, it also means that the transmitters which are remote from the studio centres should in future provide a standard of sound quality, in terms of

audio bandwidth and signal-to-noise ratio, appreciably higher than has been possible until now. These advantages will apply to listeners whether they receive the programmes in mono or in stereo.

Stereophonic reception is more demanding than monophonic and it is sometimes found that on changing to stereo the background noise or hiss increases to an unacceptable extent; if this happens the remedy is nearly always to employ a more efficient aerial system, which in practice means an outside aerial having a greater number of elements, and possibly mounted higher than before. It should be added that some receivers are naturally more efficient than others in providing good stereo in areas where a strong signal is not available.

Listening to the BBC overseas

British listeners who wish to hear BBC domestic programmes in Europe will require a suitable receiver. The smallest type of transistor portable covering only the medium and long-wave bands is unlikely to provide useful reception of domestic broadcasts except perhaps along the north coast of France. The Radio 2 transmission on 1500 metres is receivable in much of Western Europe, particularly at night time, with an adequate set.

The BBC World Service (in English) is directed to Europe and to most other parts of the world, along with broadcasts in 39 other languages in the External Services. The World Service can be heard in Western Europe on 276 metres medium wave from 2200 to 0430 GMT and on 276 and 232 metres at certain other times, chiefly for news bulletins. It is transmitted on 227 metres in the East Mediterranean for most of the day.

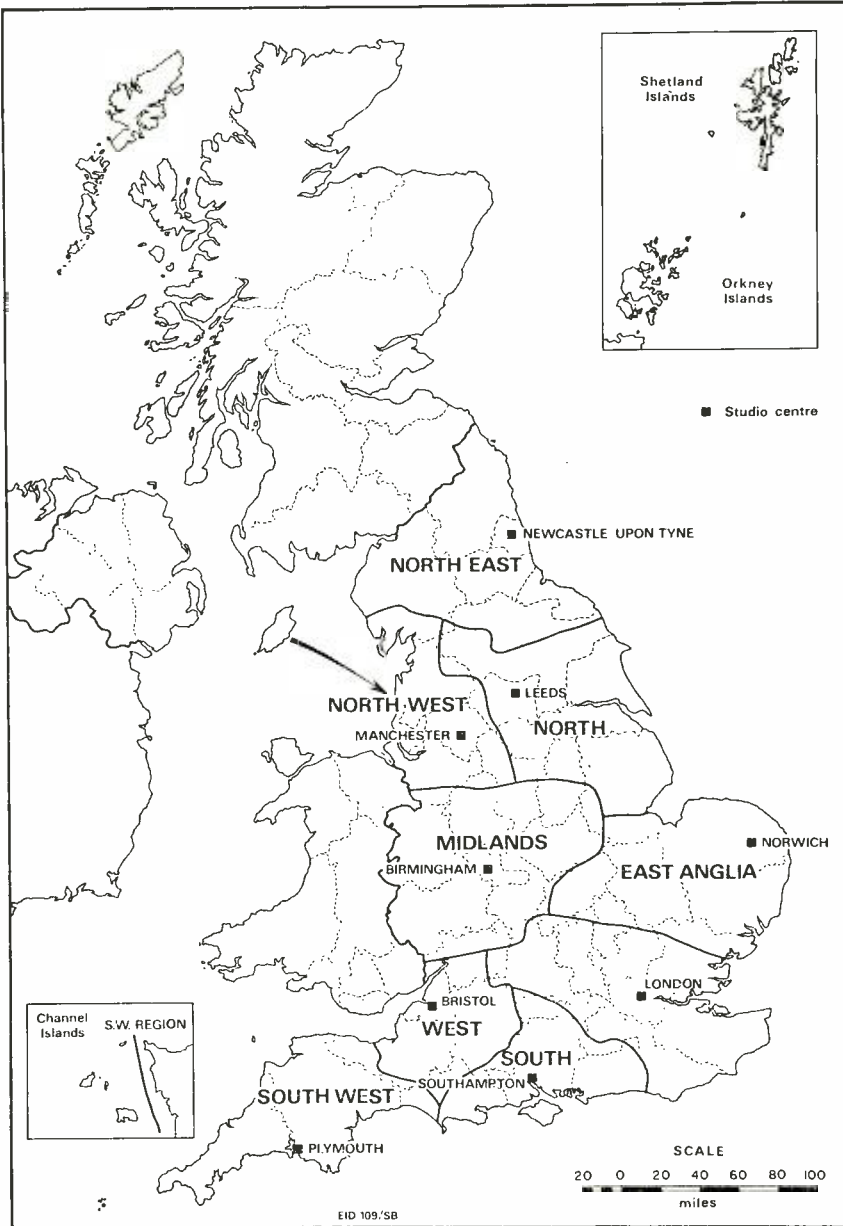
All World Service transmissions are carried on short waves, and at times and in places where medium-wave broadcasts are not available, a set covering at least some of the short-wave bands is needed to receive them.

The main short-wave bands used for broad-

casting extend from 11 to 50 metres (26 to 6 MHz). In the countries of Western Europe for instance good daytime reception is usually possible in the 25, 31 or 49 metre bands. In the Mediterranean area the 16 and 19 metre bands are usually best. After dark, reception tends to be more difficult, but the 31, 41 and 49 metre bands are most likely to provide good reception. Most portable receivers with short-wave bands use a telescopic aerial and for short-wave reception it is desirable to extend this fully. It should also be remembered that many modern buildings are constructed of reinforced concrete, which provides an effective screen against radio waves. It may be, therefore, that better reception is obtained in a particular part of the room, or else on a hotel balcony or even out of doors. For this reason the possession of an earphone attachment can be very useful. Having found which wavelength gives the best reception out of doors, it will often then be found possible to receive it inside the building.

Full details of the wavelengths used to serve all parts of the world can be obtained by writing to the BBC, P.O. Box 76, Bush House, Strand, London WC2B 4PH.

English television regions



Constitutional

The Constitution of the BBC

The BBC's powers and responsibilities

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

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

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

To provide the necessary links between its studios and outside broadcasting points and its transmitting stations, the BBC relies on the co-operation of the Post Office which provides circuits and charges the BBC with a rental for the use of them. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the

British Broadcasting Company from 1922 (when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

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

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

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broad-

casting service should be conducted in the future by a public corporation 'acting as trustee for the national interest'.

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

The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Secretary of State for Home Affairs (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement (*see pages 299-305 for text*) with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

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

This clause empowers the Government of the day to secure the compliance of the Corpora-

tion in matters to which Parliament attaches basic importance and enables the Government or Parliament to have the last words on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its day-to-day programme activities.

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

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

This policy was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions since then, and several times within the last decade.

The BBC's obligations

Apart from the formal power of veto which it confers on the Secretary of State, Clause 13 also lays a number of specific obligations on the BBC. The BBC is required, *inter alia*, 'to broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision ensures the continuance of a practice originally begun by the BBC, on its

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

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. This means that the BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The distinction is a clear one and presents no difficulty. But the problem does not end there. Editorial publicity for peoples, places, things and activities is inseparable from any form of publishing, whether in print or in broadcasting. For the BBC, such publicity needs to be regulated in a sensible and consistent way so as to reconcile a policy of 'no advertising' with the abiding need to provide a full service of news, comment, and information generally. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

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

published appendix to the Charter and Licence.

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

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

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

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

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

The Representation of the People Act (in

Reference

connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Libel and Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

Finance

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

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

(Details of the income from these sources are given on page 93).

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

Controversy, impartiality and independence

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

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a

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

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

'Impartiality does not mean so artificially "balancing" the speakers that the listeners can never come to a conclusion on the basis of the argument.'

More than twenty years later another Director-General, Sir Hugh Greene, developed it further: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

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

cumstances is a matter for careful editorial judgment.

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

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

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

Broadcasting and advisory councils

The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter (*see page 294*). The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

As will be seen from Article 10 the Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland and Wales.

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

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

The members of the two National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council (*see page 337 for members*).

Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in Northern Ireland and in each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 55 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; and in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established. A Local Radio Council has also been appointed to serve in each area of the BBC's 20 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1936 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, em-

powered the Corporation to appoint advisory committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were re-organised in 1970 following the creation of eight English regions.

BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

Sir Edmund Compton (chairman) former Parliamentary Commissioner for Administration (Ombudsman), **Lord Maybray-King**, former Speaker of the House of Commons, and **Sir Henry Fisher**, a former High Court Judge.

The Commissioners serve for three years, have premises of their own outside the BBC and appoint their own staff.

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

The terms of reference of the Commission relate strictly to complaints from people or organisations who believe themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast; they do not extend to general complaints about the nature or quality of programmes.

The Governors look upon the Commission as a means of offering the BBC, with attendant publicity, a second opinion in cases of complaint where a viewer, listener or organisation feels unfairly treated by the BBC. The setting up of the Commission does not affect the constitutional functions of the Governors, the programme responsibility of the executive, or the role of the General Advisory Council as the principal advisory body of the Governors.

The Commission's address is: **31 Queen Anne's Gate, London, SW1H 9BU.**

The constitution and terms of reference of the Commission are:

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

Reference

- 10 The Commission shall undertake to deal with complaints within a reasonable time and the BBC shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.
- 11 In making adjudications, the Commission shall act collectively, although this should not exclude the possibility of the expression of a dissenting opinion. When one member is absent or declares himself to be disqualified by reason of a special interest in any adjudication, it shall be proper for complaints to be considered by only two members of the Commission.
- 12 The Commission will, from time to time, decide on its own practice and procedure. Unless otherwise decided, however,
 - i) Complaints will ordinarily be put forward in writing although whenever the Commission in its discretion considers it necessary an oral hearing will be granted.
 - ii) Complaints will be heard in private.
 - iii) Complainants must bear their own costs.
- 13 The decision of the Commission that a complaint does not come within its jurisdiction shall be final.

Constitutional Documents

The Charters of the BBC

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new

Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

1947 Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 (*Cmnd 1724*).

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10m. for temporary banking accommodation and up to £20m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the provisions of the Post Office Act, 1969, whereby

the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications.

1973 In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts by which the IBA is governed) by an additional five years, ending in July 1981.

1974 The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State (*Cmnd 5721*).

The text of the Royal Charter (*Cmnd 2385*) and the text of the Licence and Agreement (*Cmnd 4095*) follow.

Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the twenty-ninth day of July

Reference

One thousand nine hundred and sixty-four and it has been represented unto Us by Our right trusty and beloved Counsellor John Reginald Bevins, Our Postmaster General, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of July One thousand nine hundred and seventy-six:

AND WHEREAS it has been made to appear to Us that some fifteen and three quarter million licences have been issued in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man to install and use apparatus for wireless telegraphy for the purpose of receiving broadcast programmes:

AND WHEREAS in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe it to be in the interest of Our Peoples in Our United Kingdom and elsewhere within the British Commonwealth of Nations that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Postmaster General may from time to time grant to and make with the Corporation:

NOW KNOW YE that We by Our Prerogative Royal and of Our special grace, certain knowledge and mere motion do by this Our Charter for Us Our Heirs and Successors will ordain and declare as follows:

Incorporation

1. The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at discretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

Term of Charter

2. This Charter shall come into operation on the thirtieth day of July One thousand nine hundred and sixty-four and (subject as herein provided) shall continue in force until the thirty-first day of July One thousand nine hundred and seventy-six.

Objects of the Corporation

3. The objects of the Corporation are as follows:

a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony

for general reception in sound, and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereafter referred to together as 'the Home Services' and separately as 'the Home Sound Services' and 'the Television Services'), and elsewhere within the British Commonwealth of Nations and in other countries and places overseas (such services hereinafter referred to as 'the External Services').

- b) To hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes.
- c) To hold the existing and to construct or acquire additional equipment and apparatus for line telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man and to use the same for purposes ancillary or related to the purposes aforesaid.
- d) For all the purposes aforesaid to acquire from time to time from Our Postmaster General a Licence or Licences for such period and subject to such terms, provisions and limitations as he may prescribe and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Postmaster General with the Corporation, and not in any other manner whatsoever.
- e) To develop, extend and improve the Home Services and the External Services and to those ends to exercise such Licence or Licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Postmaster General, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such Licence or Licences as may to Our Postmaster General seem fit.
- f) To hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation.
- g) Subject to the prior consent in writing from time to time of Our Postmaster General and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to

construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, for the purpose of providing, within the scope or ambit of any such consent for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such consent be designated: and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted.

- h) To perform services in any part of the world for and on behalf of any Department of the Government of Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for broadcasting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment.
- i) To provide to other bodies by such means and methods as may be convenient matter to be broadcast by the methods of telephony or television, by the wireless telegraph stations of such bodies, and to receive from other bodies by such means and methods as aforesaid matter to be broadcast by stations of the Corporation.
- j) To compile and prepare, print, publish, issue, circulate and distribute with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.
- k) To organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto.
- l) To collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies.
- m) To acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trade-marks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation.
- p) Subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions.
- q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.
- s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose objects include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- t) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not imme-

Reference

diately required in such manner as the Corporation may from time to time determine.

- u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charge upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: Provided also that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of obtaining temporary banking accommodation or facilities and at any one time outstanding shall not exceed £10,000,000 and that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of defraying capital expenditure (including moneys so borrowed or raised for that purpose) and at any one time outstanding shall not exceed such sum up to the maximum of £20,000,000 as may from time to time be approved by Our Postmaster General.
- v) To sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided always that the Corporation shall not, without the prior consent in writing of Our Postmaster General, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose, and shall not without such prior consent turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services.
- w) To enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which

may be necessary or convenient for carrying out the objects of the Corporation.

- x) To do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

Restriction on Overseas Concessions

4. The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the British Commonwealth of Nations or the Government of any other country or place overseas, without having first obtained the consent in writing of Our Postmaster General.

Constitution

5. 1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be nine Governors or such other number as may from time to time be directed by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be directed by Us, Our Heirs or Successors in Council.
- 2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.
- 3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor in virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.
6. 1) A retiring Governor shall be eligible for re-appointment.
- 2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Cor-

poration, by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order.*

Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof)–

- a) If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;
- b) If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- c) If he shall hold any office or place in which his interest may in the opinion of Our Postmaster-General conflict with any interest of the Corporation;
- d) If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;
- e) If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

7. 1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

*The sums authorised by Order in Council dated 23 June 1964 are: The Chairman £5,000 a year (subsequently increased to £6,000); the Vice-Chairman £2,000 a year; the National Governor for Scotland £2,000 a year; the National Governor for Wales £2,000 a year; the National Governor for Northern Ireland £1,000 a year, or in the event of a Broadcasting Council for Northern Ireland being established £2,000 a year; each other Governor £1,000 a year.

2) Subject to any regulation made by the Corporation under the next following paragraph thereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions–

- a) In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;
- b) The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;
- c) Subject to sub-paragraph d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;
- d) Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusion of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

General Advisory Council and Committees

8. 1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

Reference

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9. The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

National Broadcasting Councils

10. 1) The Corporation shall appoint for the purposes in this article mentioned two National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland and the Broadcasting Council for Wales, and if and when required on behalf of Our Government in Northern Ireland so to do shall establish for the purposes aforesaid a third National Broadcasting Council to be known as the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of –

a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and in the case of the Broadcasting Council for Northern Ireland if it be established, the National Governor for Northern Ireland; and

b) not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. In the cases of the Broadcasting Council for Scotland and the Broadcasting Council for Wales, such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland or Wales, as the case may be, as the panel of the General Advisory Council think fit. The members of the Broadcasting Council for Northern Ireland, if it be established, shall be selected by the panel of the General Advisory Council from a panel of persons nominated in that behalf by Our Government in Northern Ireland.

3) i) The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

ii) The members, other than the Chairman, of each

National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any less period. Otherwise any such member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation with the concurrence of the panel of the General Advisory Council.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

a) the function of controlling the policy and content of the programmes in that Service among the Home Sound Services which the Corporation provides primarily for reception in that country;

b) the function of controlling the policy and content of those programmes in the Television Services, which the Council decides shall be provided primarily for reception in that country in replacement of or in addition to programmes provided by the Corporation for general reception in Our United Kingdom of Great Britain and Northern Ireland;

c) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and

d) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services of the Corporation which affect the interests of Our People in that country;

Provided that each National Broadcasting Council shall be subject to –

a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of Broadcasts by Us, Our Heirs or Successors of broadcasts by Ministers of Our Government in the United Kingdom of Great Britain and Northern Ireland, of party political broadcasts of national importance or interest, and the transmission of broadcasts intended for reception in schools; and

b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due coordination and coherent administration of the operations and affairs of the Corporation.

5) If and when in the opinion of Our Postmaster General an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this article shall be suspended, Our Postmaster General may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Postmaster General at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Postmaster General to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) i) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any three members.

ii) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an Annual Report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and servants, to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and servants so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or servant: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or servant if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer to him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and Chairman of the General Advisory Council, it would be detrimental

to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting Council or any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

Regional Advisory Councils

11. 1) The Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

4) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine:

Reference

Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

6) The Corporation shall afford to each Advisory Council the use of such accommodation and the service of such staff as are requisite for the proper performance of the functions of the Council.

7) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

Organisation

12. 1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

13. 1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

- a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and
- b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corpora-

tion, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

Provision and Review of Services

14. The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

15. It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programme broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

Financial

16. 1) The Corporation is hereby authorised, empowered and required –

a) To receive all funds which may be paid by Our Postmaster General out of moneys provided by Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof:

b) To receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that moneys borrowed or raised in exercise of the power hereinbefore conferred for the purpose of defraying capital expenditure (including the repayment or replacement of moneys

borrowed or raised for that purpose) shall be applied to that purpose alone.

2) Subject to any such terms and conditions as aforesaid and to the proviso to sub-paragraph b) of paragraph 1) of this article, the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17. 1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the approval of Our Postmaster General determine.

2) The Corporation shall make proper provision for meeting depreciation of or for renewing any property of the Corporation: Provided that this paragraph shall not apply in relation to any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or to any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose.

3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

Annual Report and Statement of Accounts

18. 1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the approval of Our Postmaster General, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised by the Board of Trade for the purposes of section 161 1) a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or

Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Postmaster General after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Postmaster General may from time to time specify in writing and shall comply with any directions which may be given in writing by Our Postmaster General, after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph (8) of article 10 of this Our Charter by the National Broadcasting Councils, to Our Postmaster General to be considered by him and presented to Parliament.

4) The Corporation shall at all reasonable times upon demand made give to Our Postmaster General and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

General

19. 1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

Reference

4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20. 1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Postmaster General may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whosoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21. And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and pro-

visions herein given and contained, unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

Dissolution and Winding-up

22. It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors and upon such terms as We or They may consider fit, and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Postmaster General.

23. Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Postmaster General.

General Declaration

24. Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemption thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

Coldstream

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Licence and Agreement

Treasury Minute dated the 7th July, 1969

My Lords have had before them a new Licence and Agreement dated 7th July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.

2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30th July 1964 to 31st July 1976.

3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31st July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and no effect unless and until the said Bill is enacted.

4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.

5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

6. Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstance beyond its control, to send broadcast programmes in the Home Radio Services and the Television Services for reception in the British Islands. The Postmaster General may give directions to the Corporation as to the hours of broadcasting in those services. The Corporation also undertakes to send programmes in the External Services at such times as may be prescribed (after consultation with the Corporation and with the approval of the Postmaster General and My Lords) by the Government Departments concerned, for reception in countries and places beyond the seas.

7. For the purposes of the Home Services (Radio and Television) the Postmaster General is to pay the Cor-

poration (out of moneys provided by Parliament) during the term of the Licence a sum or sums equal to the whole of the net licence revenue (as defined in Clause 16 3) or to such percentage or percentages thereof as the Treasury may from time to time determine.

8. For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term such sums as My Lords shall authorise. The Corporation is to deliver to the Postmaster General such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

9. An Agreement dated 19th February 1954 (*Cmd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

10. My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Postmaster General to grant and conclude it.

Licence and Agreement

THIS DEED is made the seventh day of July one thousand nine hundred and sixty-nine BETWEEN THE RIGHT HONOURABLE JOHN THOMSON STONEHOUSE, M.P., Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20th December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26th March 1964 a Charter of Incorporation was granted for a term beginning on the 30th July 1964 and ending on the 31st July 1976:

AND WHEREAS by a Deed dated the 19th December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30th July 1964 and ending on 31st July

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1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty:

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19th December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows –

1. IN these presents, except where the subject or context otherwise requires –

- a) the following expressions have the meanings hereby respectively assigned to them, that is to say –
- 'apparatus' means apparatus for wireless telegraphy;
 - 'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1959;
 - 'appointed day' means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as 'the Minister') appointed by Her Majesty;
 - 'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;
 - 'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;
 - 'International Telecommunication Convention' means the Convention signed at Geneva on the 21st December 1959 and the Regulations and Additional

Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof:

- 'messages' includes other communications;
 - 'Postmaster General' includes the Postmaster General's successors in the office of Her Majesty's Postmaster General and as from the appointed day means and includes the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day;
 - 'Post Office' means any public authority so designated which may be established by the Post Office Act;
 - 'Post Office Act' means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);
 - 'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;
 - 'station' means station for wireless telegraphy;
 - 'station for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;
 - 'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;
- b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation;
- c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.
2. The said Deed dated the 19th December 1963 and the licence granted thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.
3. Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning immediately before the appointed day and ending on the 31st July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 –
- a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;
 - b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for

the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing:

-) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –
 -) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in –
 -) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to together as 'the Home Services' and separately as 'the Home Radio Services' and 'the Television Services'); and
 - ii) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services');
- 2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. 1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the

strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6. 1) The Postmaster General may at any time by notice in writing –

- a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Television Authority (in this clause referred to as 'the Authority'); or
- b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or
- c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8. The Corporation shall observe the provisions of the International Telecommunication Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or

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the Postmaster General may be or become a party during the continuance of these presents.

9. In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall without prejudice to the other provisions of these presents, have effect –

a) 1) The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.

2) The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.

b) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

10. No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11. The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12. The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of

the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13. 1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Postmaster General may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast: Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matter of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General: and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will

enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

14. 1) The Postmaster General may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular: -

- a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;
- b) may make special provisions for annual holidays and other special occasions;
- c) may be confined to a specified day of the week, or may be different for different days of the week;
- d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Postmaster General may, whether or not a direction under paragraph 1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15. The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30th July in each year from 1970 to 1975 inclusive a renewal fee of £900.

16. 1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

- a) sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broad-

cast programmes, less the amount of any refunds thereof made by the Postmaster General; and

- b) such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster General in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General

less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in sub-paragraphs a) and b) above, in the administration of the licensing system, and in investigating complaints of interference by electromagnetic energy affecting broadcasting services within the British Islands.

- 4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the Postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

17. 1) For the purposes of the External Services and other services performed pursuant to clause 13 5) and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13 3) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in sub-clause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

18. Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19. 1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Cor-

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poration from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by the Postmaster General may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause 1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General—

- a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and
- b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such cases the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20. Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21. 1) The Corporation shall not

- a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;
- b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of

the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-Clause 2) in respect of any loss resulting from such determination of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22. The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23. 1) In any of the following cases (that is to say) —

- a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, The Television Services and the External Services; or
- b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or

c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor shall be appointed or any debenture holders, mortgage or other creditor shall enter in possession of any part of the Corporation's property,

then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause contained shall be deemed to prejudice or affect any statutory power of the Postmaster General.

24. 1) Any notice, request, consent, approval or other act (whether required to be in writing or not) given or served by the Postmaster General under these presents may be under the hand of any person duly authorised in that behalf by the Postmaster General and may be given or served by being sent by registered post or by the recorded delivery service addressed to the Corporation at its chief office for the time being and any notice given or served by the Corporation under these presents may be given or served by being sent by registered post or by the recorded delivery service addressed to the Postmaster General at The General Post Office, London, or (after the appointed day) to the Minister at Waterloo Bridge House, Waterloo Road, London.

2) Any notice given by the Postmaster General to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25. The Agreement dated the 19th February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions

referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26. Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27. This Deed and Licence granted thereby are conditional upon the passing of the Post Office Act and shall be of no effect unless and until the said Act is passed.

28. It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

on behalf of Her Majesty's Postmaster General by -

F. WOOD

in the presence of -

Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British Broadcasting Corporation was hereunto

affixed in the presence of -

HILL OF LUTON, *Chairman*

CHARLES CURRAN, *Director-General*

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Under the provisions of the Post Office Act, 1969, the powers of the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications. The title of Postmaster General became defunct as from 1 October 1969.

Staff and administration

The BBC employs a total of more than 23,800 full-time staff and about 1,200 part-time staff. The economic use of manpower is kept under systematic review. Besides the normal methods of budgetary control, cost accounting and management scrutiny of requests for additional staff, there is a continuous application of organisation and methods techniques, work study and operational research. This is provided by specialist staff in the BBC's *Management Services Group*, who work closely with all departments, carrying out reviews of their organisation and advising on management structures and levels of staffing.

Staff recruitment

It is the BBC's policy to fill vacancies on its permanent staff by competition except in the junior secretarial and clerical grades. Vacancies are filled whenever possible by promotion of existing staff, but when it is considered necessary to draw on a wider field the competition is opened to outside candidates as well, usually after advertisement in the press. Some traineeships in specialised departments are available for graduates and others, broadly for the 20 to 25 age range, and details of these can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate. Because of the open competitive system, promotion within the BBC does not depend on seniority; thus a person who joins the BBC after acquiring professional experience is at no long-term disadvantage compared with one who enters as a trainee.

Programme, editorial and administrative recruitment

Radio and television production posts are advertised whenever vacancies occur. These posts, except for a very few senior or highly specialised ones, are filled by competition, and comparatively few production vacancies are advertised in the press. When external candidates are to be considered, advertisements are placed in *The Listener* and, as appropriate, in specialised publications such as *UK Press Gazette*, *Times Educational Supplement* or *The Stage*. Vacancies outside London are also advertised in the provincial and local press. A number of posts in News Division are advertised. There are three large news departments and there is a continuing need for experienced journalists to fill newsroom, reporter, and correspondent vacancies. Administrative posts are advertised from time to time, covering the normal range of personnel work, organisation and method, systems analysis and operational research. Personnel and administrative experience is a requirement for such posts. Vacancies in support services of all types, of which Publicity and Design are examples, are also advertised.

Inquiries about employment in programme, editorial and administrative services in radio and television should be addressed to: **Head of Appointments Department, BBC, Broadcasting House, London W1A 1AA.**

For the clerical, secretarial, and manual categories applicants should apply to the same address in London or one of the regional centres whose addresses are given on pages 355-6. Applicants should give full particulars of age, education, experience and qualifications,

Reference

stating kind of work in which they are interested.

Engineering recruitment

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Recruits from universities, with degrees in electrical engineering, electronics or physics, largely fill the requirements for newly qualified engineers.

In addition, school-leavers (between 18–25 years of age) are selected for more junior posts. There are three categories in this group: Technical Operators, concerned with the operation of sound and vision equipment in the television studios and sound equipment in the radio studios; Audio Assistants concerned with the operation of radio and television sound equipment in the regional audio units; and Technical Assistants, more concerned with testing, setting-up, and maintaining the equipment although at times they are also required to operate it. Technical Assistants progress to Engineer grade by internal training and the Engineers' training course and examinations. Applicants for Technical Operator and Technical Assistant posts should have a good general education including English, Mathematics and Physics at 'O' level; for Technical Assistants, it is also necessary to have studied mathematics and physics at 'A' level standard. The ONC or the City and Guilds Telecommunications Certificates (Part 1) are also acceptable qualifications.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as graduate trainees in the Research, Designs and Capital Projects Departments. Two research scholarships are also offered each year to selected graduates to read for a Ph.D. in electrical engineering or physics at any university in the United Kingdom. Further details of recruitment into the

engineering departments and of the graduate traineeships can be obtained from:

The Engineering Recruitment Officer, BBC, Broadcasting House, London W1A 1AA.

Staff training

BBC training policy has three main aims:

- a) to train newly recruited staff and develop their skill and knowledge at any stage in their subsequent careers;
- b) to raise standards, to increase efficiency and save cost;
- c) to maintain central operational reserves in certain categories of staff.

There are two main training centres: the *Staff Training Department*, which organises courses in both radio and television broadcasting techniques and practices and in a variety of managerial, administrative, secretarial and other skills for staff generally; and the *Engineering Training Department*, which conducts courses for technical staff.

Training in radio includes courses for producers, announcers and programme operations assistants. Training in television production includes courses for producers/directors, production assistants and producer's assistants, and make-up staff. Special courses in film direction are also held.

Management training is provided at all levels from manual and clerical supervisors to the most senior staff, and includes administrative training for producers as well as executives. There are also specialist courses (for instance in personnel work and advanced reading) and seminars in particular subjects as required (for instance in management information systems). Also within the department is a centre for office training, where over one thousand junior staff a year receive instruction. Training in secretarial and clerical typing work is offered for school-leavers and there are advanced courses for senior and radio production sec-

retaries. Other courses are mounted on request to cover the specialised needs of particular areas. The centre also administers grants to enable staff to attend external courses for specialised training and arranges for junior staff to attend Further Education Colleges on day release.

Engineering training

The Engineering Training Centre is a fully residential establishment which includes radio and television studios along with laboratories, 'feedback' classrooms and dormitories. At any one time up to 250 students may be in residence attending a range of courses from the initial entry twelve weeks for newly appointed Technical Assistants and Technical Operators to one week refresher courses dealing with specific items of broadcasting equipment for already qualified engineers. Last year 1,479 BBC students passed through the Centre and 63 overseas students from other broadcasting authorities attended courses. Young people who have passed their 'O' levels in physics and mathematics and who may have studied to 'A' level in these subjects are typical of those attending the initial entry 'A' course. Their career with the BBC begins at the Training Centre at Evesham.

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

Technical Assistants continue to gain experience after their initial 'on-station' training for about 15 months after which they return to the Engineering Training Centre for another

formal course called the 'B' course. By the time they have completed this they have reached a technical standard equivalent to Part II of the City & Guilds of London Institute in Telecommunications (49 series). After about a further year on-station the Technical Assistants may apply to take a 'C' course, again at the Training Centre. The standard of this is equivalent to the Full Technological Certificate of City & Guilds (300 series) and success in the terminal examinations is recognised by the BBC and other broadcasting authorities as a basic qualification for a professional 'broadcasting engineer'.

Further specific training and related experience in the studios or transmitters develops the engineer's abilities and skills. They may then hope to achieve advancement and promotion by applying for more senior posts all of which are advertised internally.

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

Both engineers and operators return to the Training Centre for further specific training as new techniques develop and new equipment becomes available. This continues throughout their working life.

The Engineering Training Centre, together

Reference

with Technical Publications Section has a staff of authors and editors who are responsible for the documentation of the maintenance instructions for broadcasting equipment and installations. These are written in the form of Technical Instructions which are made available at all BBC centres to assist staff who have to maintain and operate the equipment.

Organisation charts

The following charts give a broad outline of the way in which the BBC is organised. The lists of senior staff which follow link up approximately with the charts so as to indicate who are the people bearing divisional and departmental responsibility; the lists do not include all senior staff of the BBC.

Board of Governors

Chairman

Vice-Chairman

National Governor for Scotland

National Governor for Wales

National Governor for Northern Ireland

Seven other Governors

Director-General

Board of Management

Board of Management

Director-General

—Managing Director, Television

—Managing Director, Radio

—Managing Director, External Broadcasting

—Director of Engineering

—Director, Public Affairs

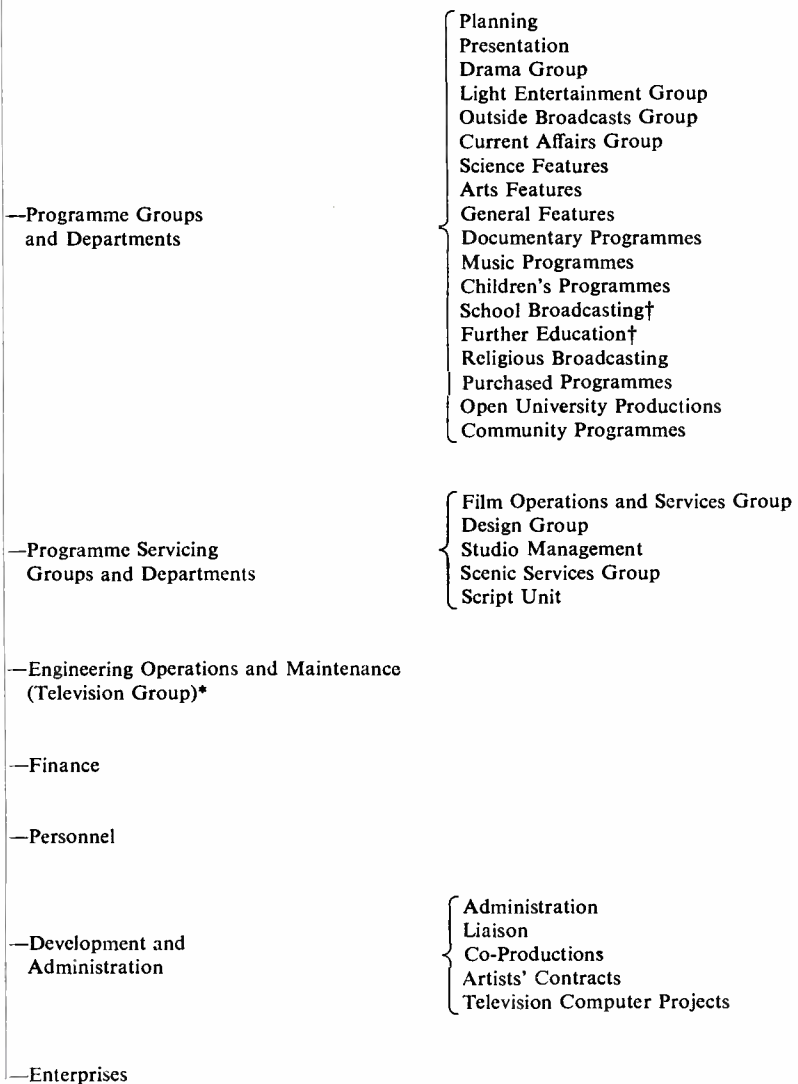
—Chief Assistant to Director-General

—Director of Personnel

—Director of Finance

The Chief Secretary

Managing Director, Television



* Responsible to Director of Engineering for professional standards.

† Parts of Educational and Religious Broadcasting Departments, which cover Radio and Television.

Managing Director, Radio

- Planning and Presentation
 - { Radios 1 and 2
 - Radio 3
 - Radio 4
- Programme Departments
 - { Drama
 - School Broadcasting†
 - Further Education†
 - Gramophone Programmes
 - Light Entertainment
 - Music Programmes
 - Outside Broadcasts
 - Radio 1 Music
 - Radio 2 Music
 - Religious Broadcasting†
 - Talks and Documentaries
 - Current Affairs Group
- Programme Services
 - { Programme Operations
 - Recording Services
- Engineering Operations and Maintenance*
(Radio Group)
- Finance
- Personnel and Administration
- Local Radio

* Responsible to Director of Engineering for professional standards.
 † Parts of Educational and Religious Broadcasting Departments, which cover Radio and Television.

Managing Director, External Broadcasting

- Engineering Operations and Maintenance*
(External Broadcasting)
- European Services
 - { German
 - French language
 - South European
 - Central European
 - East European
- Overseas Services
 - { Arabic
 - Latin American
 - Eastern
 - Far Eastern
 - African
- English Services
 - { World Service
 - Talks and Features (World Service)
 - Overseas Regional Services
 - Transcription Services
 - External Programme Operations
- External Services News
- Central Talks and Features
- Central Current Affairs Talks
- Monitoring Service
- English by Radio and Television
- Audience Research
- Administration

* Responsible to Director of Engineering for professional standards

Director of Engineering

- Research
 - Operations and Maintenance (Transmitter Group)
 - Designs
 - Operations and Maintenance (Communications)
 - Transmitter Capital Projects
 - Operations and Maintenance* (Radio Group)
 - Studio Capital Projects
 - Operations and Maintenance* (Television Group)
 - Equipment
 - Operations and Maintenance* (Regions)
 - Architectural and Civil Engineering (External Broadcasting)
 - Operations and Maintenance* (External Broadcasting)
 - * Under Managing Director or Controller concerned but responsible to Director of Engineering for professional standards
- Director of Personnel**
- Staff Administration
 - Management Services Group
 - Staff Training and Appointments
 - Legal Adviser
 - Central Services Group

Director, Public Affairs

- Information Services
- Publications
- Overseas and Foreign Relations

* Responsible to the Managing Directors of Television and Radio and to Director of Engineering for day-to-day working in their respective branches.

Reference

Director of Finance

—Central Finance

—Accounting Services

—Internal Audit

The chief accountants or heads of finance for Television, Radio, External Broadcasting, Engineering, News and Regions work to their respective managing directors, directors or controllers but are professionally responsible to Director of Finance.

Editor, News and Current Affairs

—Television News

—Radio News

—Home and Foreign Correspondents

—Administration

Chief Engineer, Radio Broadcasting: J. D. MacEwan
Chief Accountant, Radio: G. B. Parkin
Chief Assistant, Radio Management: O. G. Taylor
Head of Music Programmes, Radio: P. J. Gould
General Manager, Symphony Orchestra: P. R. Huband
Head of Radio 1: C. D. Chinnery
Head of Radio 2: M. White
Head of Drama, Radio: M. J. Esslin
Head of Gramophone Programmes: J. Lade
Head of Light Entertainment, Radio: C. J. Mahoney
Head of Outside Broadcasts, Radio: R. C. Hudson
Editor, Sport, Radio: C. I. Morgan
Head of Religious Broadcasting: The Rev. John Lang
Head of Religious Programmes, Radio: The Rev. Michael Mayne
Head of Current Affairs Group, Radio: M. W. Wallace
Assistant Head of Current Affairs Group, Radio: A. A. Rendell
Head of Current Affairs Magazine Programmes: A. Rogers
Head of Talks and Documentaries, Radio: G. Fischer
Head of Programme Operations, Radio: G. Manuel
Head of Recording Services, Radio: L. M. Stapley
Education Secretary: J. S. Robson, OBE
Controller, Educational Broadcasting: D. H. Grattan
Head of Educational Broadcasting Services: E. I. Gilman
Head of School Broadcasting, Radio: Dr C. Armour
Head of Further Education, Radio: M. W. Stephens
Assistant Chief Engineer, Radio Broadcasting: D. H. Cummings

Television

Managing Director, Television: H. P. Wheldon, OBE, MC
Director of Programmes, Television: A. D. G. Milne
Controller, Developments, Television: R. H. Scott
Controller, BBC-1: G. B. Cowgill
Controller, BBC-2: A. E. Singer
Controller, Programme Services, Television: P. G. A. Ramsay
Assistant Controller, Programme Services, Television: C. V. Phipps
Controller, Personnel, Television: C. L. Page, OBE
Chief Engineer, Television: C. R. Longman
Assistant Chief Engineer, Television Operations: H. G. Anstey
Assistant Chief Engineer, Television Development: D. M. B. Grubb
Chief Accountant, Television: M. Checkland
Head of Light Entertainment Group, Television: W. F. Cotton
Head of Comedy, Light Entertainment, Television: C. J. Gilbert
Head of Outside Broadcasts Group, Television: A. C. N. Preston

List of senior staff

Director-General: Sir Charles Curran

Chief Assistant to the Director-General: J. C. Crawley, CBE

The Chief Secretary: C. D. Shaw

Radio

Managing Director, Radio: Ian Trethowan

Director of Programmes, Radio: P. H. Newby, CBE

Controller, Radio 1 and 2: D. T. Muggerridge

Controller, Radio 3: S. Hearst

Controller, Radio 4: A. C. Whitby

Controller, Music: R. N. Ponsonby

Chief Assistant to Managing Director, Radio: B. Parker

General Manager, Local Radio: M. J. Barton

Head of Personnel/Administration, Radio: G. A. Tree

Assistant Head of Outside Broadcasts: A. P. Wilkinson
Head of Sports Programmes: S. Leitch
Head of Entertainment and Events Programmes, OB Group: P. A. Lewis
Head of Drama Group, Television: S. A. Sutton
Head of Plays, Drama, Television: C. T. Morahan
Head of Serials, Drama, Television: W. Slater
Head of Series, Drama, Television: R. A. Marsh
Head of Current Affairs Group, Television: B. G. Wenham
Deputy Head of Current Affairs: J. M. Tisdall
Assistant Head of Current Affairs: R. Noble
Head of Science Features, Television: P. D. J. Daly
Head of Arts Features, Television: H. Burton (1.3.75)
Head of General Features, Television: D. Wilcox
Head of Music Programmes Department, Television: J. R. Culshaw, OBE
Head of Documentary Programmes, Television: E. R. Cawston, CVO
Head of Children's Programmes, Television: Miss M. L. Sims, OBE
Head of Further Education, Television: J. C. Cain
Head of School Broadcasting, Television: G. S. Hall
Head of Open University Productions: R. M. D. Rowland
Head of Religious Programmes, Television: The Rev. J. G. Dey
Head of Presentation, Television: R. Moorfoot
General Manager, Enterprises: P. H. Dimmock, CVO, OBE
Head of Television Sales, Enterprises: P. J. F. Lord
Head of Business Administration, Enterprises: W. G. Dovey
Head of Programme Planning Group, Television: M. G. P. Raleigh
Head of Planning, Current: J. H. Dutot
Head of Planning, Forward: J. L. Ecclestone
Head of Business, Co-Productions, Television: J. J. Stringer
Head of Purchased Programmes, Television: G. Rugheimer
General Manager Film Operations and Services, Television: J. H. Mewett, OBE
Head of Film Operations, Television: D. J. Corbett
Head of Film Services, Television: D. O. Martin
Head of Television Design Group: C. R. Hatts
Head of Television Design: S. R. Bundy
Head of Design Services, Television: J. D. Cooper
Head of Graphic Design, Television: C. Cheesman
Head of Costume Department, Television: P. H. Shepherd
Head of Make-up Department, Television: H. J. Elliott
General Manager, Scenic Services, Television: B. Wright
Head of Construction, Television: A. Barlow

Head of Studio Operations, Television: P. K. Wigzell
Head of Studio Management, Television: H. Cottrell
Head of Artists Contracts, Television: E. K. Wilson
Head of Television Computer Projects: C. W. Lashmar, MBE
Head of Television Liaison: H. L. Middleton
Head of Television Administration Department: J. F. Keeble
Head of Finance Services, Television: F. J. Gibbons
Head of Costing Services, Television: C. Taylor
Head of Personnel, Television Engineering: J. Auty
Head of Personnel, Television Programmes: J. R. Smith
Head of Personnel, Television Programme Services (I): R. G. Johnson
Head of Personnel, Television Programme Services (II): C. D. Cave
Head of Engineering, Television Studios: R. B. Mobsby
Head of Engineering, Television Outside Broadcasts: C. J. Paton
Head of Engineering, Television Network: N. H. Taylor
Head of Engineering, Television Services: H. A. Goodings
Head of Engineering, Television Recording: L. H. Griffiths
Head of Engineering, Television News: H. C. J. Turner
Head of Engineering, Television Projects: A. R. Stanley
Head of Television House Services Engineering: G. A. Thompson

News and Current Affairs

Editor, News and Current Affairs: D. M. Taylor
Managing Editor, News: A. S. Todd
Chief Assistant to Editor, News and Current Affairs: A. D. B. Hope
Editor, Television News: D. J. Amooore
Editor, Radio News: P. W. Woon
Head of Home and Foreign Correspondents: C. D. Small
Head of Journalists' Training: E. A. Harrison
Head of Personnel and Administration, News: P. F. Wickham
Head of Finance, News: C. D. Brooks

External Broadcasting

Managing Director, External Broadcasting: G. E. H. Mansell
Chief Assistant to Managing Director, External Broadcasting: L. G. Thirkell
Controller, European Services: A. Lieven
Controller, Overseas Services: R. E. Gregson
Controller, English Services: A. S. Kark
Chief Engineer, External Broadcasting: D. A. V. Williams

Reference

Head of Personnel and Administration, External Services: W. H. A. Tothill
Head of Monitoring Service: J. Rae
Chief Accountant, External Services: A. A. Vann
General Manager, Transcription Services: G. Steedman
Editor, External Services News: D. M. L. Witherow
Chief Commentator, External Services: M. B. Latey, OBE
Head of Talks and Features (World Service): R. Milne-Tyte
Head of Central Talks and Features: V. H. J. Price
Head of Central Current Affairs Talks: F. D. Barber
Head of English by Radio and Television: H. R. Howse
Head of External Services Programme Operations: L. Thompson
Head of Productions and Planning, World Service: C. H. R. Bell
Head of Central European Service: Miss M. Anthony
Head of East European Service: V. Pavlovic
Head of French Language Service: J. Ogilvie
Head of German Service: R. A. L. O'Rourke
Head of South European Service: C. W. Ricono
Head of African Service: J. F. Wilkinson
Head of Arabic Service: C. J. McLelland
Head of Eastern Service: M. W. Dodd
Head of Far Eastern Service: S. B. Wavell
Head of Latin American Service: A. M. A. Palaus
Head of Overseas Regional Services: I. N. Lang
Superintendent Engineer, External Broadcasting I: J. K. Edwards
Superintendent Engineer, External Broadcasting II: G. M. B. Rankin
Head of External Broadcasting Audience Research: B. S. G. Bumpus

Engineering

Director of Engineering: J. Redmond
Deputy Director of Engineering: D. E. Todd
Assistant Director of Engineering: T. B. McCrerrick
Chief Assistant to Director of Engineering: R. D. A. Maurice, OBE
Chief Accountant, Engineering: G. E. Buck
Chief Engineer, Regions: G. W. Mackenzie
Head of Designs Department: E. R. Rout
Head of Research Department: P. Rainger
Head of Studio Capital Projects Department: D. P. Leggatt
Head of Transmitter Capital Projects Department: W. Wharton
Head of Equipment Department: T. J. Allport
Head of Architectural and Civil Engineering Department: R. A. Brown
Chief Personnel Officer, Engineering: D. E. Creasey

Assistant Chief Personnel Officer, Engineering: E. E. Dix
Head of Personnel, Engineering (Transmission): C. H. Richardson
Engineering Recruitment Officer: J. D. Esler
Head of Engineering Information Department: C. B. B. Wood, MBE
Head of Engineering Training Department: H. Henderson
Head of Engineering Secretariat: S. Casson
Head of Finance and Costing Services, Engineering: F. J. A. McGahern
Engineering Accountant: vacancy
Chief Engineer, Transmitters: G. D. Cook
Superintendent Engineer, Transmitters (I): D. East
Superintendent Engineer, Transmitters (II): G. E. Turner
Chief Engineer, Network and Communications: D. R. Morse
Senior Superintendent Engineer, Communications: D. G. Preston

Personnel

Director of Personnel: M. O. Tinniswood
Controller, Staff Administration: M. Kinchin Smith
Controller, Staff Training and Appointments: D. K. Ashton
Legal Adviser: R. J. Marshall
Head of Management Services Group: J. K. Rickard
Head of Central Services Group: R. R. Chase
Assistant Controller, Staff Administration: C. R. East
Assistant Controller, Staff Administration (Grading): H. H. Pierce
Head of Grading: F. C. Barrett
Head of Personnel Services: J. B. Gray
Corporation Medical Adviser: A. D. Muirhead, MC, MB, B Chir, MRCOG, DIH
Head of Industrial Relations: M. V. Smith
Head of Pay Policy: Miss G. M. Lewis, MBE
Head of Staff Training: L. A. Chase
Head of Appointments Department: A. G. Finch
Solicitor: G. G. Derrick
Head of Programme Contracts: J. G. H. Wadsworth
Head of Copyright (B. A. Jennings from March, 1975): R. G. Walford
Head of Computer Planning: A. F. M. Foister
Chief Assistant, Central Services Group: A. Birks
Central Services Planning Officer: D. R. Rice
Head of Buying: C. W. Naish
Head of Catering: I. G. T. Pinfield
Head of Personnel, Central Services: E. D. Price
Head of Central Services, Central Premises: J. A. Roffey
Head of Central Services, Television Premises: J. M. Caffarey

Finance

Director of Finance: H. P. Hughes
Controller, Finance: E. B. Thorne
Chief Accountant, Central Finance Services:
 R. H. Bates
Head of Accounting Services Group: M. Diamond

Public Affairs

Director, Public Affairs: K. H. L. Lamb
Controller, Information Services: G. T. M. de M. Morgan, MC
Head of Publicity: H. G. Campey, OBE
Head of Audience Research: B. P. Emmett
Assistant Secretary and Head of Secretariat:
 J. A. Norris
Head of Reference and Registry Services:
 R. D. Hewlett
Controller, Overseas and Foreign Relations:
 N. M. Wilson
Head of Liaison, Overseas and Foreign Relations:
 D. J. Barlow
General Manager, Publications: J. G. Holmes
Deputy General Manager, Publications: M. J. Tree
Assistant General Manager, Publications (Sales):
 A. D. Duggin
Editor, Radio Times: G. J. Cannon
Editor, The Listener: G. E. Scott
Head of Advertisement Department: K. G. Hurst
Circulation Manager, Publications: P. G. Shaw
Books Editor: A. L. Kingsford

English Regions

Controller, English Regions: J. F. Grist
Head of Personnel, English Regions: R. Newbold
Head of Finance, English Regions: W. J. Bridges
Head of Regional Television Development: M. Alder
Head of Network Production Centre, Birmingham:
 P. J. Sidey
Head of English Regions Drama: D. E. Rose
Head of Programme Services and Engineering, Birmingham: J. Jarvie
Head of Personnel and Finance, Birmingham:
 J. M. N. MacQueen
Head of Network Production Centre, Manchester:
 D. Burrell-Davis
Head of Programme Services and Engineering, Manchester: D. P. Thomas
Head of Personnel and Finance, Manchester:
 G. K. Brown
Head of Network Production Centre, Bristol:
 S. F. Wyton
Head of Programme Services and Engineering, Bristol: F. G. Smith

Head of Personnel and Finance, Bristol: T. R. J. Williams
Regional Television Manager, Midlands:
 M. D. Hancock
Regional Television Manager, North-West:
 R. D. Colley
Regional Television Manager, West: J. T. P. Dewar
Regional Television Manager, East Anglia:
 R. J. Johnston
Regional Television Manager, South: H. H. G. Mason
Regional Television Manager, South-West:
 H. T. Salmon
Regional Television Manager, North: W. Greaves
Regional Television Manager, North-East:
 D. F. Hartsilver

Northern Ireland

Controller, Northern Ireland: R. T. L. Francis
Head of Programmes: R. C. F. Mason
Head of Administration: R. J. Pugh
Head of Programme Services and Engineering:
 R. J. M. Elliott

Scotland

Controller, Scotland: R. Coulter
Head of Programmes: D. P. Walker
Head of Administration: A. M. Brown
Head of Programme Services and Engineering:
 B. J. Slamin

Wales

Controller, Wales: Owen Edwards
Head of Programmes: G. S. Jones
Head of Administration: E. W. Timothy
Head of Programme Services and Engineering:
 G. Salter

Programme contracts

Most contributors to BBC programmes receive payment which may range from a few pounds for a simple talk to a substantial sum for a star performer in a major series. These fees are assessed and administered by Programme Contracts Department and its radio booking sections, and the Artists Contracts Department in television. Contracts vary according to the nature of the engagement; a straightforward talk or interview may present few complica-

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tions, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Apart from negotiating and originating about 200,000 contracts each year the Contracts Department's staff also arrange labour permits for foreign artists, licences and chaperones for children, carry out the general administration of the twelve BBC orchestras, and, on behalf of BBC Enterprises, administer residual payments and negotiate special fees for those artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

The BBC has a reputation for fair dealing and it tries, within its resources, to offer the best possible terms and conditions to performers and contributors; these are based on agreements with the relevant unions governing minimum fees and conditions in both radio and television. These bodies include Actors Equity, the Musicians Union, the Incorporated Society of Musicians, the Radiowriters Association and the National Union of Journalists, and the BBC is in constant touch with them in the course of the negotiation of agreements and in discussing their interpretation.

Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the Copyright Department. (The exception is payment for material for talks which is negotiated by Programme Contracts Department). Radio and television rights in commissioned music or literary material are acquired in return for agreed fees by direct negotiation with each composer, or with each author or his agent or publisher,

and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material wanted for its broadcasts.

Agreements with official bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC programme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's Programmes-as-Broadcast. Likewise the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records, the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Another agreement with the *Music Publishers' Association* deals with the rates to be paid for the hire of orchestral material.

The BBC also has a long-standing agreement with the *Publishers' Association*, the *Society of Authors*, and the *League of Dramatists* which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis.

Both the *Radiowriters' Association* and the

Writers' Guild of Great Britain are recognised by the BBC as negotiating bodies for contributors of radio drama and features. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has four agreements with the Guild relating to specially-written plays, specially-written series and serials, dramatisations and television educational drama. In each case the nature of the rights to be acquired by the BBC is laid down, and minimum fees according to the length of the script are prescribed.

Assessment of fees

Fees for published material and stage plays for radio broadcasting are based on the terms laid down in the agreement with the *Publishers' Association* and others referred to above. For radio broadcasts of stage plays a scale fee is paid, and for television it is assessed. Fees for all specially written material, whether for radio or television, are assessed on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for the type of contribution in question, and in the case of television the minimum rates referred to above, although for established writers the minimum rates are usually greatly exceeded.

The BBC normally pays an initial fee which covers a single broadcast performance and also gives the BBC optional rights, subject to payment of further fees, to give repeats in BBC programmes and, in the case of television, to permit recordings of the programmes to be used by overseas broadcasting organisations. For radio programmes overseas rights are separately negotiated. If recordings of the programme are sold abroad the additional fees accruing to the author, especially in the case of television, can be substantial.

Fees for local radio are assessed at lower rates than those for network programmes.

The BBC and the public

Audience research

The BBC has always recognised that it must keep in touch with public opinion. But this cannot be done by simply being open to any representations made to it, important though this is. The BBC itself has an active role to play by deliberately and systematically collecting relevant information. This function is performed by Audience Research which, for almost 40 years, has been applying the techniques of social research to the problems of broadcasting. Audience Research involves many different kinds of activity, such as finding out about the public's tastes and habits, how much viewing or listening is taking place, and what people think of the programmes they see and hear.

Audience size

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

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

In the continuous *Survey of Listening and Viewing*, a sample of the population is interviewed every day. Each day's 'sample' consists of 2,250 persons, so selected as to be representative of the entire population – excluding only children under five years of age – in terms of geographical distribution, age, sex, and social class. The questions the interviewers put are all concerned with the previous day, being

designed to find out whether or not the persons interviewed listened to the radio or viewed television and, if so, which particular programmes they heard or saw during that particular day.

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

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

Audience reaction

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

Each week the panel member receives questionnaires about forthcoming broadcasts. He is not asked to vary his normal listening or viewing habits – indeed he is particularly

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requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel member to rate the programme in different ways, e.g. to indicate for a comedy programme to what extent it was funny or unfunny, vulgar or clean, and so on, and to sum up their reactions using another simple scale. This leads to Reaction Indices for television programmes and to General Evaluations for radio programmes, by means of which programmes can be readily compared with one another. Longer questionnaires provide material for the production of programme reports which try to give a balanced picture of the opinions expressed, placing correct emphasis both on the majority view and on the opinions of minorities.

Other studies

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

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

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

making by those concerned.

For audience research enquiries, see page 332.

Getting in touch with the BBC

Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers amounting to upwards of a half a million letters a year. This figure does not include letters sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 7,000 a day.

Letters about television and radio programmes, other than those responding to broadcast invitations but including letters of complaint, should be addressed to: **Head of BBC Programme Correspondence Section, Broadcasting House, London W1A 1AA.** This section is responsible for seeing that the opinions expressed and suggestions put forward in letters are carefully considered, reference being made to the most senior levels of the BBC in appropriate cases. As far as possible, answers are supplied to enquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy typewritten lists cannot normally be met. Scripts can sometimes be provided if available (see page 332). Requests for information on technical matters and for advice on reception of BBC programmes should be sent to: **Head of Engineering Information Department, Broadcasting House, London W1A 1AA.**

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an **Overseas Audience Research and Correspondence Department, BBC, Bush House, London WC2B 4PH,** which also ensures that the letters are forwarded to the production staff in the programme departments. Letters in other languages are sent to the language services concerned and answered in the same language.

Record requests

Record requests in the UK should be sent on a postcard to the BBC programme concerned.

In addition to the many request programmes produced for home listeners, the BBC World Service has request programmes for listeners overseas. These programmes also provide a link with home for Britons stationed abroad, as well as for immigrants and visitors to Britain. Separate editions broadcast at suitable times give world-wide coverage. Listeners in Britain wishing to send a message and have a record played for their friends and families overseas should write to *Listeners' Choice*. Overseas listeners are advised by airmail of the time and date of the playing of these requests. The BBC World Service also has its own *Pop Club* programme with lapel badges and membership cards for its members. To join this club, overseas listeners should write to the Secretary, 'Pop Club'. Requests for members of the Merchant Service should be sent to the *Merchant Navy Requests*.

The address for all these overseas programmes is: **The World Service, BBC Bush House, London WC2B 4PH.**

Auditions

Music, drama, and variety auditions are arranged regularly by Programme Contracts Department working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors. Artists who have succeeded in an audition are placed on a waiting list to be offered a broadcasting engagement when opportunity arises.

Applications addressed to the **BBC, London W1A 1AA**, are brought to the attention of the department concerned. For regional auditions, applications should be made to the Controller of the appropriate region. Auditions are arranged at various times during the year for

amateur singers who wish to become members (unpaid) of the BBC Choral Society. Candidates are required to sing one of two test pieces at their choice, and there is a sight-reading test. Members of the Society attend rehearsals each Friday evening. Written applications should be made to the **Chorus Manager, BBC, London W1A 1AA.**

Submission of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

In the case of radio plays, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to: **Script Editor, Drama (Radio), BBC, Broadcasting House, London W1A 1AA.** A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to **Script Editor, Light Entertainment, BBC, Aeolian Hall, New Bond Street, London W1Y 0ED.** Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

Television scripts, clearly typed, should be submitted, with a stamped addressed envelope, to: **Head of Television Script Unit, BBC Television Centre, Wood Lane, London W12 7RJ,** who will ensure that they are seen by the relevant department.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Serious music scores for radio should be addressed to: **Chief Assistant, New Music, BBC, Yalding House, 156 Great Portland Street, London W1N 6AJ.**

Popular and light music scores for radio should be addressed to **Assistant Head of Radio 2, Aeolian Hall, New Bond Street, London W1Y 0ED.**

A guide for writers, *Writing for the BBC*, is published by the BBC, price 35p (by post 43p).

Tickets for BBC shows

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the **BBC Ticket Unit, London W1A 4WW**.

Applications should be sent a month before the date required, indicating the type of show preferred, and enclosing a stamped addressed envelope.

It is not possible to guarantee tickets for a particular show but the Ticket Unit does its best to send tickets for shows that they feel the person would appreciate.

All applications are acknowledged and tickets are sent a week before the date of the show. In the case of visitors to London it is always advisable for the Ticket Unit to be informed of the London address, and the exact dates of their stay.

In the case of London residents there may be a delay for popular shows.

Normally it is not possible to send more than one or two double tickets to any individual.

The types of shows are:

Radio: Light Entertainment, Comedy, Panel Games and Quiz Shows, Light Music, Chamber Music, Symphony Orchestra and Modern or Old-Time Dancing, Popular Music.

Television: Light Entertainment, Panel Games, Comedy, Pop (but not *Top Of The Pops*), Children's Programmes.

Visits to BBC premises

Arrangements for seeing round Broadcasting House and other centres can be made only exceptionally.

People with a special or professional interest may make arrangements for seeing round Broadcasting House and other centres by writing to **Chief Secretary, BBC, Broadcasting**

House, London W1A 1AA, or the Controller in their own region.

Visitors from overseas should address themselves to: **External Broadcasting Audience Research, BBC, PO Box 76, Bush House, London WC2B 4PH**.

Appeals for charity

The BBC has been broadcasting charitable appeals since 1923. Up to 1974 nearly £18,000,000 had been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as *The Week's Good Cause*, usually at 11.10 am on Sunday, or on BBC-1, usually at 6.50 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for example, in aid of the victims of an earthquake or flood disaster – may be broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland and, on not more than two dates in the year, in the different regions of the BBC's television service.

In selecting appeals for broadcasting, the BBC seeks the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales, Northern Ireland, and the English regions perform the same function in respect of regional appeals (*see page 340 for members of the appeals advisory bodies*).

Within certain specified limits, any deserving cause, whether it be great or comparatively small, may be considered for a broadcast appeal. Preference in selection is, however, given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Second in preference are those which aim to promote social, physical, cultural, or mental or moral well-being but which do not necessarily deal with individual cases of distress; this category includes organisations

promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage.

SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone.

For relatives of sick persons: such SOS messages are broadcast only when the hospital or doctor certifies that the patient is dangerously ill and when all other means of communication have failed. Normally the full name of the person sought, and the relationship, must be given. The message is broadcast only if the patient is asking to see a relative or the doctor considers that this would be beneficial.

For missing persons and for witnesses of accidents: only official requests originated by the police are considered.

Appeals for special apparatus, foods, or drugs for treatment of rare diseases will be broadcast only at the request of major hospitals and after all other means of obtaining them have failed.

For travellers abroad: it is also possible in circumstances of real urgency for SOS messages to be broadcast in countries abroad by radio organisations which are members of the European Broadcasting Union. These messages would be broadcast in an attempt to reach people travelling abroad who are urgently wanted at home. The rules, in principle, are the same as those which apply to SOS messages broadcast in the United Kingdom. Requests of this kind, which must come from doctors or hospitals, cannot be considered unless all other means of contacting the person who is wanted have been tried and have failed.

Messages are broadcast once only and cannot be repeated.

There is no charge for broadcasting SOS messages.

Lectures by members of staff

The BBC receives many invitations from national and local organisations to provide lectures on aspects of broadcasting. There is no permanent panel of lecturers, but some members of staff undertake lecture engagements voluntarily in their spare time. Organisations wishing to hear from them may approach them through the **BBC Secretariat (Lectures), Room 400, Broadcasting House, London W1A 1AA**. A modest fee, plus expenses, is normally payable. Organisations wishing to hear from radio and television 'personalities' rather than from members of staff not usually in the public eye should address them direct. (A letter marked 'Personal' and 'c/o the BBC' will be forwarded unopened to the person concerned.)

Open Door Programmes

The Community Programme Unit of BBC Television enables groups or associations or sections of the community to make their own television programmes, which are shown on BBC-2. The groups are given technical facilities and professional advice by the BBC, but themselves decide the style and content of their programmes, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from **Community Programme Unit, BBC Television Centre, Wood Lane, London W12 8QT**.

BBC Publications

One of the objects of the BBC, as laid down in its Charter, is 'To compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation'. The width of these terms of reference is reflected in the variety of BBC publications.

Radio Times

Published every week in 25 editions, its programme pages provide a detailed day-by-day reference guide to the whole of the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. Editorial articles, many in colour, feature the subject matter of the most notable broadcasts of the week. *Radio Times* is on sale at newsagents throughout the British Isles, price 8p, or by subscription, at £7.50 per year for Britain and the Republic of Ireland and £7.50 per year overseas and pro rata for shorter periods. Its circulation, the highest for any British periodical, is slightly less than four million, with a readership approaching eleven million.

Radio Times Specials

Radio Times Specials, first issued in 1973, are designed as guides to the TV series and programmes they accompany and provide valuable background information for viewers. Subjects so far covered include *The Pallisers*, *Shoulder to Shoulder* and *The World Cup*. Radio Times Specials can be obtained from newsagents.

The Listener

Like BBC television and radio, *The Listener* reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn mainly from broadcast talks and discussions. It carries a quarterly supplement

giving details of the main music and drama productions to be broadcast on BBC Radio during the following three months. Distribution is world wide and sales are about 40,000 copies a week. *The Listener* is published each Thursday, price 12p, and is obtained from newsagents, or by subscription at £9 per year. Full details of all subscription rates are published in the journal or can be obtained from the **Circulation Manager, BBC Publications, 35 Marylebone High Street, London W1M 4AA.**

London Calling

The monthly journal of the BBC External Services, gives programme details and frequency information about the BBC World Service in English. Brief details are also given of BBC services in other languages and BBC English by Radio broadcasts.

Huna London

The monthly magazine of the BBC Arabic Service, gives programme information about the Arabic Service and contains articles of general interest. Circulation is 80,000 throughout the Arab world.

London Calling and *Huna London* are issued free of charge. Further details are obtainable from **External Services Publicity, BBC, Bush House, London WC2B 4PH.**

General Publications

Many television and radio programmes are supported by books, and BBC Publications have a large list of titles on a variety of subjects. Here are some examples:

Alistair Cooke's America, an expanded, illustrated version of the BBC television series.

The Ascent of Man by J. Bronowski; an illustrated version of the BBC-2 television series.

The Life Game by Nigel Calder; a BBC-2 programme.

Violent Universe by Nigel Calder; a new edition

of this successful book based on a BBC-2 programme.

Cosmology Now edited by Laurie John from the BBC Radio 3 series.

English Landscapes by W. G. Hoskins; an expanded, illustrated version of the BBC-2 *Horizon* programme.

Yoga for All by Hazel and Frank Wills. BBC-1 *Pebble Mill at One* series.

Relax by Jane Madders; a BBC Radio 4 *You and Yours* series.

Whatever Happened to the Likely Lads? by Dick Clement and Ian La Frenais; BBC-1 series.

Mastermind, a quiz book from the BBC-1 series.

A History of Scottish Music by Kenneth Elliott and Frederick Rimmer; BBC Radio Scotland series.

New Every Morning, a new edition of the book of Daily Services for broadcasting.

Family Fare by Delia Smith; BBC television cookery series.

Books based on BBC Radio and Television programmes for children include:

Eleventh Book of Blue Peter; *4th Dimension Annual*; *Paddington's Blue Peter Story Book* (published jointly with Collins); *Tom Tit Tot*; *The Bold Bad Bus*; *The Raven and the Cross*; *Storytime from Playschool* (published jointly with Pan Books); *Jackanory Story Books*; *Bang on a Drum* (published jointly with Keith Prowse Music).

Further Education

Many Further Education programmes are accompanied by publications. These fall into two main categories:

a) Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are, in the main, for language courses but include other subjects. The books provide the basis for homework and preparation.

b) Books which, while not essential, provide the student with a permanent record on the theme of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations or statistics.

For most of the language series 12-inch LP records, with basic dialogue and pronunciation practice, are also available.

Details of both the programmes and the publications are printed in *Radio Times*. Among recent Further Education publications are the following: *Don't Just Sit There* (to accompany a BBC-1 course in fitness); *Serendipity* (an illustrated introduction to craft skills – BBC-1); *Ochen Priyatno* (a book, record and pronunciation record to accompany the Radio 3 course in Russian); *Zarabanda* (book and two records to accompany the BBC-1 series); *Punti di Vista* (a second year Italian course book and two records to accompany Radio 3 programmes); *Living Decisions* (two books to accompany the Radio 3 course in decision making); *Coral World* (a fully illustrated book based on the ecology of a tropical coral reef from the BBC-1 series); *Rock Face* (illustrated book to support the introduction to rockclimbing programmes on BBC-1); *Early Years at School* (accompanying the in-service education project for teachers on BBC-2 and Radio 3); *A Job Worth Doing?* (two books about careers available to school-leavers – BBC-1).

BBC books can be obtained through booksellers or from **BBC Publications, 35 Marylebone High Street, London W1A 1AR** (postage extra).

Schools Publications

At the request of the School Broadcasting Council numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools. Six months in advance of each school year annual programme documents for primary schools

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and secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make timetable arrangements and order their publications in good time. Over 12 million items are bought by more than 30,000 schools every year. BBC schools publications are provided on a non-profit making basis. Termly timetables for staffroom notice boards are issued free to all schools before each term. Details of current series and publications can be obtained from **BBC Publications (Schools), 35 Marylebone High Street, London W1M 4AA.**

BBC Libraries

Access to programme and other BBC information sources

The BBC needs to maintain for its own operational purposes a number of specialised libraries and other collections of information. The following is a list of the main libraries and sources of information, with notes describing the arrangements which can be made for public access.

Reference Library Service

Reference Librarian:

G. L. Higgens

01-580 4468 Ext. 3747

Deputy Reference Librarian:

Miss I. Thornley 01-580 4468 Ext. 2523

Broadcasting House, London W1A 1AA

Library stock: 140,000 books and pamphlets: 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to material about broadcasting may be made available on written application.

Publications: British Broadcasting 1922-1972: a select bibliography.

Central Reference Library

The Langham

Librarian: Miss I. Thornley

01-580 4468 Ext. 2523

Senior Query Assistant: B. MacDonald

01-580 4468 Ext. 2909

Main collection of general stock. Special collections: Drama, Film, Music and Broadcasting.

External Services Library

Bush House, Aldwych, London WC2B 4PH

Librarian: Mrs M. Welch

01-240 3456 Ext. 2280

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

Monitoring Service Library

Caversham, Reading

Librarian: Miss J. Pollard

0734 (Reading) 472742

Specialised indices of political and other prominent personalities throughout the world.

Television Service Library

Television Centre, Wood Lane,

London W12 7RJ

Librarian: A. J. Holt

01-743 8000 Ext. 2540

Books and periodicals of general interest with emphasis on the visual arts. Illustrations collection.

Engineering Research Department Library

Kingswood Warren, Tadworth, Surrey

Librarian: (vacancy)

Mogador 2361 (from London 604 2361)

Books and periodicals on radio and television engineering and related subjects.

Script Library and Programme Index

The Langham, Portland Place,
London W1A 1AA

Script Librarian: (vacancy)
01-580 4468 Ext. 2899

Library stock: radio and television scripts (excluding plays and news bulletins). Index to radio and television programmes. Accessible to researchers by appointment only and charges are made for this service. For news bulletins, see News Information Service. Playscripts may be consulted in the Play Library at Broadcasting House or in the Television Drama Script Library at Television Centre.

Radio Drama Play Library

Broadcasting House, London W1A 1AA

Play Librarian: Miss K. D. Hutchings
01-580 4468 Ext. 3495

Library stock: scripts of all the programmes produced by Radio Drama Department i.e. plays, features and poetry programmes from 1922; approximately 40,000 scripts.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers by appointment only.

Television Drama Script Library

Television Centre, Wood Lane,
London W12 7RJ

01-743 8000 Ext. 4555

Comprehensive indices to all drama productions. Copies of most television plays, series and serials can be consulted. By appointment only.

Written Archives Centre

BBC Caversham Park, Reading RG4 8TZ

Written Archives Officer: Miss J. M. Jameson
Reading 472742 Ext. 137

Stock: 30,000 files of correspondence; minutes of meetings; scripts and news bulletins; programme information; press cuttings; deposit

collection of all BBC publications; some material on microfilm.

Services: 1) Reading room facilities for *bona fide* researchers. 2) Enquiries dealt with by correspondence. 3) Research undertaken by Written Archives staff. Charges are made for all services.

Subject Coverage: The BBC, broadcasting matters and personalities. Subjects covered by BBC Radio and Television broadcasts, domestic and overseas. Influence of broadcasting.

Period covered 1922-1954.

News Information Service

News Information Librarian: G. Whatmore
01-580 4468 Ext. 3797

News and current affairs libraries. Stock of 24 million news cuttings. These units are not open to the public but may be used by *bona fide* researchers by prior arrangement. Other libraries are assisted with news information at the discretion of the unit heads.

Radio Services Unit

Broadcasting House, London W1A 1AA
01-580 4468 Ext. 3200

Press cuttings from British newspapers and magazines, plus certain American newspapers. Index to radio news bulletins. Comprehensive index to shipping since 1940.

External Services Unit

Bush House, Aldwych, London WC2B 4PH
01-240 3456 Ext. 2322

Press cuttings from British and foreign newspapers with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

Television Current Affairs Unit

Lime Grove, Shepherd's Bush,
London W12 7RJ 01-743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

Reference

Television News Unit

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000 Ext. 3241

Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

Central Cuttings Collection

1 Duchess Street, London W1A 1AA
01-580 4468 Ext. 4209

Extensive press cuttings service with special emphasis on broadcasting.

Music Library

Yalding House, 156 Great Portland Street,
London W1N 6AJ 01-580 4468 Ext. 2414

Librarian: Miss M. H. Miller

Library stock: over 200,000 items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for broadcasting but will lend for other performances music which is not available from other sources.

Publications: catalogues of chamber music, piano and organ music, songs, vocal scores.

Television Music Library

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000 Ext. 2821

Librarian: G. I. Rosser

Library stock: 42,000 manuscripts specially commissioned for BBC Television. Copies of 50,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC Television in planning and studio stages of programmes. Not open to public, except in certain cases where material is not available elsewhere.

Popular Music Library

Aeolian Hall, New Bond Street,
London W1Y 0ED 01-580 4468 Ext. 4584

Librarian: Brian Payne

Library stock: 450 reference books, 74,000 manuscript and printed sets of popular and light orchestral music, 110,000 songs and piano solos, 10 periodicals. Comprehensive collection on all aspects of popular music from 1800 provides a service to the whole of the BBC in popular and light music. Not open to the public.

Gramophone Library

Broadcasting House, London W1A 1AA

Librarian: Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last eighty-five years. Present holdings about 1,000,000. Mainly discs (both coarse- and micro-groove) but with some cylinders and cassettes. For BBC programme purposes only. The library is not available for use by other organisations or members of the public.

Sound Archives

Broadcasting House, London W1A 1AA

Sound Archives Librarian: T. Trebble
01-580 4468 Ext. 3965

Library stock: about 62,000 individually catalogued recordings on disc or tape, covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

Services: BBC use only, although external researchers are admitted in particular cases: all enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, S.W.7 (01-589 6603). Under an agreement with the BBC the Institute may

acquire BBC Sound Archives recordings and record BBC programmes off-air for its collection of sound recordings which includes commercial and non-commercial recordings. The Institute is intended to serve as a research centre for recorded sound documents. The Institute is not permitted to allow BBC recordings to be copied or leave the Institute's premises.

World Recordings Library

Broadcasting House, London W1A 1AA

Manager: John Ross-Barnard

01-580 4468 Ext. 2835

Library stock: Mainly programmes and selected music from broadcasting organisations all over the world. Not open to the public.

Television Film Library

South Block, Reynard Mills Industrial Estate, Windmill Road, Brentford, Middlesex

Film Librarian: Mrs A. Hanford

01-567 6655

Purchase or hire of complete films: R. Crafts, at *BBC Enterprises*, Villiers House,

The Broadway, Ealing, London W5 2PA

01-743 8000 Ext. 394

Purchase of section of film material:

Mrs G. Cooper, at *BBC Television Film*

Library 01-567 6655

Library stock: selected film programmes, items, newsfilm and other film material produced by the BBC, mainly since 1948. About 250 million feet of film in total. The library provides a service only for BBC users, but a limited number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through *BBC Enterprises*. Also possible to purchase sections of some film material.

Central Stills Library

Television Centre, Wood Lane,
London W12 7RJ

Stills Manager: (vacancy)

01-743 8000 Ext. 4670

Library stock: more than 120,000 BBC copyright 35 mm transparencies taken by staff photographers. News, sport and current affairs events from 1967; also a portrait collection and pictures of places throughout the world.

Services: the library – which is operational from 9.30 am until the end of transmission – supplies duplicates from original slides to all BBC Television programmes. The Picture Research Unit acquires colour and black and white archive material for use in programmes. Photographs may be made available for sale through Photograph Sales (see below).

BBC Photograph Library

10 Cavendish Place, London W1A 1AA

Librarian: Maureen Dornier

01-580 4468 Ext. 5117/8

Library stock: the BBC's main collection of still photographs on broadcasting, dating from 1922; production stills, technical photographs and personalities. 745,000 monochrome negatives, with prints in stock; 87,000 original colour transparencies.

Services: monochrome photographs supplied free of charge for press use – for publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits preferably by appointment.

Photograph Sales

10 Cavendish Place, London W1A 1AA

Sales Manager: Brian Clifford

01-580 4468 Ext. 5015

Based on the BBC Photograph Library, the sales unit makes available to book and magazine publishers, agencies, researchers, etc., BBC

Reference

photographs in colour and monochrome of productions, news coverage, personalities and other broadcasting subjects.

Radio Times Hulton Picture Library

35 Marylebone High Street,
London W1M 4AA

Librarian: Mrs C. Sergides
01-580 5577 Ext. 4621

Library stock: more than 6,000,000 photographs, drawings, engravings, maps etc. covering people, places, events and subjects ranging in time from pre-history up to 1957. Mostly black and white, but a proportion of colour.

Services: the collection is available to all who require pictures for commercial reproduction. Scale of fees and further information available from the Librarian.

Audience research enquiries

Audience Research Information Desk, BBC,
Broadcasting House, London W1A 1AA
01-580 4468 Ext. 4732

Information about *methods* of BBC Audience Research is freely available. *Results* of audience research are normally confidential to BBC staff, but requests by letter only for specific information will be considered.

Pronunciation Unit

Broadcasting House, London W1A 1AA
Pronunciation Assistant: Mrs H. C. Wright
01-580 4468 Ext. 4240

The unit provides an advisory service for BBC announcers, newsreaders and other broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts.

Publications: BBC Pronouncing Dictionary of British Names, 1971; BBC Pronunciation Policy and Practice, 1974.

Transcripts and radio tapes

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels, plus many regional and local radio programmes. Moreover the BBC acquires only the broadcasting rights in much of the material which it uses and legally it is not in a position to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the scriptwriters and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are responsibly involved in a programme or its contents, particularly when these are required for personal reference purposes.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes. (See also the entries for script libraries above.)

Charges are made for these services. Requests should be made in writing to: **The Transcripts and Tapes Unit, c/o Secretariat, BBC, Broadcasting House, London W1A 1AA.** (See also BBC Enterprises (facing page) in regard to recordings of television programmes and radio tapes.)

General information

BBC Enterprises

BBC Enterprises is a separate division of the Corporation and consists of a group of departments which operate in home and overseas markets by recording, packaging and selling, or licensing a carefully selected part of the programme output and associated products of BBC Radio and Television. The group includes both BBC Records and a department responsible for mounting exhibitions related to BBC television programmes. With a steadily increasing annual turnover measured in seven figures, BBC Enterprises' net profit after all staff, accommodation and other operating costs have been paid, is re-invested in future radio and television production. In this way, its activities both supplement the BBC's licence revenue and ensure that the best BBC programmes are available to millions of viewers and listeners in every part of the world.

Television programme exports

BBC Enterprises is today one of the world's largest television programme exporters and offers the most varied range of programmes. More than 7,000 hours of programmes are supplied to ninety countries. Television Sales Department conducts its negotiations and technical and distribution activities from its London headquarters at Ealing, in its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Films, New York. A special Ealing-based section is geared to handle topical items from such programmes as *Panorama*, *Tomorrow's World* and *Midweek*.

Hire and sale of educational films

Television Sales Department has been operating in the British and overseas non-theatrical markets for many years and can make available more than 2,000 titles for purchase and 400 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16 mm film as visual aids to education and training. Descriptive film catalogues are available from BBC Enterprises or from Time-Life Films, New York.

Film library sales

Another commercial activity handled by Television Sales Department is based on the BBC Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, ciné-clubs and any other interested customers throughout the world have access to selected film footage and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

Character merchandising

The Merchandising Department of BBC Enterprises is a licensing agency for all types of merchandise and marketing activities, theatre and cinema productions, publications, etc. based on radio or television programmes and characters. It operates not only on behalf of BBC television but also for many other United Kingdom and overseas producers.

Reference

Exhibitions

The Exhibitions Department of BBC Enterprises mounts exhibitions based on programmes or other BBC activities: for example, the displays of the costumes from *The Six Wives of Henry VIII*, *Elizabeth R* and *The Pallisers* and an exhibition of some of the special effects from *Dr Who* including a full scale Tardis spaceship control room.

Facilities

The facilities section of the Business Department is able to provide studio and film unit crews, studio and recording facilities and all related technical equipment such as converters, needed by overseas broadcasters planning to cover news stories, sporting and other events taking place in the United Kingdom. These facilities also include the equipment used for the co-ordination of simultaneous transmissions by telecommunications satellites to any part of the world, located at the International Control Room at Television Centre. Details of charges for these facilities can be supplied.

BBC Records

BBC Records produces and markets for sale to the public LP's, single discs, cassettes and cartridges based on radio and television broadcasts. The catalogue now contains some 200 titles obtainable at retailers on the distinctive dark blue BBC Records label. They include theme tunes from radio and television series, a wide range of music and unique material from the BBC Sound Archives.

Addresses

England

BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA
Tel. No.: 01-743 8000 Telex: 934678 or 265781
Cables: TELECENTRE LONDON

BBC Records & BBC Merchandising,
The Langham, Portland Place, London W1A 1AA
Tel. No.: 01-580 4468 Telex: 265781
Cables: BROADCASTS LONDON

BBC Film Library Sales,
Reynard Mills, Windmill Road, Brentford,
Middlesex TW8 9NF
Tel. No.: 01-567 6655 Telex: 265781
Cables: TELECENTRE LONDON

Australia

BBC Enterprises, Westfield Towers, 100 William Street, Sydney, New South Wales 2011, Australia
Tel. No.: Sydney 3586411 Telex: 20705
Cables: LONCALLING SYDNEY

Canada

BBC Enterprises, P.O. Box 500, Terminal A, Toronto, Canada
Tel. No.: 925-3891 Telex: 06 23577
Cables: LONCALLING TORONTO

United States

Time-Life Films, Time-Life Buildings, 1271 Avenue of the Americas, New York, NY 10020, USA
Tel. No.: 212-586 1212 Telex: 232495
Cables: TIME INC. NEW YORK

BBC Radiophonic Workshop

The BBC Radiophonic Workshop provides a creative service for radio and television programmes. Its production ranges from complete background scores of electronic music to sound for poetry and science fiction, and signature tunes. From time to time complete experimental stereo programmes are originated and produced.

The Radiophonic Workshop makes its main contributions to drama, documentaries and children's programmes in television and to drama and schools programmes in radio. It carries out more than 200 commitments each year. The workshop, at the BBC music studios in Maida Vale, is equipped with tape

recording machines and other electronic equipment for generating, manipulating and synthesising sound. The composition and realisation of this music and sound is done by a small number of specialised staff. Some of the workshop's output can be heard on long playing records sold by BBC Records: the electronic music for *Dr. Who* (RES L11); *BBC Radiophonic Music* (REC 25M); and *Fourth Dimension* (RED 93S).

International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in forty languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

Every year many hundreds of broadcasters from abroad visit the BBC. Some wish to study studio and broadcasting techniques; others discuss common problems. Visiting commentators and production teams in radio and television may need technical facilities and in such cases they should apply for help to the Liaison Department of Overseas and Foreign Relations, which also arranges contacts abroad for BBC staff travelling overseas on duty. In addition the BBC's own offices abroad play a part in international liaison, and act as agencies to promote the sale of BBC programmes. They also help to channel programme material from abroad into domestic radio and television transmissions and they assist BBC production teams with the complex facilities they need on location abroad. The New York office is an essential link in the chain of bringing American

news and programme material to BBC audiences by satellite.

International broadcasting organisations

The European Broadcasting Union, of which the BBC's Director-General, Sir Charles Curran, has been re-elected President, is an association of broadcasting organisations, with 34 active members in Europe and around the Mediterranean, and 67 associate members situated in all parts of the world. It arranges cooperation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the European Broadcasting Union relays over 68,000 television news items through Eurovision (of which much the largest contribution comes from the BBC) as well as 500 sports programmes.

In 1974 the EBU's 25th General Assembly was held in England where the Union's first General Assembly took place. The BBC is a regular member of the Administrative Council of the EBU as well as being represented on its programme, technical and legal committees and its working groups.

The public service broadcasting organisations of the Commonwealth have been meeting regularly at approximately two yearly intervals to pool experience and discuss common problems in the editorial and technical fields. Adopting the recommendations of a small working party which met in London in 1973 these organisations have now grouped themselves into a more formal body under the name of the Commonwealth Broadcasting Association, which held its 1974 conference in Malta in September. The Secretary-General of the CBA and his small staff are housed on BBC

Reference

premises in London and handle day-to-day matters of Commonwealth cooperation in programmes, training, technical advice and information.

In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian Broadcasting Union, as well as its specialised committees and study groups. In 1974 these were held in Japan and celebrated the tenth anniversary of the ABU.

The BBC is represented on the UK committees and conferences of the International Telecommunication Union, a specialised agency of the United Nations in matters of telecommunications; and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

Aid to other broadcasters

The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often with the help of UK Government or other development funds. Special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects are run in the UK, and in some cases, specially tailored training attachments are arranged.

Details of application and enrolment for training courses may be obtained from the **Head of Administration, Overseas and Foreign Relations, Broadcasting House, London W1A 1AA**. Candidates require sponsorship and continuing employment by an overseas television or radio organisation; in certain cases it may be possible to help to pay the tuition fees due to the BBC and to cover travelling and living costs, through assistance by the British Government Overseas Development Ministry.

In addition the BBC sends its own staff abroad, on request, to conduct surveys, run training courses, or act as advisers or opera-

tors in other broadcasting organisations. These secondments may be for only a few weeks or they may last a matter of years. It is normal for the BBC to have some 30 staff serving other broadcasting organisations in this way.

BBC press office

The Publicity Department provides a comprehensive service of information to the press about programmes and BBC policy. The department issues a range of printed publicity, produces and distributes photographs to the press, and carries out promotional campaigns for BBC Radio, Television and External Services.

Enquiries from journalists are dealt with in London by press officers at the following addresses:

12 Cavendish Place, London W1A 1AA
01-580 4468

9 am–6 pm Monday to Friday

Television Centre, Wood Lane, London
W12 7RJ 01-743 8000

9 am–midnight Monday to Friday

10 am–midnight Saturday

11 am–midnight Sunday

Senior press officers: Keith Samuel

David Stevens

Foreign press Office

Bush House, Strand, London WC2B 4PH

01-240 3456

10 am–6 pm Monday to Friday

This office looks after overseas journalists and the London correspondents of foreign newspapers. (*Visitors should go to Queen's House, 28 Kingsway, London WC2 6JR*)

Outside London, information officers in Scotland, Wales, and Northern Ireland and at the production centres in Manchester, Birmingham and Bristol deal with press enquiries.

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Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General, are broadcast annually. Each year the BBC decides the broad area of the subject to be treated and invites a person of authority in the chosen field to undertake a study of original research and to give the results of his work in a series of broadcasts. A list follows with publication details.

- 1948 Bertrand Russell, *Authority and the individual* (Allen & Unwin, 1949. £1.25; paperback, 1966. 35p)
- 1949 Robert Birley, *Britain in Europe: reflections on the development of a European society* (unpublished)
- 1950 John Zachary Young, *Doubt and certainty in science* (OUP, 1951. o.p.; Galaxy Books, 1960. 75p)
- 1951 Cyril John Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)
- 1952 Arnold Toynbee, *The world and the west* (OUP, 1953. o.p.)
- 1953 J. Robert Oppenheimer, *Science and the common understanding* (OUP, 1954. o.p.)
- 1954 Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)
- 1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. 80p; Penguin Books, 1961. 52½p)
- 1956 Edward Appleton, *Science and the nation* (Edinburgh UP, 1957. o.p.)
- 1957 George F. Kennan, *Russia, the atom and the West* (OUP, 1958. o.p.)
- 1958 A. C. Bernard Lovell, *The individual and the universe* (OUP, 1959. o.p.; paperback, 1961. 25p)
- 1959 Peter Medawar, *The future of man* (Methuen, 1960. o.p.)
- 1960 Edgar Wind, *Art and anarchy* (Faber, 1963. £1.60)
- 1961 Margery Perham, *The colonial reckoning* (Collins, 1962. o.p.)
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- 1963 Albert E. Sloman, *A university in the making* (BBC, 1964. o.p.)

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- 1969 Frank Fraser Darling, *Wilderness and plenty* (BBC, 1970. £1.05; Ballantine, 1971. 30p)
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- 1971 Richard Hoggart, *Only connect* (Chatto & Windus, 1972. o.p.)
- 1972 Andrew Shonfield, *Europe: journey to an unknown destination* (Allen Lane, 1973. o.p.; Penguin, 1973. 30p)
- 1973 Alastair Buchan, *Change without war: the shifting struggle of world power* (Chatto & Windus, 1974. £2.25)

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- 1925 (Cmd 2599) *Chairman:* Earl of Crawford and Balcarres. To advise on arrangements subsequent to the expiring of the British Broadcasting Company's licence in 1926. HMSO, 1926.
- 1935 (Cmd 5091) *Chairman:* Viscount Ullswater. On conditions generally within the service. HMSO, 1936.
- 1949 (Cmd 8116) *Chairman:* Lord Beveridge. To consider the constitution, control, finance and other general aspects of the sound and television broadcasting services of the United Kingdom. HMSO, 1951.
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Greenwich Time Signal

The Greenwich Time signal normally consists of five short pips followed by a longer one and, for the average listener, all that needs to be remembered is that the exact start of the hour is marked by the start of the final long pip.

Greenwich Mean Time is a time scale based on the diurnal rotation of the Earth on its axis and, for those concerned with the precise scientific measurement of time, suffers from the fact that the mean solar day is gradually increasing in length due to a progressive and irregular decrease in the rate of rotation of the Earth which means that, in effect, the Earth is losing about three thousandths of a second per day as judged by the far more precise time scale established by atomic clocks.

With the time scales thus gradually drifting apart it is necessary to make a correction from time to time by the introduction of either a positive or negative leap-second. All this

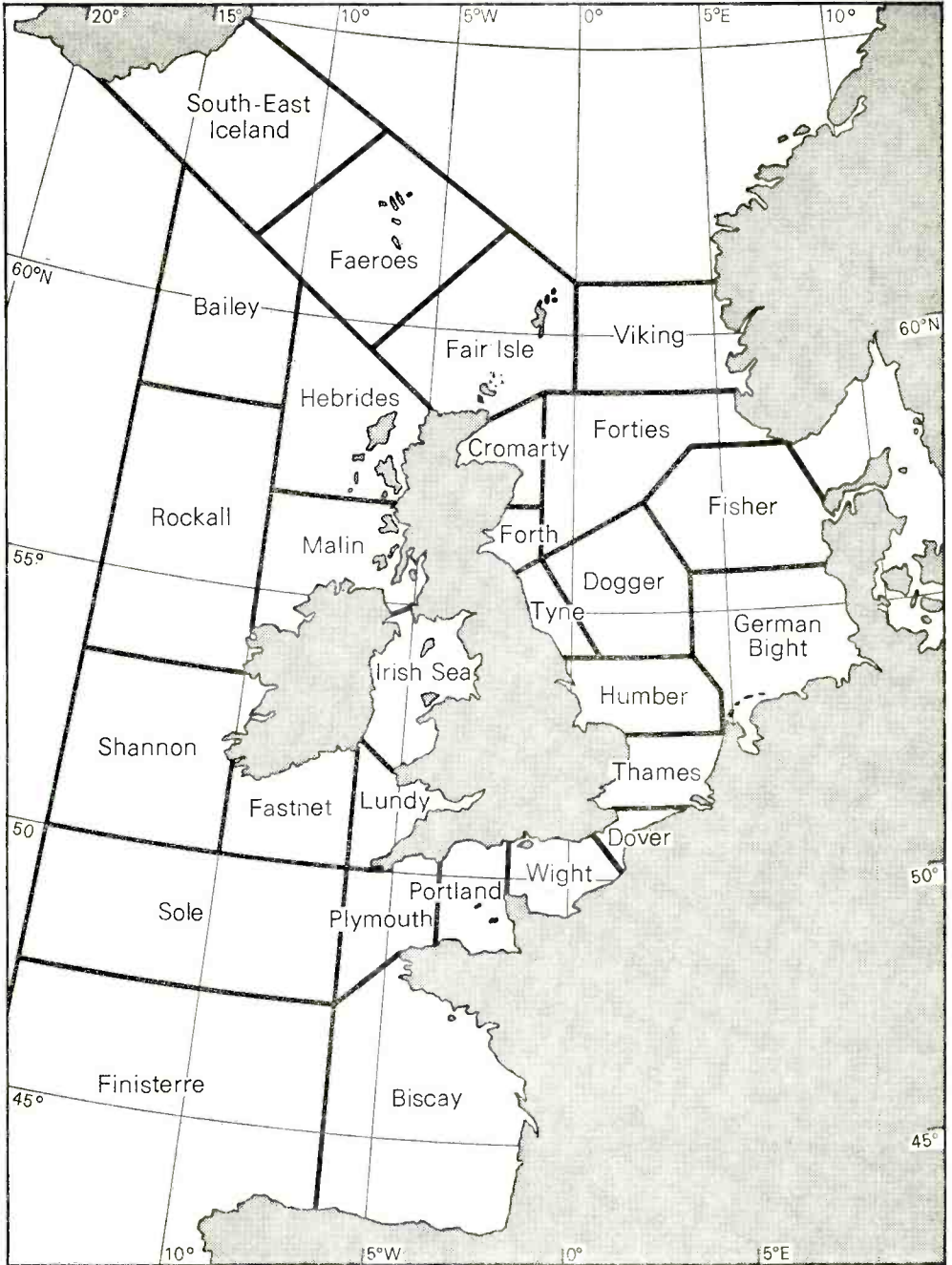
means is that on certain rare occasions instead of five short pips preceding the longer one there may be either four or six. The start of the long pip will still mark the exact start of the new hour.

The signals are received by land-line from the Royal Observatory Time Station at Herstmonceux, in Sussex, and are broadcast on a world-wide basis throughout the day.

Weather forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts broadcast in BBC radio and television programmes. The Central Forecasting Office supplies most of the bulletins; regional forecasts come from the meteorological offices in the regions concerned. One-third of the forecasts are now broadcast direct from the studio at the London Weather Centre. Shipping forecasts are broadcast on Radio 2 on 1500 metres. Radio 2 is interrupted at the earliest convenient moment for gale warnings and these are repeated, if necessary, on the hour. Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also broadcast at short notice on Radio 2. In the case of fog affecting motorways, where conditions are such as to constitute a definite threat to driving safety, such information will be broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other Networks will then direct listeners to a summary of Motorway Fog Alerts, which will be broadcast on Radio 2 only, following the News Summary on the hour. These will be repeated each hour as long as the hazard remains.

Map opposite shows boundaries of the coastal sea areas referred to in the shipping forecasts (Crown copyright by permission of Controller H.M. Stationery Office)



Licence Fees

Licence fees in European countries: June 1974

Country	Sound only		Sound & Television (Monochrome)		Sound & Television (Colour)	
		£		£		£
Austria	324 Sch.	7.20	1,464	32.53	1,464	32.53
Belgium	350 B.Fr.	3.76	1,511	16.25	2,253	24.23
Denmark	86 D.Kr.	5.97	383	26.60	613	42.57
Eire (from 1.10.74)	—	Nil	—	12.00	—	20.00
Finland	30 F.Mk.	3.37	90	10.11	190	21.35
France (from 1.8.74)	30 Fr.	2.67	140	12.44	210	18.67
Germany	36 D.M.	6.00	126	21.00	126	21.00
Italy	3,580 Lire	2.42	14,665	9.91	—	—
Netherlands	33 Fl.	5.20	108	17.00	108	17.00
Norway	60 N.Kr.	4.58	320	24.43	420	32.06
Sweden	50 S.Kr.	4.78	220	21.05	320	30.62
Switzerland	60 S.Fr.	8.45	180	25.35	180	25.35
United Kingdom	—	Nil	—	7.00	—	12.00

Based on information from the European Broadcasting Union

Broadcast receiving licence fees in the United Kingdom 1922-1974

<i>Radio only</i> introduced	1 Nov 1922 at 10s.
increased	1 Jun 1946 to £1
<i>Combined tv and radio</i> introduced	1 Jun 1946 at £2
<i>Combined tv and radio</i> increased	1 Jun 1954 to £3
Excise duty of £1 imposed (not receivable by BBC)	
<i>Combined tv and radio</i> increased	1 Aug 1957 to £4
Excise duty abolished	
BBC given full amount	1 Oct 1963 of £4
<i>Radio only</i> increased	1 Aug 1965 to £1 5s.
<i>Combined tv and radio</i> increased	1 Aug 1965 to £5
<i>Colour tv supplementary</i> introduced	1 Jan 1968 at £5
<i>Combined tv and radio</i> increased	1 Jan 1969 to £6
<i>Combined tv and radio</i> increased	1 July 1971 to £7
The radio only licence fee was abolished from	
1 February 1971.	

Some BBC dates

1922	
1 Nov	10/- broadcast receiving licence introduced.
14 Nov	Daily broadcasting began from the London station of the British Broadcasting Company (2LO).
15 Nov	Birmingham (51T) and Manchester (2ZY) stations brought into service.
14 Dec	John Reith appointed General Manager of the British Broadcasting Company.
24 Dec	Newcastle upon Tyne (5NO) station brought into service.
1923	
13 Feb	Cardiff (5WA) station brought into service.
6 Mar	Glasgow (5SC) station brought into service.
28 Sep	First issue of <i>Radio Times</i> published.
30 Dec	First continental programme by land-line from Radiola, Paris.
31 Dec	First broadcast of chimes of Big Ben to usher in the New Year.
1924	
4 Apr	Broadcasts for schools began.

- 14 Sep Belfast (2BE) station brought into service.
- 1926**
31 Dec The British Broadcasting Company dissolved.
- 1927**
1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years.
- 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire.
- 1928**
30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry.
- 1929**
16 Jan First issue of *The Listener* published.
21 Oct Brookman's Park station brought into service, marking the beginning of the regional scheme.
- 1932**
2 May Broadcasting House, London, brought into service.
22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).
19 Dec Empire Service from Daventry inaugurated.
25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.
- 1936**
2 Nov High-definition Television Service from Alexandra Palace officially began.
11 Dec Abdication broadcast by King Edward VIII.
- 1937**
1 Jan Royal Charter renewed for ten years.
12 May King George VI Coronation: first television outside broadcast.
- 1938**
3 Jan First foreign-language service began (in Arabic).
15 Mar Latin American Service began (in Spanish and Portuguese).
- 27 Sep First services in European languages began (French, German and Italian).
- 1939**
18 Apr First broadcast of English lessons (in Arabic Service).
1 Sep Television Service closed down for reasons of national defence.
1 Sep Home Service replaced National and Regional Services.
3 Sep Broadcasts by King George VI and the Prime Minister, Mr. Neville Chamberlain, on the outbreak of war.
Sep Build up of broadcasts to Europe: Hungarian, Polish, Czechoslovak, Rumanian, Yugoslav and Greek Services.
- 1940**
7 Jan Forces Programmes began.
11 May Hindustani Service began (now Hindi and Urdu Services).
- 1941**
Jun 'V' campaign broadcasts introduced in European Service.
- 1942**
22 Mar First daily news bulletin in morse transmitted for the Resistance.
- 1944**
27 Feb General Forces Programme began (discontinued 31 December 1946).
- 1945**
15 Feb First Commonwealth Broadcasting Conference opened in London.
29 Jul Light Programme introduced and Regional Home Services restarted.
- 1946**
24 Mar Russian Service began.
1 Jun Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.
7 Jun Television Service resumed.
29 Sep Third Programme introduced.
- 1947**
1 Jan Royal Charter renewed for five years.
1 Jan General Overseas Service began.
- 1948**
11 Oct First television broadcast from No. 10 Downing Street.

Reference

- 1949**
 17 Dec Sutton Coldfield television station brought into service.
- 1950**
 12 Feb European Broadcasting Union founded.
 17 Aug First television outside broadcast from the Continent (Calais).
- 1951**
 12 Oct Holme Moss television station brought into service.
 15 Oct First television election address – given by Lord Samuel.
- 1952**
 1 Jul Royal Charter renewed for ten years.
- 1953**
 2 Jun Coronation televised for first time.
- 1954**
 6 Jun } First European exchange of television
 4 Jul } programmes; eight countries taking part.
- 1955**
 2 May First vhf radio broadcasting station brought into service at Wrotham.
 10 Oct Colour television test transmissions began from Alexandra Palace.
- 1956**
 28 Mar Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57).
 27 Apr First ministerial television broadcast (Prime Minister – Sir Anthony Eden).
- 1957**
 25 Dec The Queen's Christmas broadcast televised for the first time (heard simultaneously on radio).
- 1958**
 13 and } Stereophonic test transmissions began.
 14 Jan }
 5 May Experimental television transmissions started in Band V on 625 lines from Crystal Palace.
- 1960**
 29 Jun First transmission from BBC Television Centre.
- 1962**
 20 Feb First message from space (US Astronaut Colonel Glenn's) retransmitted by BBC.
- 1 Jul Royal Charter extended to 29 July 1964.
 11 Jul First exchange of live transatlantic programmes by satellite Telstar.
- 1964**
 20 Apr First BBC-2 programmes on 625 lines transmitted from Crystal Palace.
 30 Jul Royal Charter renewed for 12 years.
 30 Aug Introduction of the Music Programme in the Third Network.
- 1967**
 1 Jul BBC-2 began regular colour television transmissions using PAL system on 625 lines (first in Europe).
 30 Sep Radio 1 introduced on 247 m. Radio networks renamed Radios 1, 2, 3 and 4.
 8 Nov Local radio experiment began: BBC Radio Leicester.
- 1969**
 10 Jul *Broadcasting in the Seventies*, BBC's plans for the future of network radio and non-metropolitan broadcasting, published.
 21 Jul Man's first landing on the moon televised on BBC-1.
 15 Nov Colour television extended to BBC-1 and ITV on 625 lines uhf.
- 1970**
 4 Apr Re-organisation of radio networks and non-metropolitan television following *Broadcasting in the Seventies*.
 Sep to Dec Eight new BBC local radio stations opened.
- 1971**
 10 Jan Open University transmissions started.
 1 Feb Radio only licence fee abolished.
 10 Nov Pebble Mill, Birmingham, opened by Princess Anne.
- 1972**
 1 Nov The Queen opened the BBC 50th anniversary exhibition.
- 1973**
 24 Nov BBC Radio Carlisle opened, completing the first 20 BBC local radio stations.
- 1974**
 10 Apr Announcement of a Committee on the Future of Broadcasting under Lord Annan, followed by extension of Royal Charter to 1979.
 23 Sep Regular CEEFAX service started.

BBC addresses

London

Headquarters: Broadcasting House, London W1
01-580 4468

Postal address: BBC, London W1A 1AA

Telegrams and cables: Broadcasts, London

Telex: 265781

Television: Television Centre, Wood Lane, London
W12 7RJ 01-743 8000

Telegrams and cables: Telecasts, London

External Broadcasting: Bush House, PO Box 76,
Strand, London WC2B 4PH 01-240 3456

Telegrams and cables: Broadbrit, London

Publications: 35 Marylebone High Street, London
W1M 4AA 01-580 5577

Scotland

Broadcasting House, Queen Margaret Drive,
Glasgow G12 8DG 041-339 8844

Edinburgh office: Broadcasting House, 5 Queen Street,
Edinburgh EH2 1JF 031-225 3131

Aberdeen Representative: P. E. B. Chalmers,

Broadcasting House, Beechgrove Terrace,
Aberdeen AB9 22T 0224-25233

Wales

Broadcasting House, Llantrisant Road, Llandaff,
Cardiff CF5 2YQ 0222-564888

North Wales Representative: J. R. Williams, Bron
Castell, High Street, Bangor, North Wales
0248-2214

West Wales Representative: D. John, Broadcasting
House, Llantrisant Road, Llandaff, Cardiff CF5 2YQ
0222-564888

Northern Ireland

Broadcasting House, 25-27 Ormeau Avenue,
Belfast BT2 8HQ 0232-44400

Network Production Centres

Birmingham

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353

Head of Network Production Centre: P. Sidey

Manchester

Broadcasting House, 33 Piccadilly,
Manchester M60 1SJ 061-236 8444

Head of Network Production Centre: D. G. Burrell-
Davis

Bristol

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211

Head of Network Production Centre: S. Wyton

Regional Television Stations

East Anglia

St. Catherine's Close, All Saints Green,
Norwich NOR 88B 0603-28841

Regional Television Manager: J. Johnston

Midlands

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353

Regional Television Manager: M. Hancock

North

Broadcasting House, Woodhouse Lane,
Leeds LS2 9PX 0532-41188

Regional Television Manager: W. Greaves

North-east

Broadcasting House, 54 New Bridge Street,
Newcastle upon Tyne NE1 8AA 0632-20961

Regional Television Manager: D. Hartsilver

North-west

Broadcasting House, 33 Piccadilly,
Manchester M60 1SJ 061-236 8444

Regional Television Manager: R. Colley

South

South Western House, Canute Road,
Southampton SO9 1PF 0703-26201

Regional Television Manager: L. Mason

Reference

South-west

Broadcasting House, Seymour Road, Mannamead,
Plymouth PL3 5BD 0752-62283
Regional Television Manager: T. Salmon

West

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211
Regional Television Manager: J. Dewar

BBC Local Radio Stations

BBC Radio Birmingham

Pebble Mill Road, Birmingham B5 7SA 021-472 5141
Manager: Jack Johnston

BBC Radio Blackburn

King Street, Blackburn, Lancs. BB2 2EA 0254-62411
Manager: John Musgrave

BBC Radio Brighton

Marlborough Place, Brighton, Sussex BN1 1TU
0273-680231
Manager: Robert Gunnell

BBC Radio Bristol

3 Tyndalls Park Road, Bristol BS8 1PP 0272-311111
Manager: David Waine

BBC Radio Carlisle

Hilltop Heights, London Road, Carlisle, Cumberland
CA1 2NA 0228-31661
Manager: Tim Pitt

BBC Radio Cleveland

91/93 Linthorpe Road, Middlesbrough,
Cleveland TS1 5DG 0642-48491
Manager: Allan Shaw

BBC Radio Derby

56 St Helens Street, Derby DE1 3HY 0332-361111
Manager: George Sigsworth

BBC Radio Humberside

9 Chapel Street, Hull HU1 3NU 0482-23232
Manager: John Cordeaux

BBC Radio Leeds

Merrion Centre, Leeds LS2 8NJ 0532-42131
Manager: Ray Beaty

BBC Radio Leicester

Epic House, Charles Street, Leicester LE1 3SH
0533-27113
Manager: David Hannon

BBC Radio London

Harewood House, Hanover Square, London W1R 0JD
01-493 5401
Manager: Peter Redhouse

BBC Radio Manchester

33 Piccadilly, Manchester M60 7BB 061-228 1991
Manager: Allan Holden

BBC Radio Medway

30 High Street, Chatham, Kent 0634-46284
Manager: Harold Rogers

BBC Radio Merseyside

Commerce House, 13/17 Sir Thomas Street,
Liverpool L1 6BS 051-236 3355
Manager: Rex Bawden

BBC Radio Newcastle

Crestina House, Archbold Terrace,
Newcastle upon Tyne NE2 1DZ 0632-814243
Manager: Richard Kelly

BBC Radio Nottingham

York House, Mansfield Road, Nottingham NG1 3JB
0602-47643
Manager: Tom Beesley

BBC Radio Oxford

242/254 Banbury Road, Oxford OX2 7DW
0865-53411
Manager: John Pickles

BBC Radio Sheffield

Ashdell Grove, 60 Westbourne Road,
Sheffield S10 2QU 0742-686185
Manager: Tim Neale

BBC Radio Solent

South Western House, Canute Road,
Southampton SO9 4PJ 0703-31311
Manager: Maurice Ennals

BBC Radio Stoke-on-Trent

Conway House, Cheapside, Hanley, Stoke-on-Trent,
Staffs. ST1 1JJ 0782-24827
Manager: David Harding

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USA

Representative: D. Webster
630 Fifth Avenue, New York, N.Y., 10020, USA
(212) 581-7100
Cables: Broadcasts, New York City
Telex: 2064-4200-93

Canada

Sales Manager: D. G. Wilson
135 Maitland Street, Toronto 5, Ontario, Canada
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Postal address: PO Box 500, Terminal A, Toronto,
Canada
Cables: Loncalling, Toronto
Telex: 022760

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Representative/Sales Manager: B. D. Sands
Westfield Towers, 100 William Street, Sydney,
New South Wales, 2011, Australia Sydney 3586411
Cables: Loncalling, Sydney
Telex: BBCorp 20705

Middle East

Beirut Operations Organiser: E. R. Bowman
P.O. Box 11-3609, Beirut, Lebanon Beirut 364400/
364401
Cables: Broadcasts, Beirut

South-east Asia

Representative: W. G. D. Gunn
L2, 11th Floor, International Building,
360 Orchard Road, Singapore 9 Singapore 372937
Cables: Loncalling, Singapore

France

Representative: P. C. Hodgson
155 rue du Faubourg Saint-Honoré, BP 487 08,
75366 Paris, Cedex 08 225.3900/1/2
Cables: Broadbrit, Paris
Telex: 65341

Germany

BBC German Service Representative:
E. R. Vickers
1 Berlin 12, Savignyplatz 6, West Germany
West Berlin 316773, 316263

Brussels

Representative: N. Harvey
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1 Boulevard Charlemagne
Brussels 1040 Tel No. 736 8015
Telex: 25912

Latin America

South-American Representative: Mrs L. von Schey
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India

Chief of Bureau, Delhi: W. M. Tully
5 Jorbagh, PO Box 3035, New Delhi 110003
Delhi 617759
Cables: Loncalling Newdelhi

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100 William Street, Sydney, N.S.W. 2011
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Reference

Cairo

G. F. Martin, PO Box 2040, Cairo, U.A.R.
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Bankgasse 8/312, Austria
Tel. No: Vienna 633 318

East Mediterranean

D. J. G. Sells, c/o Palm Beach Hotel, Box 3816,
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Tel. No: Beirut 230-103/220-060/230-200

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M. N. Gent, c/o Reuters, Ayala 5, Madrid (1), Spain
Tel. No: Madrid 226-5705

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D. Smeeton, c/o Room 710c, East Wing,
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Shibuya-Ku, Tokyo
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Tel. No: 5-280527 or 5-280621
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