

**BBC**

# Handbook **1979**

Incorporating the Annual Report & Accounts 1977|78





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British Broadcasting Corporation

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# Foreword

## Sir Michael Swann

*Chairman of the BBC*

*Last year the Annan Report, this year the Government White Paper on Broadcasting. Nineteen seventy-eight has indeed been a landmark in the history of public service broadcasting.*

*The White Paper reinforced the Annan Committee's faith in the unity and efficacy of the BBC. Acknowledging that the BBC is 'arguably the single most important cultural organisation in the nation', the White Paper's overall assessment of the Corporation was 'that many BBC programmes are good, and that some are excellent; that the BBC has earned an impressive reputation abroad; and that the public is getting good value for its licence fee'. The Government thus intends to apply for a new Royal Charter for the BBC in 1979.*

*In short, the White Paper brought to an end a long period of uncertainty in the BBC's history.*

*In response, the BBC has already embarked on new developments that will continue well into the 1980s. More local radio stations; expansion of radio air-time, including a 24-hour service on Radio 2; in London, a new radio complex on the Langham site and further development of the Television Centre; in the English regions and national regions, a range of new facilities.*

*Nevertheless, uncertainties still remain. At the time of writing the licence fee problem has not been resolved, and our financial position becomes increasingly serious; the trade unions are still wary of the introduction of 'new technology'; our External Services may yet be subjected to possible cuts; and staff loyalties are continually undermined by the pay strait-jacket. Finally, the White Paper's Service Management Board proposal is, we believe, misconceived.*

*Despite these continuing strains, the BBC has continued, and will continue, to provide varied and cost-effective programmes of the highest quality. After six years as Chairman, I have every confidence that both its independence and its great reputation will be effectively maintained.*



**Part one**

# **Annual Report & Accounts**

of the British Broadcasting Corporation for the year  
1977-78 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 1978	<i>Appointed</i>
Sir Michael Swann, FRS <i>Chairman</i>	1.1.73
The Hon. Mark Bonham Carter <i>Vice-Chairman</i>	26.6.75
Dr Glyn Tegai Hughes <i>National Governor for Wales</i>	1.11.71
Professor Alan Thompson <i>National Governor for Scotland</i>	1.5.76
Bill O'Hara, Esq. <i>National Governor for Northern Ireland</i>	25.10.73
Roy Fuller, Esq., CBE	1.1.72
George Howard, Esq., DL	15.2.72
Lord Greenhill of Harrow, GCMG, OBE	8.11.73
Mrs Stella Clarke	1.2.74
Philip Chappell, Esq., CBE	24.7.76
Lord Allen of Fallowfield, CBE	16.12.76
Baroness Serota of Hampstead	1.8.77

*Note:*

Mr Bill O'Hara retired on 24 October 1978  
Lady Faulkner of Downpatrick was appointed to be the  
National Governor for Northern Ireland on 25 October  
1978.

Lord Greenhill retired on 7 November 1978.



# Introductory

The Board of Governors of the British Broadcasting Corporation reports on the year ended 31 March 1978.

To everyone in the BBC this was a year of acute uncertainty, for radical ideas about the future of the Home and External Services of the BBC were much in the air. The fact that the Corporation had survived for half a century with its constitutional system virtually unchanged was no guarantee that it would reach the year 2000 in the same guise. What, the staff asked themselves, would the Government make of the Annan Committee's recommendations and of that part of the Review on Overseas Representation which dealt with the External Services of the BBC? They did not get the answers within the year under review, and the uncertainty was prolonged. Their mood was reflected in industrial relations, which were already severely strained by anomalies in BBC pay. Nevertheless they got on with the job, and there was one event of outstanding importance whose coverage brought out the very best in aim and execution in everyone involved. The Corporation joined in and in the best sense 'led' the celebrations of the Silver Jubilee of Her Majesty the Queen, with results which were colourful, moving and truly reflective of the respect and affection in which the Queen is held. We warmly congratulated all concerned on their efforts, born of the BBC's own pride in its constitutional roots. Throughout the year the staff have been helping the BBC to provide a public service to the best of their ability as employees of the main national instrument of broadcasting in the United Kingdom. All they wanted was to be allowed to go on providing that service, but on a secure constitutional and financial base. We will return to the financial question later in this chapter, and to the seriously worrying effects of the pay anomalies already mentioned.

Last year's Report took account of the recommendations of the Annan Committee by reproducing the BBC's general response from its submission to the Home Secretary on 1 July 1977. There was much to welcome, as the Board said at the

time, and we hope we argued the case against some of the more radical proposals without implying that the existing system was a model of perfection in every part. The BBC hoped that the Government would take what was good and sensible from the Annan Committee's Report and resist those suggestions which threatened to weaken the foundations of comprehensive public service, creativity and editorial independence in broadcasting.

The White Paper (Cmd. 7294) very largely justified those hopes. Although it was published after 31 March 1978 we wish to place on record our reaction to it in this year's Report. This is what we said on 26 July 1978, just after the White Paper had been published:

'We warmly welcome the Government's endorsement of the Annan Committee's recommendation about the independence of Broadcasting in this country and its constitutional and financial foundations. The BBC under its Royal Charter with a Board of Governors accountable to Parliament and to the public goes on, and so does the licence fee system. Those principles of independence and accountability, are crucial to the creativity and responsibility of broadcasting in the United Kingdom.

'After lengthy official enquiries, the BBC can now look forward to a reasonable period of stability and continuity in its operations. If adequate finance is provided we can now get on with some important long-term projects which will take BBC Radio and Television vigorously into the last decade of the century.

## *Service Management Boards*

'In the White Paper, the Government says it is anxious to stress the public interest role of the Governors and to reduce their direct involvement in the management of the BBC. It proposes the creation of three Service Management

Boards (with members appointed directly by the Home Office) one board for each of the three output services (Television, Radio and the External Services). We agree with the general aim of making big public bodies more decentralised and publicly accountable – and have indeed in the last year or two taken steps to make our own accountability more evident. Within the overall policies laid down by the Governors we have de-centralised many aspects of management. The three output services are already run separately. So, the real significance of this proposal seems to be that instead of the Governors devolving management authority to the management staff of television, radio and the external services (as they already do) these powers will now be devolved to extra management boards with Home Office appointees.

‘The public must ask whether the Government’s proposals are the right way of creating more accountability and diversity while safeguarding the BBC’s independence. The proposals raise many difficult questions and would appear to lead to more bureaucracy. The insertion of Home Office appointees could cause confusion in executive authority and in the role of the Governors and lead to a danger of increasing Government intervention in the content of programmes. It would be a pity if the search for accountability and diversity weakened the ability of the Corporation to fulfil that particular independent role which is endorsed within the White Paper itself. While we agree with these aims it is vital to achieve them within the essential unity and independence of the BBC. All these matters will have to be carefully discussed, not least the question of the effect on the standing of the External Services abroad as an independent voice.

#### *Open Broadcasting Authority*

‘We welcome the decision which promises to bring into existence an Open Broadcasting Authority to use the fourth television network for “productions which say something new in new ways”. This fourth network can help to solve some urgent problems such as those of Wales and it will offer greater choice and an opportunity to expand programming in special areas of interest.

#### *Local Radio*

‘We welcome the Government’s decision that there should be no new Local Broadcasting Authority, but that the BBC

and IBA should continue to operate and develop local radio services. We have long wanted to complete our coverage and fill the large gaps left by the decision to halt development at 20 stations, and the opportunity is now with us. In fair competition the BBC hopes to be able to provide a community service of the kind which has commended itself both to the people and their representatives at Westminster wherever a local radio station exists.

‘The development we have in mind is, of course, dependent on the money available. The development of Local Radio in harmony with Network Radio, its natural partner is of great long-term importance.

#### *National Regions*

‘Where the National Regions are concerned we note the proposals for greater autonomy for Scotland and Wales, particularly in financial matters, and are able to report that considerable progress has already been made towards this.

‘We have questions about the implications of the proposal that the National Broadcasting Councils of Scotland and Wales should also be appointed by the Home Secretary rather than as at present by the Governors.

#### *Public Enquiry Board*

‘We agree with the Government’s rejection of the idea of setting up a Public Enquiry Board for broadcasting. There is certainly a demand for a greater sense of responsiveness to the public and we accept fully that we must find new ways in which the important issues of broadcasting can be discussed frequently and openly. But we do not need new structures. In the last year or so we have held over twenty public meetings and many more are planned.

#### *Complaints Commission*

‘A single independent Broadcasting Complaints Commission to deal with complaints against broadcasters of unfairness is in line with our own Commission which we set up some years ago. But we note that in this case the Commissioners are to be appointed by the Home Office and will be able to make an annual review of more general issues on tastes and standards.

#### *Programme standards*

‘We accept what the White Paper says about the Governors’ undivided responsibility for programme standards.

'Violence, bad language, sexual explicitness are all aspects of the very difficult problems that confront us. The plain fact is that the theatre, the cinema and the written word have become, in recent years, far more permissive, and as a result we are under continual pressure to change our standards to theirs. In fact we exert a far stricter control than any of the other media, as writers, directors and producers often complain, though this is not to say that mistakes are never made. Following the Annan Report, which we believe gave a very fair and perceptive critique of the problems, we have in fact had extended discussions between the Board of Governors, senior management and programmes makers. We are all clear that writers, directors and producers must observe the difference between television's artistic conventions as a medium that comes straight into the home, and those that impinge elsewhere. And if that distinction is properly observed the problem diminishes – though we are inevitably in an area where it will never be possible to satisfy everyone. Nevertheless we believe that we shall, by degrees, achieve a balance between what is broadly acceptable to viewers and the demands of worthwhile creative work, which may sometimes pull in the opposite direction. 'The BBC agrees with the Government view that because research on the problem of the possible social effects of the portrayal of violence is not conclusive broadcasters should be cautious. We are already reviewing our existing code on violence and will certainly publish it. As the White Paper suggests, the monitoring of violence is more difficult to define but we will work towards a suitable system'. That was our first reaction, and in the months that have passed since then we have not changed our view. We touched on the main points as we saw them, but there were others which needed equally careful examination. For example, what was to be gained by giving new statutory form to the constitutional arrangements common to all broadcasting authorities (paragraph 86 of the White Paper)? It puzzled us. Was the motive simply a desire for administrative tidiness, or did something more worrying lie behind it? In one breath the Government said it considered that the BBC should continue to be a Royal Charter body. In the next it spoke of the proposed statute. As far as the BBC is concerned all the obligations mentioned as being within the ambit of the new statute are already part of the existing Charter and Licence and Agreement and the Prescribing Memoranda issued under powers expressed in the Licence. We would not have thought

that it was necessary to introduce legislation to deal with these matters. The Secretary of State and Parliament have all the powers they need. Moreover, the Royal Charter, coupled with the Licence and Agreement, gives the BBC a distinctive constitutional status and responsibilities which are at the heart of its independence. Anything which detracts from the constitutional instruments themselves weakens or threatens to weaken that responsible independence.

We believe that the BBC's constitution has been one of the most successful in its combination of independence with responsibility and accountability. Codification will not do anything to make the BBC more accountable than it is already. It may appear to do so, by making it possible for the BBC to follow the route taken by the IBA to the Court of Appeal in February 1973 (Attorney General on the relation of *McWhirter v. Independent Broadcasting Authority* 1973), but to bring the Courts into this ill-defined frontier area of programme standards, which it is the special duty of the Board of Governors and the IBA to patrol, is not in our view a wise proceeding, however wise the Judges may be. The frontier area is that 'intermediate domain' once described by Lord Moulton as one which, so far as positive law was concerned, was a land of freedom of action, but in which the individual should feel that he was not wholly free. It is the domain of what Lord Moulton called 'obedience to the unenforceable'.

For the External Services of the BBC the year had been equally uncertain, and the White Paper on Overseas Representation (Cmnd. 7308), was eagerly awaited. We welcomed the clear endorsement of the value of the BBC's External Services and the reassurance that essential technical investment to maintain audibility would be made in the next five years. Above all we welcomed the statement that complete independence from Government in matters of programme content means that the BBC's external broadcasts could be more effective than the Government's own information services. It was noted in passing that there appeared to be a conflict between that statement and the one in the White Paper on Broadcasting that about half the members of the External Services Management Board proposed in that White Paper would be people appointed by the Home Secretary.

It was good news that the Government had rejected the Central Policy Review Staff suggestion for a closedown of broadcasting for a third of each day; and we were very pleased that the World Service would continue to be broadcast for 24 hours a day. But it was noted with some dismay that the

question mark raised by the CPRS Report over some of the vernacular services had been extended to them all and that they were to be investigated for the tenth time since 1952. As Sir Michael Swann said in a recent public lecture, this was very disturbing and disruptive to the staff concerned.

We believe that we should continually scrutinise ways of improving the BBC's vernacular services but the scrutiny should not once again be merely negative. As the White Paper said of the Diplomatic Service Inspectorate: 'the task is not always to cut down; on occasions there is a good case for increasing the priority and effort given to a particular country'.

One vernacular service which has proved its worth many times over celebrated its 40th anniversary in January 1978. Heads of Mission or their deputies from most of the Arab Embassies and Legations in London attended a reception on the Arabic Service's Anniversary. It was the first of the vernacular services (opened in response to Italian propaganda broadcasts to the Middle East in 1938) and it remains the biggest. Although the size of the operations and the comprehensiveness of the services are important factors, the value of vernacular services is not in direct proportion to the length of time they spend on the air. We broadcast in Japanese for one hour a day, compared with nine hours a day in Arabic, yet when the vernacular services were seen to be threatened the largest number of alarmed and sympathetic letters from listeners came from Japan.

Subject to the doubts and speculations mentioned above – in respect of both White Papers – we felt in August 1978 that our course was fairly set for the next 10 to 15 years. We were determined to let nothing stand in the way of our commitment to the public service system which the Government had endorsed.

In what remains of this chapter we now look back over a few of the highlights of the year ending on 31 March 1978. The Silver Jubilee has already been mentioned. The chapters that follow tell the story of programme achievements and disappointments, of plans and developments of many kinds.

As the year ended we were poised to open the service of radio broadcasting from Parliament, the story of which rightly belongs to next year's Report. We would only say here that we were delighted that the service was in being at last. News and current affairs broadcasting was greatly enhanced by it. We noted that it took the listening public some time to get accustomed to live broadcasts from the House of Commons.

It was as though it came as a shock to some people that debate in the House could be so rough and noisy on some occasions and so dull on others.

It will be remembered that the Annan Committee suggested that there ought to be joint meetings of the Board of Governors and Board of Management. We felt at the time that this reflected a misunderstanding of our practices, for the Director-General always attends our meetings as a Board and brings with him those members of Board of Management who have business to transact with us. Small groups of Governors pursue some of these operational contacts on behalf of the Board outside the regular Board Meetings. For example, in the recent past, Governors have formed Groups to study with the professionals, on the full Board's behalf, Educational Broadcasting, Religious Broadcasting and Local Radio. The one on Local Radio played an important part in preparing the Board for strategic decisions in the light of the White Paper. This operational contact is far more valuable than formal joint meetings, and it conforms to the constitutional relationship between the two Boards. But at the beginning of March 1978 we held a joint weekend meeting which proved to be a great success. We think that occasional meetings of that kind can be very profitable when, as in this instance, the Governors and the Management wish to work out a corporate strategy on a number of important issues.

One of the decisions made at the Conference was that we should make public our bid for an increase in the licence fee instead of following precedent and conducting the whole negotiation in private. Though the BBC could not expect to be allowed to fix its own fee it could at least publicly bid for the fee that would meet its needs. Thus one would kill a lot of the speculation that usually accompanies licence-fee negotiations behind closed doors.

As will be seen from the chapter on the Accounts we finished the year to 31 March 1978 with a deficit of £5,122,000, which was smaller than we had estimated but larger than the deficit (£3,459,000) on 31 March 1977. We congratulated all concerned on the fact that operating expenditure for the year differed from the estimate by less than one tenth of one per cent. Both BBC Publications and Enterprises again made record profits, though we have to say once again that there is no salvation for the BBC in seeking to use those sources of income as a substitute for licence fee increases. As always, they are a welcome supplement – no more. We could only make them significantly more if we set out to make pro-

grammes for foreign audiences instead of our own and thus abandoned fundamental broadcasting purposes.

Between November 1922 and November 1972, the BBC's 50th Anniversary, the licence fee was increased six times. In that period it went up from ten shillings to £7 (for a combined television and radio licence). The ten shillings licence lasted for all but 24 years including the Second World War and the average interval between increases from 1946 until 1971 was five years. The 1971 increase lasted three years and nine months; the 1975 increase lasted for two years and four months; and the 1977 increase was scheduled to last for only a year. We said in our previous Report that anything less than two years – itself a dangerously short period – was cause for alarm, and still that is our conviction. What we needed were licence fee settlements at levels which would allow us to plan well ahead. Five years would be ideal because that is the period of our rolling budgets. Three or four years would make practical sense. Feeling as we do about the importance of the licence fee system we want to avoid seeing it degenerate into a kind of grant-in-aid doled out at annual intervals. We believe that the Home Office agrees with us in wishing to avoid that degeneration.

It was said earlier that our staff looked for a secure constitutional and financial base. We believe that they will get the first when the Home Office and the BBC have finished discussing the White Paper. But we remain perturbed by the financial problem, for many of the staff feel under-valued. Some, too many, have expressed that feeling by leaving for other jobs, as some television stars have done. There is an acute shortage of qualified engineers – 200 of whom have left to seek higher pay elsewhere – and of key staff in some other technical and craft categories. Discontent has on two occasions been expressed in industrial action (described in the Personnel Chapter) and is wide-spread below the surface. We remain determined to resolve the problem when pay policy and licence fee income allow.

As a Board we devoted a considerable amount of time during the year to programme problems. As usual retrospective review provided encouragement to many and warning to some. Our comments were regularly communicated down the line and influenced the tone of the BBC's work. For example, we were as always vigilant for signs of laxity in the control of gratuitous bad language and gratuitous sexual explicitness in programmes. Despite some fashionable beliefs to the contrary outside the BBC, it is perfectly possible to be serious artisti-

cally without the gratuitous elements just mentioned. We took a serious and close interest in the problems arising from the simulation of violence in fictional programmes and we commended the decision of the Managing Director, Television, Mr Alasdair Milne, to cancel a transmission of *Scum*, a violent play set in what purported to be a Borstal. Neither he nor we took any pleasure in preventing the transmission of seriously conceived work in which dedicated professionals believed, or in stirring up the controversy which resulted. But the system of editorial control in the BBC, which goes on all the time behind the scenes under our interested gaze and with our participation when necessary, will in the nature of things come into the public domain from time to time and generate controversy. Its emergence does no harm, for it reminds the public of the care that is being taken. But all this has to be seen in proportion. Most programmes give delight and hurt not, and this, of course, was a year in which half a million people regularly saw and heard Brian Magee in conversation with philosophers (*Men of Ideas*) and 22 million watched the Silver Jubilee procession and thanksgiving. There were many happy and interested audiences between and sometimes beyond those extremes, and the quality of the product was reflected in long lists of prizes for both television and radio. The lists may be found in the next chapter.

We reported last year that we had selected a new Director-General. We took much time and trouble over this process, which is in many ways the most important of our tasks. The successful candidate, Mr Ian Trethowan, became Director-General designate on 1 April 1977 and took over from Sir Charles Curran on the latter's retirement from the post on 1 October. Sir Charles had been Director-General for exactly 8½ years – not the longest tenure of the office but one of the most distinguished. Much could be said of his high ability as a professional, at home and within the European Broadcasting Union of which he was three times President, and none has put it better than Lord Annan in a Granada Lecture in 1977:

‘ . . . he is the master of detail. No one who has ever seen Sir Charles giving evidence before any committee would seriously doubt whether it would be so. He resembles those legendary Permanent Secretaries appearing before the Public Accounts Committee as the Accounting Officers of their Department who are able to answer any question on any aspect of any unit or topic involved in the work under their charge without consulting a note, no matter how

technical or however complicated the figures in that context might be. As Director-General, Sir Charles will go down in history for sheer ability as possibly the most skilled of all his predecessors, the master of all the complex reports and material that passed beneath his gaze. No Committee which interrogated him can have doubted for a moment that he understood the implications of any question almost before it was asked, and had the explanation at his fingertips. . . .

On a lighter note, since one of our number is a poet, we can quote some lines from a composition which was recited by its author at Sir Charles' farewell dinner in October 1977:

*'Curran was DG in my day,  
He was appointed, so they say,  
To carry on the impartial views  
He'd once expressed in Fishing News.  
A man of brain and memory,  
He always said that there were three  
Reasons for doing something – ere  
He'd thought of what the reasons were;  
He'd tell you the take-home pay of staff  
Who cleaned the toilets in Llandaff;  
The frequencies of local stations  
In all the Iron Curtain nations;  
And he was an historian – knew  
What Gladstone said in '82 . . .  
He listened here, he travelled there –  
Like Ariel, mastering the air . . .*

These two quotations reveal the professional mastery. Only the poet hints at the quality for which he ought to be remembered above all – his fairness. In all his dealings as Director-General he strove to be fair and was respected for it on all sides. He and the late Desmond Taylor, formerly Editor, News and Current Affairs, made a good editorial team in that respect – the one a Roman Catholic with paternal roots in Dublin, the other an Ulster Protestant born in Belfast. They have left their mark on BBC journalism, and though other senior Editors who follow them adopt different styles and methods at our behest, nothing can erase the influence they exerted to keep BBC journalism free, fair and fearless, at an extremely difficult time. So we thank Sir Charles Curran and pay tribute to his old friend and colleague.

Finally, we take note here of the arrival as a Member of the Board of Lady Serota, who joined us at the beginning of August 1977. There were no other changes in the membership of the Board in the year under review.

# Programmes

## Television

For BBC Television the year under review has been particularly strong in dramatic serials and situation comedies. One of the best loved serials was *All Creatures Great and Small* on BBC 1 on Sunday evenings. This introduced television audiences to the world of the Yorkshire vet, James Herriot (played by Christopher Timothy) and his senior partner Siegfried Farnon (played by Robert Hardy), already known to readers of James Herriot's books. This was an attractive adaptation of the stories which James Herriot had based on his experiences as a young vet in the 1930s. The serial owed much of its success with the public to the fact that it not only conveyed an accurate period flavour but also reflected the sense of fun and zest for life in the people portrayed.

Other books were serialized for television with varying degrees of success. Hardy's *Mayor of Casterbridge* on BBC 2 did justice to one of his finest books, with commanding performances by Alan Bates, Anne Stallybrass, Anna Massey and a new star, Janet Maw, in the part of the Mayor's daughter, Elizabeth Jane. Stevenson's *Treasure Island* was the best of the Sunday afternoon serials on BBC 1, with Alfred Burke as a rather more ingratiating Long John Silver than some. Ashley Knight was Jim Hawkins and Thorley Walters gave an almost definitive performance as Squire Trelawney. Many viewers appreciated the trouble taken over Tolstoy's *Anna Karenina*, on BBC 2, praising the locations and dress and the accuracy of the portrayal of life in Tsarist Russia a century ago. But some felt that it did not quite do justice to the tragic quality of the novel. Viewers did not seem to be as deeply stirred as they had been by *War and Peace* when that was first shown in 1972.

Lightness of touch and the fun of a good story well told created another big popular success in *Poldark* on BBC 1. This was the second run of the programme, and it was based

on the later books of Winston Graham, who set the scene in Cornwall and sometimes in France at the height of the Napoleonic Wars. Ralph Bates played the part of George Warleggan, a truly melodramatic villain.

Opinion was sharply divided about the merits of two other serials, *Pennies from Heaven* and *Target*. The first was described as a play in six parts by Dennis Potter with music. It made use of a novel technique: Arthur (played by Bob Hoskins), a small-time commercial traveller trying to sell sheet music 40 years ago, continually asks himself why the harsh realities of his life cannot be more like the kind of existence portrayed in the words of his songs which punctuate the plays. The result was a production full of style, in which the romantic musical numbers acted as a counter-point to the rather sad domestic tale of Arthur's deteriorating relationship with his wife (Gemma Craven) and of his tragic romance with the teacher Eileen (brilliantly played and danced by Cheryl Campbell). The whole production sparkled under the direction of Piers Haggard. Some thought the result brilliant. For others the counter-point did not work, while they regarded Dennis Potter's view of life as altogether too dark.

*Target* was designed as a replacement for *Softly, Softly* which had come to a natural end after a long and successful run. *Target* attracted some criticism, not so much because of the violence in it but rather because some senior police officers were shown behaving in a way that was not thought credible. Public interest in *Target* was considerable, and public response generally favourable, but at the end of the day the BBC did not feel that it had really got the new series quite right, though the scripts were much improved. What they seemed to lack was light and shade and those touches of humour that made the characters of the original *Z Cars* and *Softly, Softly* so popular.

To win the viewer's affection, the scripts of any situation comedy need to be very good indeed. The great virtue of Dick Clement and Ian La Frenais as a writing team is the way in which they can give a new twist to a familiar story and hold the suspense until the very last line. Once again they achieved this in *Going Straight*, a worthy sequel to *Porridge*. In this the old lag Fletcher (Ronnie Barker) leaves prison, and the story turns on his ability, and that of other prisoners like Godber (played by Richard Beckinsale), to survive in an outside world that is sometimes bizarre, sometimes rather hostile. Also well written was the comedy series *The Fall and Rise of Reginald Perrin*. This was based on books by David Nobbs, and it is fair to say that the acting of Leonard Rossiter as the central character gave them an extra dimension.

John Esmonde and Bob Larbey wrote more episodes for *The Good Life* and as the year ended, all the original episodes of what has become a television classic were being run again, and enjoyed again.

The most promising new comedy writer was John Sullivan, who emerged from the ranks of the BBC's scene shifters. For some time he had been contributing some of the best sketches to *The Two Ronnies*, and in *Citizen Smith* he succeeded in creating two engaging characters in a novel series about the adventures of an ineffectual suburban revolutionary.

The first eight months of the period under review were part of the Queen's Silver Jubilee Year. The week of Jubilee Day was particularly memorable. On 6 June outside broadcast cameras had shown the Queen at Windsor lighting a bonfire which started off a nationwide chain of bonfires all over the country. On the Tuesday more BBC cameras than ever before covered the Queen's drive to St. Paul's Cathedral, the special Service of Thanksgiving there, and her walkabout in the City of London, which became a notable feature of the event. The style with which these events were covered owed much to the skill of Antony Craxton, a veteran producer of such broadcasts, who retired at the end of the year. There was praise on all sides for one camera shot inside St. Paul's. A camera mounted over a small hole in the dome looked down on the huge cross formed by the central aisle and transept. Just as the Coronation in 1953 caused many people to buy television sets for the first time, this Jubilee may have prompted many others to convert to colour, in order to capture the pageantry of an occasion that is particularly suited to the television screen.

Another aspect of Silver Jubilee Year was the outstanding documentary series: *Royal Heritage*. This was a story, told in

nine parts by Sir Huw Wheldon, about Britain's royal builders and collectors. It allowed the audience to see inside great palaces (Windsor Castle and Hampton Court) and also some much less familiar buildings (Osborne and Balmoral). In them every kind of treasure was examined in detail: pictures, furniture, books, statues, stamps, armour, and even a doll's house. The series gained much from Sir Huw Wheldon's personal style and the fact that he used the programmes to narrate as much English history as the buildings and objects demanded. The scripts for the programmes were written jointly by Sir Huw and Professor Plumb of Cambridge University. An illustrated book based on the series became a best-seller among Christmas presents in 1977.

The culmination of Aubrey Singer's four years as Controller, BBC 2, was a Russia Week in November followed by a China Week in February. Earlier in the year BBC camera teams had visited both countries and reported on many different topics. In Russia they ranged over a wide field, from the arts and gymnastics to current affairs and industry. In China they went from Peking Zoo to Inner Mongolia, agriculture, acrobats and circuses. The China Week was perhaps the more successful. It included a first-class documentary *Beyond the Great Wall*, written and narrated by Julian Pettifer; some very interesting film of Tibet by Felix Greene; and a discussion chaired by Robert McKenzie about the difficulty faced by Western journalists in trying to penetrate and report on a closed society. In this Julian Pettifer, Felix Greene and the BBC's Peking correspondent, Philip Short, were among the contributors.

Programmes on music and other arts were more diverse than ever. The great Courbet exhibition was covered in *Omnibus* on the day it opened. There was also a review in the same programme of the art treasures of Florence just 10 years after they were damaged in the flood. A competition started to find the *Young Musician of the Year* and much new effort was devoted to the broadcasting of music in performance. Television brought the BBC's promenade concerts to very large audiences.

Full-scale versions of two operas were staged: Verdi's *Macbeth* and Strauss's *Die Fledermaus*. For many the latter, televised live from Covent Garden, was the high spot of broadcasting at the New Year. All admired the quality of singing and playing in both. A third opera, *Don Carlos* came live from La Scala in Milan. And there was ballet in the Silver Jubilee Gala, live from Covent Garden.

In addition to *Royal Heritage* there were two outstanding BBC 1 documentary series during the year: *Hospital* and *Hong Kong Beat*. Both were shot using special lenses, in order to make extra lighting unnecessary. The first was a study in depth of the running of a National Health Service hospital in the Bolton area. Some episodes well displayed the marvellous professionalism of doctors and teaching staff in the diagnosis and treatment of patients. Others threw a most unusual spotlight on the fearful administrative difficulties that can beset any big hospital. They showed the effect of industrial disputes, decision-making by committees, the perennial shortage of time and money, and the demand for high modern standards of building and comfort.

*Hong Kong Beat* (days in the life of members of the Hong Kong police force) was very much in the tradition of the 1976 series *Sailor* and was just as successful with the audience. As often with *The World About Us*, viewers were given a glimpse of an unusual and far away place with the precise clarity of documentary observation.

BBC 2 mounted two important, if very different, 13-part series of documentaries on a Monday evening: *The Long Search* and *The Americans*. In the first, Ronald Eyre was the searcher for religious insight and understanding on a journey round the world. Viewers admired the magnificence of the photography and the sympathetic personality of Ronald Eyre. But for some the series suffered because Ronald Eyre never found what he was looking for, any more than mankind had done in thousands of years before him. In the last resort the series did not evoke the same response as those of Kenneth Clark and Alistair Cooke, who provided their own answers about art and America with their own special authority. For *The Americans* Desmond Wilcox interviewed 13 characters in the contemporary American scene, presented as archetypal figures in the national consciousness, from the general to the schoolteacher, from the rancher to the football coach. One of the most interesting episodes was the one devoted to President Carter's wife, the new First Lady.

There was no better illustration of service to small as well as large audiences than the BBC 2 series *Men of Ideas*. This was a set of intellectually challenging interviews between Brian Magee and most of the leading philosophers of the English-speaking world. Magee's clarity of thought and the shape and presentation of each interview secured for the series an audience that varied between a half and three-quarter million for the two showings combined within each week.

Meanwhile, the search went on all the time for new performing talent and new writers. Many of the results of the search became candidates for prizes. The most successful were *The Spongers* by Jim Allen and *Oy Vay Maria* by Mary O'Malley, both in *Play for Today* on BBC 1, and *Professional Foul* by Tom Stoppard in the BBC 2 series *Play of the Week*.

Behind the scenes those who worked in the different servicing departments took pride in the enrichment of what the viewer saw on the screen. Skill in the handling of models and film editing paid a dividend for viewers of *Wings*, a series about the exploits of a unit of the Royal Flying Corps on the Western Front in the First World War; it was impossible to tell on the screen which were shots of the original aircraft and which were of models. Great care was taken to create plausible interstellar travel equipment for the science fiction series *Blake's Seven*. The designers managed to make the equipment and the costumes significantly different from those of *Dr Who*.

There is only room here to touch briefly on the continuing enjoyment of some other parts of the output: Bruce Forsyth with his *Generation Game*; *Mastermind* with its knife-edge competition and affable chairmanship of Magnus Magnusson, the 1978 victor being a retired Ambassador; the constant high spirits of *Top of the Pops*; Virginia Wade securing her first Wimbledon victory; the sustained high standard of all children's programmes, with *Multi-Coloured Swap Shop* joining *Blue Peter* as an established favourite; and two Grand Nationals, one with Red Rum winning and one with Red Rum on display but not running because of injury.

Soon after the beginning of the period under review Bryan Cowgill, who had run BBC 1 for four years, left the BBC and was succeeded by Bill Cotton. A few months later the promotion of Aubrey Singer enabled Brian Wenham to take his place as Controller, BBC 2. Behind some of the programme successes lies the battle of how best to use the resources, particularly of equipment and studios. For some years now it has been the aim of the television service that as many programmes as possible should come from outside London. This policy continued. Programmes of all kinds flowed in from Birmingham, including a powerful strand of dramas. Manchester provided BBC 2 with the new current affairs programme *Brass Tacks*. The strengthening of the drama department in Scotland led to more series from there, of which *The Eagle of the Ninth* on Sunday afternoons in the Autumn was perhaps the most successful. Wales was not to be outdone and in *Hawkmoor* produced a Sunday afternoon classic of dis-

tion, with only the slight flaw for some that the harsh life of the people of Wales was conveyed too literally on occasion.

On five nights of the week the regional contribution to *Nationwide* demonstrated for all to see how firmly the BBC's feet are planted outside London. Indeed in both the News and in all its current affairs programmes BBC Television reflects the UK as a whole, because it reflects as much as possible the different activities, problems, accents and culture of the different communities that make up the population. That will continue to be the BBC's aim and it is significant perhaps that in recent years what little spare development money the BBC has allowed itself to spend has been channelled outside London.

### Prize-winning television programmes

#### *Abroad*

BBC Television won many awards abroad in 1977 and 1978. They included:

Three 1976-7 National Emmy Awards made by the National Academy of Arts and Sciences in the United States. These were: Children's Special (Evening) Category, the series *Ballet Shoes*; Art Direction or Scenic Design (Drama or Limited Series) Category, Tim Harvey, for the design of *The Pallisers*; Costume Design (Drama/Comedy: Limited or Regular Series) Category, Raymond Hughes, also for *The Pallisers*.

Three awards in the 4th International Consumer Film Competition in Berlin: Gold Prize, a pet food film from *Nationwide*; Silver prize in category and Special Prize of the EEC, a film about laminated car windscreens, from *Nationwide*; Silver Prize for a film on advertising, also from *Nationwide*; and the RAI prize at the 1977 Prix Italia went to: *Julian Bream: A Life in the Country*, a music and arts programme produced by Herbert Chappell.

Three 1977-8 Christopher Awards in the United States. These were: Julian Mitchell, writer, for the script of the play *Abide With Me*; Mark Shivas, producer, also for *Abide With Me*; Moira Armstrong, director, also for *Abide With Me*.

At the tenth International Agriculture Film Competition in Berlin, the BBC also won a prize: Agriculture Category Award (Cultural and Documentary), *Horizon: The Green Machine*. At the Monte Carlo Television Festival, the BBC

received the First Prize for Drama for *The Shrimp and the Anemone*, the first episode of the dramatisation of L.P.Hartley's story *Eustace and Hilda*.

The Certificate of Commendation at the ABU Prize Competition, held in Turkey, went to *Fighting for Rights*, in the series *Yesterday's Witness in America*.

The Jury Prize at the 5th International Christian Television Festival, held at Montreux, for *South Korea*, in the series *Anno Domini*.

The Silver Medal, at the 7th International Festival of Red Cross and Health Films in Varna: *The Vision of the Blind*, in the series *Horizon*.

The Golden Seawallow, at the 8th Golden Seawallow of Knokke event in Belgium: *The MDCLXXVII (1677) Show*, starring Rolf Harris.

The Prix de Reportage, at the 1st Festival du Film de Speleologie, held at La Chapelle-en-Vercors: *Sunday at Sunset Pot*, from BBC North.

The Silver Trophy at the Prix Futura '77 festival in Berlin: *Prophecies* in the series *The Changing Face of Medicine*.

The Prize for the Best Acting, at the 14th International Television Festival in Prague: Donald McCann for his part in *Your Man from Six Countries*.

#### *At home*

The BBC won these 1977 Royal Television Society Awards: Writer's Award: Jack Rosenthal.

Performance Awards: 1st Prize, Sian Phillips, for *I, Claudius*; Highly Commended: Derek Jacobi, for *I, Claudius*.

Design Award: Highly Commended, Stuart Furber, for *Jeux Sans Frontieres*.

Technique Award: Highly Commended, Brian Tufano, for the camerawork in *Arnhem*.

Outstanding Creative Achievement in Front of the Camera: First Prize, Bernard Hepton, for *Colditz Story*, etc.; Highly Commended: The cast of *I, Claudius* and Mike Yarwood.

Outstanding Creative Achievement Behind the Camera: 1st Prize, The production team of *Sailor*; Highly Commended:

Esther Rantzen for *The Big Time* and the research team for *Billion Dollar Bubble*.

Regional Programme Award:  
Highly Commended, *Huby*, Atkinson.

Original Programme Award: Highly Commended,  
*Joan Barrow – Jockey*, an edition of *The Big Time*.

The BBC won many of the 1978 Royal Television Society Awards:

The Cyril Bennett Award: Sir Huw Wheldon.

Regional Programme Award: BBC North for *Beneath the Pennines: Pippikin Pot* (the first time the BBC had won a Regional Award).

Original Programme Award: Science and Features Department for *Horizon 2002*.

Highly Commended: *A Day in the Life of the World* and *Blasphemy at the Old Bailey*.

Writer's Award: Tom Stoppard for *Professional Foul*;  
Highly Commended, Dick Clement and Ian La Frenais for *Going Straight*, *The Likely Lads* and *Porridge*.

Design Award: Highly Commended, Pauline Talbot for *Match of the Day*

Performance Award: Peter Barkworth for *Professional Foul*, *Secret Army* and *The Country Party*; Highly Commended, Leonard Rossiter for *The Rise and Fall of Reginald Perrin* (and *Rising Damp* on ITV).

Technique Award: Philip Bonham Carter for *The Americans* and *The Long Search*

The Silver Medal for Outstanding Creative Achievement in Front of the Camera: Sir Huw Wheldon for *Royal Heritage*; Highly Commended, Ronald Eyre for *The Long Search* and Mike Yarwood for *Mike Yarwood in Persons*.

The BBC won eight of the 10 Radio Industries Club Awards:  
Television Newscaster of the Year: Angela Rippon;  
BBC Television Personality: Ronnie Barker;  
BBC Television Programme of the Year: *The Two Ronnies*;  
Best Science Programme: *The World About Us*;  
Best Theme Music: the music for *Who Pays the Ferryman?*;  
Best Situation Comedy: *The Good Life*.

The 1977 Television Trophy from the British Association for the Advancement of Science went to: *The World About Us: Namib . . . Strange Creatures of the Skeleton Coast*.

Two prizes at the 2nd British International Sport Film and Television Festival. These were:

Bronze Grand Prix for, *Don't Shoot the Ref!*; Best Documentary Award, *The World About Us: Kenya Runner*.

The 1976–1977 Pye Colour Television Awards included:

Most Promising New Female Personality of the Year: Gemma Jones in *The Duchess of Duke Street*; Funniest Girl of the Year: Penelope Keith in *The Good Life*; Best Female Comedy Role Created for Television by a Writer: Bob Larbey and John Esmonde for Margo in *The Good Life*; Best New Television Writer of the Year: Fanny Galleymore for *A Divorce*; Best Regional Production of the Year in Colour: Runner-up Prize, *Death of a Soldier*.

The BBC won many of the 1977–78 Sun Awards:

Top TV Personality: 1, Bruce Forsyth; 2, David Soul; 3, Paul Michael Glaser.

Top TV Programmes: 1, *Starsky and Hutch*;  
2, *The Generation Game*; 3, *The Duchess of Duke Street*.

Top BBC Series: 1, *Starsky and Hutch*; 2, *The Duchess of Duke Street*; 3, *Poldark*.

Top Comedy Personalities: 1, *The Two Ronnies*;  
2, *Little and Large*.

Top Pop Personalities: 1, Abba; 2, David Soul;  
3, Leo Sayer.

Top Actor: 1, James Bolam for *When the Boat Comes In*;  
2, Paul Michael Glaser; 3, Robin Ellis.

Top Actress: 1, Gemma Jones for *The Duchess of Duke Street*; 2, Angharad Rees.

Top Children's Personalities: 1, Noel Edmonds;  
2, John Noakes.

Top Sports Personalities: 1, Virginia Wade.

Top Factual Programme: 1, *Tomorrow's World*;  
2, *The World About Us*.

1977 British Academy Film and Television Awards included:

Best Actor: Peter Barkworth for *Professional Foul* and *The Country Party*.

Best Director, Single Play: John Goldschmidt for *Spend, Spend, Spend* written by Jack Rosenthal.

Best Directed Drama series or Serial: Peter Goodchild and John Glenister for *Marie Curie*.

Best Directed Documentary Programme: Tim King for *Casualty* in the Series *Hospital*.

Best Directed Light Entertainment Programme or Series: Ernest Maxin for *The Morecambe and Wise Christmas Show*.

Best Actually Coverage Award: Antony Craxton for *A Day of Celebration*.

Writer's Award: Tom Stoppard for *Professional Foul* and other works.

Best Light Entertainment Performance: Ronnie Barker for *Porridge* and *The Two Ronnies*.

1977 Rediffusion Star Awards included: The Harlequin Award for a Documentary/Factual Children's Entertainment Programme: David Brown for *Go With Noakes*; The Harlequin Award for a Drama/Light Entertainment Programme of Children's Entertainment: Alan Russell for *The All Star Record Breakers*; The Shell International Award was won by: *The Money Programme* for an edition called *Merchants Not Makers*.

The 1977 Variety Club Award was won by: Susan Littler for *Spend, Spend, Spend*.

In addition to those awards mentioned in the 1978 Handbook, the BBC also won these 1976-7 Radio Industries Club Awards:

Best Situation Comedy: *The Good Life*, produced by John Howard Davies.

Top BBC Television Theme Music: Rod Stewart's theme music for *Sailor*.

The BBC won these 1977 Broadcasting Press Guild Awards:

Best Television Play: *Professional Foul*.

Best On-Screen Acting Performance: Peter Barkworth in this same play.

Best Comedy: *Ripping Yarns*.

Best Documentary Achievement: *Hospital*.

The BBC made a clean sweep of the 1977 Royal Television Society News Awards. These were:

Reporter of the Year: Martin Bell, Diplomatic Correspondent, Television News; Cameraman of the Year: Bill Nicol; Hard News Award: Cyril Cave.

## Radio

### *The year's highlights*

In radio, it has been very much a year for looking forward, dominated by the need to prepare for two major broadcasting events lying just ahead: the start in April 1978\* of a regular service of broadcasting from Parliament and the introduction of frequency changes the following November. These changes follow decisions made at an international hf/mf conference held in Geneva in 1974 and 1975 which allow for a considerable increase in the number and power of transmitters in Europe. Faced with the threat of a consequent substantial increase in the degree of interference to which its existing wavelengths are subjected and a need to adjust currently operating transmitters to meet new international spacing requirements the BBC felt it best to draw up a new frequency plan of its own for its network radio services. The first aim of the changes is to avoid as far as possible the greatly increased interference to the networks. Radio 3 on medium-wave, in particular, would have its present night-time coverage cut to only 20 per cent of the population if it were not moved. But the new plan will also bring positive improvements to Radio 1 and Radio 4. On its two new medium wave wavelengths Radio 1 will have its coverage improved by nearly 10 per cent of the population in daytime and by 17 per cent after dark. Radio 4 on long wave will be available in its entirety throughout the UK. For the first time, listeners in Scotland, Wales and Northern Ireland will be able to choose between a programme broadcast by their own BBC service – Radio Scotland, Radio Wales and Radio Ulster – and the UK service broadcast by Radio 4.

Radio 4, as the main news and information channel, is the main outlet for the broadcasting of Parliament. Recorded

\*The first broadcast took place on Monday, 3 April 1978.

extracts of proceedings are included in both news bulletins and current affairs programmes, while local radio and the regions are also bringing their audiences reports on matters of particular interest and relevance to them. There are also occasional 'live' broadcasts, notable among them the first ever 'live' broadcast of a Budget speech by the Chancellor of the Exchequer and of the Opposition reply. BBC Radio also thought it appropriate at this time to undertake some restructuring of our News and Current Affairs' departments to ensure greater co-ordination between them. With this aim in view it created the new post of Editor, News and Current Affairs, Radio, whose holder is responsible overall for output in these areas.

The local stations, which recently celebrated their tenth anniversary, play an important role in ensuring that when local matters reach Westminster or when decisions are taken at Westminster with a direct bearing on local life, local communities are able to hear their legislators discussing them. When the first BBC local stations went on the air it was as part of an experiment for which many people predicted failure. Now, 10 years later, they are recognised as one of broadcasting's recent real successes. There is no doubt of the welcome given to them in the communities they serve and the BBC has long made known its belief that they are a growth area in the years ahead. The Queen's Silver Jubilee was marked on each of the local stations and also on the networks where Radio 4's extensive coverage included a relay of the Service of Thanksgiving from St. Paul's.

Radio continued its experiments in quadrasonic broadcasting throughout the year, with the aim of finding the best way to use the new system devised by the BBC's engineers. One of the most satisfactory developments of all, however, was the fact that as a result of good housekeeping it proved possible to recover some of the Radio 1 and 2 airtime lost in the economy cuts at the end of 1974. First, network separation on weekday afternoons was re-introduced and then, in April 1978, two hours of broadcasting on Radio 2 after midnight was reinstated. One other notable event of the Radio 2 year was the visit of the Jimmy Young show to Moscow with two live broadcasts which enabled listeners at home to hear direct questioning of leading Soviet spokesmen. Radio 1 continued its successful policy of taking its programmes out and about to meet the public and during the summer visited no fewer than 30 coastal resorts.

## Radio 1

Despite the increasing financial success of commercial local radio, Radio 1 has maintained its primacy in the hearts and ears of the audience. As a result of good housekeeping in both Radio 1 and Radio 2 it became possible to re-introduce network separation during weekday afternoons. In consequence, David Hamilton moved to Radio 2 and this in turn led to a move of certain DJ shows on Radio 1. Tony Blackburn took over the afternoon programme which was reshaped to suit his particular style while Simon Bates succeeded him as presenter of the 9 o'clock morning show. Initial reaction seems to indicate that both are building a new and vigorous audience. Noel Edmonds remained at the helm of the breakfast-show flagship and this, coupled with his highly successful exposure on BBC 1's *Multi-Coloured Swap Shop*, has consolidated his position as one of the nation's top young broadcasting personalities. This was reflected in the decision to choose him to interview HRH The Prince of Wales for the launch of the Jubilee Appeal. The Dave Lee Travis programme was extended to 7.00 pm on weekday evenings while the late-night John Peel programme was restored to its original length of two hours. The effect of all these changes has been to increase the total audience.

Weekend programmes flourish with a mixed bag featuring a wide variety of rock and pop music, including special series devoted to rock 'n' roll, blues, soul and disco music. A fourth series of *Quiz Kid 78*, now hosted by Kid Jensen, has again been produced from Manchester, and a new authoritative magazine *Rock On* has been launched. The regular Radio 1 *In Concert* programme was carried on television by BBC 2 for an extended period of 26 weeks following last year's successful experiment.

Radio 1 continued to take its programmes and presenters out to meet the public. The new *Road Show* caravan toured the coastline in the summer, broadcasting live from 30 resorts. And following last year's successful experiment of taking the entire network for a week to the North West, a similar operation was mounted in the North East, notably Newcastle, Sunderland and Middlesbrough. The involvement of DJ's in two special disco shows and a football match against BBC Radio Newcastle resulted in £18,000 being raised for charity. In September the network celebrated its tenth anniversary with a number of special programmes and competitions and the publication of *Happy Birthday Radio 1*, a book reviewing the network's first 10 years. The occasion was widely publi-

cised in the musical and entertainment world press and BBC Records launched a special and successful bumper double album. An outstanding addition to the DJ team was Peter Powell, not only the newest member, but also the youngest. His instant acceptance by the Radio 1 audience has been reflected in his growing popularity with the BBC 1 Television audience.

Outside the musical field, *Newsbeat*, the twice-daily news and current affairs magazine, grows in stature and popularity. At the time of writing a third edition is under active consideration. Jimmy Savile's *Speakeasy* continued to provide a forum in which youngsters could meet political, social, cultural and religious leaders and express their views in open dialogue with them.

## Radio 2

It was Radio 2's tenth anniversary year, too, and the actual day was marked by a formidable outside broadcasts operation which saw every individual programme coming from a different location throughout the UK and beyond – from Cornwall to a North Sea oil rig. The principal mainstream DJ's – Terry Wogan, Jimmy Young, Pete Murray and John Dunn – maintained their popularity and towards the end of the year were joined by Ray Moore in the early morning and Brian Matthew in the late evening. As already noted, David Hamilton moved over from Radio 1 in the weekday afternoons and all the indications are that the new line-up is proving popular.

Major re-timings in the schedule included a switch-round of the Jimmy Young Show and Pete Murray's *Open House*. Understandably, this led to some protest from listeners whose pattern of living and listening could not easily be so adaptable. The result, nevertheless, has been an increase in total listener involvement with both programmes. Other changes included the move of David Jacobs' *Melodies for You* to Sunday afternoons and the introduction of Benny Green's *Album Time* on Sunday mornings. At the same time the popular French star, Sacha Distel, took on an early Sunday afternoon show *It's The Good Life*, bringing an air of Gallic charm to the British Sunday lunch.

The Jimmy Young Show, including interviews with significant people from all walks of life, went from strength to strength. Notable interviewees in the year under review included Denis Healey, Margaret Thatcher, David Steel,

Shirley Williams, Roy Jenkins, Lord Annan and Michael Edwardes. The high point of the year, however, was two live broadcasts from Moscow in the course of which leading Soviet spokesmen were subjected to a form of direct questioning which must surely constitute a broadcasting 'first' in their country.

Radio 2 continues to attach a lot of importance to the public concerts it presents around the country. The annual *International Festival of Light Music* – five Saturday-night concerts at the Royal Festival hall – was a success once more as were the many occasions when *Friday Night is Music Night* was presented to a live audience from a variety of different places. Special mention must be made of the Jubilee all-star concert in the Royal Festival Hall which ended with a standing ovation from a full house. The network also maintains its involvement in regular co-productions with European broadcasting organisations. These include such programmes as *Pop Over Europe*, *European Pop Jury*, a number of song festivals, and of course the annual Nordring Festival. Radio 2's entry this year in Copenhagen secured a soloist prize for singer Keeley Ford.

International artists such as Johnny Mathis, Andy Williams and Rosemary Clooney have added their own lustre to Radio 2 productions throughout the year, while the final singing engagement of Bing Crosby's long and distinguished career was a Radio 2 programme recorded three days before he died.

Light Entertainment in the form of situation comedy, 'act shows', quiz and panel games continued to provide a strong element of Radio 2's output. In the course of the year timings were changed from early evening to late evening partly to liberate the available vhf/stereo time for music and partly to encourage fresh patterns of comedy. Notably new programmes include *Would the Last Business Man . . .* and *The Show With Ten Legs*. A wide range of established names appear regularly in comedy programmes – Morecambe and Wise, Roy Hudd, Leslie Phillips, Windsor Davies, Don Maclean, Pat Coombs, Roy Castle, Les Dawson, Trevor Bannister, Eleanor Summerfield, Richard Beckinsale and Mike Goddard among others.

In the quiz and panel area there has also been much activity. There have been new series of *Free Spin*, *Funny You Should Ask*, *Games People Play*, *The Monday Movie Quiz*, *Beat the Record*, *The 78 Show*, *Pop Score*, *Wit's End* and *Three in a Row*. A very popular newcomer was the series involving a needlework competition between teams from the Women's

Institute and the Townswomen's Guild. A similar country-wide contest, based on BBC local radio stations, was *Support Your Local*.

### Radio 2's sports programmes

Radio 2 continued to carry the major part of radio sports coverage. A significant feature of the year was the number of special programmes produced 'on location', in particular three racing specials linked by Terry Wogan from Epsom on Derby Day, from Cheltenham and Royal Ascot, providing a smooth blend of commentary, personality interviews and Radio 2 music. This formula has proved increasingly popular and was repeated successfully on the final night of the *Horse of the Year Show*.

*Sport on 2* went out and about on six occasions in order to take advantage of major events and make maximum use of OB facilities on site – in particular making increasing use of radio links to get reporters and commentators into previously inaccessible positions. The whole of the coverage of the Boat Race was carried out on radio links from the Thames, with the programme presenter following the race in a launch. *Sport on 2* was also presented live from the Open Golf Championship, the Ryder Cup, Wimbledon, the Gillette Cup Final at Lord's and from Silverstone on the occasion of the British Grand Prix.

As in previous years, Radio 2 carried *Wimbledon Special*, five hours of broadcasting every day throughout the fortnight combining a mixture of news, comment and personalities which (like *Test Match Special* on Radio 3) has a large and faithful following.

The Sport and Outside Broadcasts department gave extensive coverage to the British Lions rugby tour of New Zealand, the most ambitious programme by far being an all-night Rugby Special built around the First Test of the series against the All Blacks. Linked by Terry Wogan, there were live hook-ups with rugby clubs in Wales, Scotland and Northern Ireland, contributions from big names from the rugby world and commentary on the whole of the match. Following the pattern of the racing specials, there was music as well – another example of the developing co-operation of different departments working on Radio 2 output.

In football, Radio 2 followed the path of Scotland towards the World Cup Finals in Argentina, carrying commentary on their key matches and also on England and Wales in their

unsuccessful attempts to reach the finals. There was also extensive coverage of the British clubs playing in the European competitions, highlighted by live commentary on Liverpool's triumph in the European Cup Final in Rome.

While all this has been going on, Radio 2 has continued to carry a running sports paper of the air – an up-to-the-minute news service with regular *Sports Desks* throughout the day, coverage of mid-week boxing at home and abroad, a *Sunday Sport* programme in the summer months, and throughout the year – the cornerstone of the department's sports activities – *Sport on 2*, a weekly four-and-a-half hour programme covering all the main events and stories in the world of sport.

*Brain of Sport* moved into its third year, attracting even more competitors and listeners, while *Treble Chance* continued to remain a popular programme both with the listener and with the towns participating.

### Radio 3

A special feature of the period has been the simultaneous broadcasting of musical occasions with television, which met with an enthusiastic public response. Radio 3 and BBC Television broadcast six operas together: *The Magic Flute*, *Salome*, *Boris Godunov* (from Moscow), *Macbeth*, *Die Fledermaus* (from Covent Garden), and *Don Carlos* (from La Scala, Milan). In addition, there were simultaneous broadcasts of four Promenade Concerts and of the Camden Jazz Festival.

Regular quadraphonic broadcasting started on 30 April 1977, although it must be said that problems of stereo compatibility have not yet been solved in serious music relays. All the operas of Benjamin Britten were broadcast as a parting tribute to the master. Three old operas were heard for the first time: *The Comedy of Errors* by Stephen Storace, Donizetti's *Il Castello di Kenilworth* and *The Magic Fountain* by Delius. There were premieres of six new operas: *Miss Julie* by William Alwyn, *The Ice Break* by Tippett, *Toussaint* by David Blake, *Mary Queen of Scots* by Thea Musgrave, *The Temptation* by Joseph Tal and the *Martyrdom of St. Magnus* by Peter Maxwell Davies. The BBC Symphony Orchestra toured Germany and Holland and paid a visit to Paris. Among long music series *Journal de mes Mélodies*, about the songs of Francis Poulenc, stood out for its authority and comprehensiveness. In 13 programmes it covered the whole of Poulenc's song-writing career, with performances by young

British artists, historic archive recordings, the voices of several of Poulenc's poets and his greatest interpreter Pierre Bernac. Another notable music series *Plainsong and the Rise of European Music* was planned to run fortnightly for almost the whole of 1978. Devised and presented by Basil Lam, the series demonstrates the pervasive influence of plainsong on vocal music until about 1600. As an experiment, Radio 3 introduced daily music programmes for children in the morning during school holidays, with individual programmes designed to appeal to different age-groups. Whether live or recorded, all the major orchestras and conductors in the world were broadcast at some time during the period.

There was a successful Swiss Evening and the poet Seamus Heaney linked a remarkable Irish evening – specially remarkable because the RTE orchestra from Dublin flew to Belfast and gave a live broadcast there before an enthusiastic audience. In the talks field, Radio 3 mounted a parallel series to television's *The Long Search* under the title *The Long Search Continues*, which, in 13 programmes, attempted to present a panoramic view of religion in our time and the issues it faces. Michael Charlton's *Many Reasons Why*, a history of American involvement in Vietnam, was among the most distinguished BBC contributions to Current Affairs broadcasting for the year. An authoritative list of speakers included George Ball, William Bundy, Cabot Lodge, William Fulbright, Daniel Ellsberg and Generals Tran Van Don and Westmoreland.

Heath on Government, Wilson on Crossman, a literary feature on Lionel Trilling, another Wilson (Angus) on Kipling and contributions from Sir Karl Popper and Dr George Steiner all made a vivid impression. Other memorable literary programmes included a series of five talks reflecting some of the new insights in Shakespeare scholarship concerning the history plays; and *How Meet Beauty* an inquiry into the current reputation of Gerard Manley Hopkins. This was notable both for its intellectual distinction and for the precision of its language. Several outstanding drama achievements also deserve to be recorded: two plays by the imprisoned Czech playwright Vaclav Havel, a rumbustious production (in quadruphony) of John Gay's *The Beggar's Opera* and a memorable production of Eugene O'Neill's *A Moon for the Misbegotten* which brought out its strong vein of comedy. Another dramatic occasion deserving mention was a production of the original version of *The Importance of Being Earnest* which included the 'missing' act and the 'new' role of

Mr Gribbsby. A strong cast included Richard Pasco, Barbara Leigh Hunt, Prunella Scales and Maurice Denham.

The network was severely hampered by having to close down at 11.30 pm, since most concerts do not end before 10.00 pm, so that a balanced programme output was more difficult to achieve. Nevertheless, the various isolated public criticisms of Radio 3 policy led to so spontaneous and vivid a public reaction as to stress the affection the network enjoys in the hearts of a considerable, and influential, audience.

#### Radio 4

The main features of the year on Radio 4 were the restructuring of some of the news and current affairs output and the launching of a range of new programmes.

In an attempt at diversification, which met with something of a mixed response, new formats in news and current affairs programming were introduced in the early morning and early evening. The six o'clock news was extended to 30 minutes, making it the longest bulletin in domestic broadcasting. Successful innovations included *International Assignment*, produced by the News Department; *Money Box*, a financial consumer programme; and *Profile*, a series of topical portraits of people in the public eye. From Manchester came *File on Four*, a new programme dealing with the background to important events which aimed at providing a link between the daily current affairs sequences and more in-depth programmes such as *Nation to Nation* and the long-established *Analysis*.

Three notable additions to the schedule were *Sport on 4*, which achieved an appreciative audience at breakfast-time on Saturday, *Going Places* which replaced *Motoring and the Motorist*, and *Away From It All*, a programme for holiday-makers which had a successful first run on Sunday morning. These were all produced by the Sport and Outside Broadcasts Department which was also responsible for radio's coverage of the events of Jubilee Day.

It was an encouraging year for Light Entertainment. Some listeners liked *The Burkiss Way* more than others, but anyone who visited a recording session in the Paris Studio was left in no doubt about the enthusiasm it aroused among the younger generation. There was also great interest in a series of classic comedies placed at 10.30 on a weekday evening to test the theory that there was an audience to be wooed away from television at that time. Between them the *Goons*, *Hancock* and *Round the Horne* helped to lift the late night audience.

*Quote . . . Unquote* had another good run and *The News Quiz* was an instant hit.

A number of new programmes came from outside London. Manchester gave the network *Round Europe Quiz*, with teams from Spain, Poland, France, Germany, Italy, Denmark, Austria and Switzerland. From Wales came a programme on the Eisteddfod, a series called *The Enthusiasts* and several enjoyable musical evenings. Birmingham also contributed some good new productions – *Local Time*, which presented the best local and national regional output, a new Sunday phone-in called *One Man, One Voice* and a rich mix of general output ranging from a series on *The Press Barons* to the musical *Evita*. Bristol contributed another run of *With Great Pleasure*, an archaeology series and a new correspondence column of the air called *Disgusted, Tunbridge Wells*. There was praise for Radio 4's new programme for the disabled, *Does He Take Sugar?* and for a programme called *Not Now, I'm Listening* which brought style and wit to Sunday mornings.

Religious broadcasting was given greater scope outside its traditional timings and was responsible for a number of successful documentaries. *Choral Evensong* returned to Radio 4 and boosted its audience very substantially. The time devoted to science was greatly increased by the finding of a repeat space for *Science Now* and more time was given to the arts with the introduction of *Kaleidoscope Encore* on Saturday afternoon. Poetry made a welcome return to the network in *Time for Verse* which quickly won an audience. There was also more concentration on the straight scripted talk.

In the field of documentaries and features, several departments made contributions. From Archive Features there was *Landlord and Tenant*, an ambitious series on the history of Ireland, and *That Most Despicable Race*, an historical review of the English theatre by Bryan Forbes; Current Affairs Magazine Programmes made a memorable programme about Passchendaele and Talks and Documentaries' contributions included *The House of Windsor* and a study of relations between the police and coloured immigrants called *Black and Blue*. There was also great interest in a programme called *The Check Out: A Humane Death, Suicide or Murder?*, which examined the case of a young Californian psychiatrist who asked his doctors to bring about his death.

The network's drama output continued to attract substantial audiences. *Vivat Rex*, a panorama of 200 years of English history as seen by Shakespeare, Marlowe and their contemporaries won critical acclaim for both production and

performance. Other notable contributions during the year were a series of dramatisations of Raymond Chandler novels, a dramatisation of *Pickwick* and one of *Alice in Wonderland* – a new musical version by John Wells and Carl Davis – which was broadcast in quadraphony.

It was also the field of drama which saw one of the most notable schedule changes when *The Archers' Omnibus* was switched to 6.15 on Sunday evenings. Some listeners found this an intolerable assault on a national institution and made their feelings known to the BBC with some force. The signs are, however, that the programme is building a satisfactory audience at its new time. In general, it was a year of many changes on Radio 4, some of which aroused great interest and controversy amongst the public and the Press and brought both praise and criticism.

### Local Radio

The Autumn of 1977 marked the 10th anniversary of BBC Local Radio. The event was celebrated with a special birthday concert promoted by Radio Leicester and broadcast on the 19 other local stations and Radio 2. What distinguished the occasion was that the audience, at home or in the packed De Montfort Hall at Leicester, were entertained by leading show business figures – Pam Ayres, Diana Kirkwood, Bobby Knutt, Tom O'Connor among them – who had all been associated at some stage in their career with their own local station. Another anniversary marked on each station was the Queen's Silver Jubilee, and Radio Solent's non-stop three hours' commentary on the Spithead Review was typical of the special programmes produced. On another great occasion – President Carter's visit to North East England – Radio Newcastle broadcast a 'special' that began just before the President's plane touched down at Newcastle Airport and ended as he departed, some five hours later. The subsequent LP – *Jimmy Carter – Live From BBC Radio Newcastle* sold every copy. Yet another sustained effort came from Radio Carlisle whose reporter attended and commented upon each day of the Windscale Enquiry. His final programme – assessing all the evidence – was re-broadcast on Radio 4.

At Hull, a missing small boy for whom every available policeman was searching was found by a listener to Radio Humberside minutes after the station had broadcast an appeal. It was another appeal on Radio Humberside that immediately brought out 60 volunteers with garden forks to help

the groundsman at Hull FC and enable the afternoon match to go ahead on an otherwise water-logged pitch. Radio Manchester's *Give and Take* programme has helped provide local community organisations with everything from boxing gloves to an ice-cream machine. Radio Nottingham launched Britain's first *Child Care Switchboard* (in co-operation with The National Educational Research and Development Trust). Radio Brighton has founded The Association of Radio Brighton Community Broadcasters to facilitate the community's access to the microphone. It is also giving Sussex University and Brighton Polytechnic the opportunity to produce and broadcast their own educational programmes. Radio Cleveland has added to its community involvement in another and novel way. Aycliffe Radio is a newly established wired service at Newton Aycliffe in County Durham, run by the local Development Corporation and commercially funded. It will broadcast for a limited period each day and rely on Radio Cleveland for a sustaining feed of programmes.

At Radio Leicester, an independent survey showed that the station's special daily programmes for the local Asian community are listened to regularly by 66 per cent of the potential audience. Another 25 per cent listen 'occasionally'. Another independent survey produced equally encouraging figures relating to Britain's shortest lived radio station. At half-past-eight on 22 February 1978 there were warnings of severe flooding in South Somerset. Twenty-two hours later, Radio Taunton was on the air with its own transmitter. Manned by staff from Radio Bristol, it broadcast an emergency service of snow and flood information till its close-down four days later at the end of the emergency. During that time, 54 per cent of the local population listened, and, according to the survey, eight out of 10 local people now want a permanent BBC local station in Taunton.

### Prize-winning radio programmes

Radio Industries Club Awards:

Programme of the Year: Noel Edmonds' Breakfast Show (1977); *Today* (1976).

Radio Personality of the Year: Frank Muir (1977); Terry Wogan (1976) for the second year running.

Variety Club of Great Britain: Radio Personalities of the Year: Frank Muir and Denis Norden.

Imperial Tobacco Awards:

*A Wall Walks Slowly*, broadcast on Radio 3, this year won three awards: The Top Gold Award for the most outstanding entry, the award for the Best Documentary Feature, and the award for outstanding production or direction which went to Desmond Briscoe, Head of the BBC's Radiophonic Workshop. The award for Outstanding Radio Performance by an Actress went to Rosemary Leach for her part in Radio 4's *Moonshine*, produced by David Spenser. Colin Blakely received the actor's award for his performance in Radio 3's *Judgement* produced by Alfred Bradley.

Other awards for radio writing went to:

John Maddox for the best specialist programme, Radio 3's *Scientifically Speaking*; Michael Oliver for Radio 3's musico-documentary about David Munrow; Ray Gosling for his Radio 3 talk *Battle for the Slums*; Philip Martin for the Best Original Single Play, Radio 3's *Dead Soldiers*; Radio 4's *August 2026* gained the award for Best Drama Adaptation for Malcolm Clarke; Inez Heron received the award for the best Dramatised Feature, *When Trees Were Green* on Radio 4; a Glaxo Fellowship for EEC Science Writers, in the UK Radio/TV category, went to Anthony Smith, a regular contributor to radio science programmes. Festival of Wales Trophy Awards: BBC Wales was awarded a Certificate of Special Commendation for extending the appreciation of Wales and enhancing its prestige in other countries.

Overseas Festival Awards

Vince Hill, the BBC representative artist, sang the winning song at the Slovene Song Festival at Celje, Yugoslavia; at the Nordring Festival, held in Copenhagen, the BBC representative, Keeley Ford, won the soloist's prize.

DJ Awards and Polls:

John Peel was voted top DJ for the 10th year running by readers of *Melody Maker*, readers of *Sounds* and readers of *New Musical Express*, who also voted his the top radio show. Alan Freeman's show was voted the top radio show by readers of *Melody Maker*; David Allen won the DJ of the Year Award for the best Network Country Music Show (*Country Club Radio 2*) given by the Country Music Association of Great Britain; Terry Wogan won a Carl Allan Award for

services to ballroom dancing and the Irishman of the Year award from the *Irish Post*.

#### Awards for Local Radio:

Geoff Griffiths, presenter of *First Thing* on Radio Newcastle, won the Newcastle Journal award for Disc Jockey of the Year in December 1977.

The Publicity Association of Leicester awarded Radio Leicester the City and County Publicity Achievement Award for 1977.

Radio London won three out of the first five places in Black Echoes magazine's national poll. The first prize went to Robbie Vincent for his Saturday Show, the third to David Simmons for Soul 77, and the fourth to the programme *Reggae Time*.

Noel Edmonds won the Carl Allan Award for top DJ for the fourth year running and was also voted top DJ by readers of the *Daily Mirror*.

## Party political broadcasts & broadcasts by Members of Parliament

### Party political broadcasts

For the calendar year 1977 party political broadcasts were as follows:

#### *In television*

Labour	6 broadcasts of 10 minutes
Conservative	6 broadcasts of 10 minutes
Liberal	3 broadcasts of 10 minutes

#### *In Radio*

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

The party political broadcasts between 1 January and 31 March 1978 were as follows:

#### *In television*

Labour	1 broadcast of 10 minutes
Liberal	1 broadcast of 10 minutes

#### *In radio*

Labour	2 broadcasts of 5 minutes (Radio 4)
Conservative	2 broadcasts of 5 minutes (Radio 4) 1 broadcast of 5 minutes (Radio 2)

In addition to these national network broadcasts by the main parties, the Scottish National Party and Plaid Cymru were allocated party broadcasts in Scotland and Wales respectively during 1977, as follows:

#### *In television*

Scottish National Party	3 broadcasts of 10 minutes (in Scotland only)
Plaid Cymru	1 broadcast of 10 minutes (in Wales only)

#### *In radio*

Scottish National Party	5 broadcasts of 5 minutes (in Scotland only)
Plaid Cymru	2 broadcasts of 5 minutes (in Wales only)

Between 1 January and 31 March 1978 the Scottish National Party used part of its allocation as follows:

Scottish National Party	1 broadcast of 10 minutes (on television in Scotland only)
	1 broadcast of 5 minutes (on Radio 4 in Scotland only)

### Ministerial broadcasts

The following ministerial broadcasts were given between 1 April 1977 and 31 March 1978:

The Rt. Hon. Merlyn Rees, MP, Home Secretary, on the firemen's strike, on 13 November 1977 (BBC 1 and Radio 4)  
The Rt. Hon. David Ennals, MP, Secretary of State, Social Services, on the new state pension scheme, on 30 March 1978 (BBC 1 and Radio 4).

The Budget Broadcasts in 1977 and 1978 fell outside the period covered by this report.

During the Parliamentary Year 1 October 1976 to 30 September 1977 there were 3,415 appearances by Members of Parliament in radio and television network programmes.

## News

Parliamentary broadcasting was about to start just as the year under review was coming to an end. A Commons vote on 6 February 1978 finally cleared the way, and thanks to the technical and other preparations (authorised by earlier votes) which were well in hand by that time, all was ready for the broadcasting of Parliament, so long awaited, to go ahead immediately after the Easter recess on 3 April. Budget Day, only a week later, gave the opportunity for a major live broadcast under the new dispensation. The 1975 experiment had provided the experience and the pattern for the new form of parliamentary reporting. Where correspondents, in their accounts of debates, had for so long relied on reported speech, they could now give point to their reports with the parliamentarians' own words, in their own voice. Recorded or live, key passages from speeches, the to and fro of question time and the full flavour of parliamentary proceedings enrich the whole range of news and current affairs broadcasting, from network news bulletins and *Today in Parliament* to a local radio station's own report of a local member's speech. For the audience, Parliament has acquired a new reality.

Throughout the year, Parliament and politics have been major news sources, and the task of the BBC's Westminster correspondents has been a full one and one that was rarely dull. They reported the sharpening of the argument between the parties, they traced the fortunes of the Lib-Lab pact, the devolution debate and the Government's ups and downs in the lobbies.

Much domestic news has been concerned with industry and the economy. In radio and television, the BBC's specialist correspondents charted the successes in the fight against inflation, the progress of the pay policy, the level of unemployment and the problems in some major industries. The importance of the fullest and widest reporting in these fields is

well recognised. Television News has added to its reporting strength in this area by the appointment of a Labour Relations Correspondent. Similarly, the growing interest in financial and business affairs has been matched by a strengthening of the unit which provides a wide ranging service on these subjects to network and other programmes.

Coverage of some new events brought new tests for the professional skill and editorial judgement of the BBC's newsmen. One example was the Grunwick dispute and the mass picketing that played such a large part in it. Events in and around the factory had to be reflected fully in daily reporting, in voice and pictures; at the same time, it was important that the underlying issues of the dispute should not be lost from sight. Editorial decisions often needed careful consideration and close scrutiny. The National Front, the strong opposition it aroused, the massive police precautions against street violence, and the violence that did occur – all these called for reporting which met the need for the fullest information without the risk of inflaming tense and potentially dangerous situations.

The prolonged strike of the firemen – their first national strike ever – involved complementary reporting of two aspects of the dispute. There was the strike as such and the efforts to reach a settlement, and there were the troops who, with their 'Green Goddesses', spent two months on emergency firefighting duties. Fires which in the ordinary way might well have gone unreported made news in these exceptional circumstances, but the reporting of the strike will also have brought home the vital, difficult and dangerous job of the nation's firemen.

The fierce blizzards which struck first Northern Scotland, and a little later, the West country and Wales, called for reporting on a large scale, much of it borne by the BBC's regions and local radio. It was a story of widespread damage and hardship, but also one of courageous endurance and remarkable rescues and survivals. On television, one highlight was the report from Scotland of the rescue of passengers from a train trapped in the snow. The BBC's chartered helicopter was first on the scene and was used to take many of the passengers to safety.

In Northern Ireland, after a period of relative decline in the level of violence, the beginning of 1978 brought renewed outbreaks, including the La Mon House restaurant bombing. The news operation in Northern Ireland remains a difficult one, with many conflicting pressures, but it also continues to

demonstrate the value of a full, accurate and immediate service of responsible reporting.

A number of major international conferences took place in London in the spring and early summer: EEC ministers, NATO leaders, heads of Government and the Commonwealth Conference followed each other in rapid succession. Coverage by the BBC's diplomatic correspondents was extensive, with special studios for radio and television at a new Government press centre near the conference site at Lancaster House. President Carter came to Britain. BBC reporters and cameras followed him to the North East, to capture the flavour of the occasion.

By this time, Britain was in festive mood: the celebrations of the Queen's Silver Jubilee ran like a thread through the year's news coverage, as she visited all parts of the UK, and travelled widely in the Commonwealth. The mixture of the formality of set occasions and the spontaneity of the 'walk-about' was happily reflected in sound and pictures. So were the festivities in towns and villages, the bonfires, the street parties, the fireworks, as the nation and the Commonwealth celebrated. November brought more Royal news: the birth of Princess Anne's baby. The cameras and reporters were outside the hospital to record the scene as the Princess, with her young son in her arms, was driven back to the Palace by her husband.

If it was a busy year for news at home, it was no less so overseas. The Middle East claimed much attention. President Sadat addressing the Knesset in Jerusalem, Mr. Begin's return visit to Egypt over Christmas: these were the dramatic beginnings of the Egyptian peace initiative whose reporting, step by step, absorbed much effort. BBC men were able, by satellite, to give the fullest coverage to the meetings between the Israeli and Egyptian leaders, and the welcome each received in the other's country. It was the core of much of the detailed reporting which followed. A few months later, when the peace move had lost a good deal of its initial momentum, the news from the Middle East was very different: a Palestinian attack on an Israeli bus was followed by the massive Israeli incursion into Southern Lebanon, and the reporting was once again of battles, violence, death and destruction.

In Africa, three subjects dominated the news: the search for a settlement in Rhodesia and the guerrilla war there, the growth of black consciousness in South Africa and the government's efforts to come to terms with it, and the conflict in the Horn of Africa. By the end of the year, BBC News had four correspondents in the continent. John Humphrys, fresh

from Washington, took up the new post of television correspondent in Johannesburg in time to report the South African elections and a major phase in the Rhodesian negotiations. John Simpson, about to leave for a home posting, reported for 12 crucial months from South Africa and Rhodesia, where for a time censorship added to the physical difficulties of covering the guerilla war. The two Nairobi-based correspondents followed the Soviet and Cuban involvement in the Ogaden war. Long and arduous journeys over rough country were the price of a number of war reports from the Ogaden front.

Terrorism continued to be a threat. The South Moluccans in Holland, the Schleyer kidnapping and murder, the Lufthansa hi-jack, with the successful rescue at Mogadishu, the Larnaca tragedy, the Moro abduction all required intensive coverage, but also involved the recognition that the success of counter-terrorist operations might, occasionally, impose some limits on reporting.

These were among the instant news stories. Alongside them ran coverage of longer-term developments: President Carter's first year in office, the wider European scene, concern with the international economy, relations between East and West, events in the Indian sub-continent, the new patterns in China's leadership.

In programme terms, the growing trend towards more explanation and background information has continued. The half-hour radio news at six o'clock and *Newsday* on BBC 2 offered particular opportunities for specialist and foreign correspondents. But there was also a more general emphasis on setting events in context and giving them a wider perspective in other news programmes. The appointment of a Community Relations Correspondent has brought additional expertise in an important area. The new weekend programme on Radio 4, *International Assignment*, gives a special chance to the BBC's foreign correspondents (many of whom have gone to new postings during the year) of looking at length at a single subject, once a week, each from his particular part of the world. The harvest, the conditions of railways, the motor industry, the film business are among topics which have been treated in this way on an international scale.

The task of reporting in Britain and around the world remains a daily challenge. Financial constraints as much as ever demand that resources are used to best advantage, in the service of sound journalism. Editors recognise that the aim of effective and fair reporting, and of maintaining wide and

informed coverage is not easy to achieve. They know that it depends on regular and critical assessment of the output, and on constant effort to keep up standards.

## Religious broadcasting

### The 'Closed Period'

Easter 1977 saw at last the break-up of the old 'closed period' arrangements for the protection of religious television programmes. The original intention of the 'closed period' had been to keep all television programmes off the air so as not to disturb the practice of evening church going, but in time it became the almost exclusive preserve of precisely those programmes which might be presumed most strongly to tempt the devout to neglect their duties. The 'God-slot', as many called it, was a good deal resented because it put the same sort of fare on all three television channels at once, thus removing any real choice for the viewer on Sunday evening until nearly half-past seven.

The initiative for change actually came from those working on religious programmes, who felt themselves to be in a kind of prison shut away from the real world of competitive television and deprived of the resources they needed to do what they believed in. After a good deal of debate the Central Religious Advisory Committee advised both the BBC and IBA to reduce the 'closed period' from 70 minutes to 35 – the exact length of *Songs of Praise* – on the understanding that the BBC would place a religious documentary series around about 10.15 pm and that the IBA would make certain other arrangements.

The acceptance of this advice by the BBC and the changes which have resulted have been generally beneficial. *Songs of Praise* now immediately preceded by a popular family programme has virtually doubled its audience, while *Everyman*, the later evening documentary series, has at its best, attracted both critical acclaim and a good audience. The evidence so far is that the new arrangements are acceptable both to those who do want to watch religious programmes and to those who do not. The former can watch more such programmes if they wish and at a wider range of times while the latter always have an alternative.

### Television

The two programmes mentioned above, *Songs of Praise* and *Everyman*, now form the staple diet of the BBC's religious television. *Songs of Praise* is one of the BBC's longest running series, but 1977 saw a radical change in its format. For most of its life it has been a straightforward succession of hymns sung in a crowded church. In its new form it includes filmed interviews of members of the local community who speak about some aspect of their faith and generally choose the next hymn to be sung. The new mixture works very well, providing a more varied and interesting result, with a much stronger sense of place and community. Its content of Christian witness is also greater than it was. Changes in long running programmes, especially religious ones, tend to make more enemies than friends but this one has brought few grumbles and a greatly increased audience.

*Everyman*, a documentary series, is the successor to *Anno Domini* the programme which, more than anything else, made the 'closed period' changes seem a workable proposition. It was unfortunate in beginning at Easter, since this did not give it time to make its mark before the summer months drew people away from their television sets. But a run of excellent films in the autumn did much to remedy the situation and a second season starting in September 1978 should establish it firmly. One production which deserves special mention in the *Everyman* series was a dramatised account of the recent *Gay News* trial, called *Blasphemy at the Old Bailey*. This broke entirely new ground in programme-making because the script of the drama contained only what was said in court – that is to say it was a reduction of a verbatim transcript of the actual trial, the broadcast following the event after only a few weeks.

On BBC 2 *The Light of Experience* has continued to give people of many kinds the chance to talk in a direct and personal way about religious experience. Contributors have included Barbara Stonehouse, Rabbi Hugo Gryn, Dannie Abse and Pamela Wilcox. On the same channel a major expository programme called *Who was Jesus?* investigated the question in the light of the conclusions of New Testament scholarship today. Presentation was by Don Cuppitt, Dean of Emmanuel College, Cambridge, whose conclusions some found unwelcome, as a follow-up discussion and much correspondence showed. But for a long and detailed study of this kind an audience of some five million gives the lie to those who claim that interest in religion is dead.

## Radio

In one important respect religious programmes in radio have undergone an important change. Though most of the regular series have continued much as before there has been a large expansion of programmes placed singly in the Radio 4 schedules. This has introduced a new and welcome variety into the output. The range has been considerable, as the following selection shows.

*Long Live the First Snowdrop* was an account by Janis Sapiets of the present situation of Christians in Russia and their role in the human rights movement. *What shall we do with the body?* investigated the business of dying and the disposal of the body. The reporter was Gerald Priestland. *Was Jesus Divine?* tackled the main topic of the television programme already mentioned but from a different standpoint and with direct reference to books recently published on the subject. *Creation . . . Plus!* was a modern musical Mystery Cycle from Creation to Resurrection. Lyrics were by Wally Daly and music by Jim Parker. *Images of God* was the title of three complex productions *Tapestries in Sound* explaining the Biblical images of God as creator, king and judge.

A major event of the year has been *The Long Search Continues*, the 13-part radio companion to the television series *The Long Search*, a large-scale survey of the world's great religions. The radio and television series were complementary but independent of each other. Angela Tilby who presented the radio programmes, travelled all over the world to collect material which she and Alec Reid made into a fascinating account of the state of religion in the world today.

The well-established programmes continue and, it seems, continue to please many listeners. *The Daily Service* brings hundreds of letters, from people who hear it every day and always, when Christmas comes, greetings from every part of the country to those who take part in it. Cathedral Evensong on Wednesdays has moved back to Radio 4 where it reaches more listeners than before. Worship programmes in general are well appreciated – some say that radio is intrinsically a better means for broadcasting it than television – especially by people unable to go to church.

## Educational broadcasting

### General

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

Written and spoken communication continued to be major themes in both school and further education broadcasting. During the year UNESCO provided a grant for research into the effectiveness of the series for Asian women, *Parosi*; and the EEC Social Fund financed a study of BBC programmes for immigrants over the last few years and of desirable future developments. Other preoccupations have been the need to provide help for the handicapped and the investigation of ways in which broadcasting can contribute to easing the transition from school to work in times of high unemployment.

The Institut de la Vie in Paris has made an international award to the BBC, jointly with the American Children's Television Workshop, for 'its remarkable work in the field of education'. This was especially in recognition of the BBC's contribution to the Adult Literacy Campaign.

In June 1977 the BBC was host to the annual meeting of the EBU Working Party for School and Educational Programmes. The five-day conference on the theme *Developments in educational broadcasting over the next few years* was attended by 62 delegates from more than 20 countries.

Measures to meet the problems affecting the supply of publications to accompany school broadcasts have resulted in the creation of a smaller but potentially more viable service.

### School Radio

New developments in School Radio this year included *By the People, For the People*, a contribution towards political education for older pupils in secondary schools. The programmes aimed to provide information about the machinery and process of government in Britain at both local and national levels and to illustrate how the needs and opinions of ordinary people can find expression through them. *Introducing the Law*, a short series for younger pupils, explored why we need

the law to settle disputes, keep the peace and safety of society, promote freedom and responsibility, and cope with changing needs.

In well established English series such as *Listening and Reading*, *Inside Pages*, *Web of Language*, *Listening and Writing* and *Adventure* much attention has been paid to the encouragement of reading for pleasure as well as for information. Distinguished writers and speakers have been commissioned for these series as well as for the *Prospect* and *Art and Experience* series for sixth forms.

Responses to School Radio's science series, *Nature*, *Discovery* and *Secondary Science* have been encouraging in terms of size of audiences and the interest taken in the programmes both by non-specialist and specialist science teachers who in the recent past have generally looked more to television than radio for broadcast resource material.

The range of radiovision programmes, with accompanying filmstrips, has been extensive: for geography – *The Mediterranean*, *Iron Bridge Gorge*, *The Moon*, *The Weald*; history – *History All Around You*, *Home Front*, *Early this Century*, *In the Trenches*; languages – *Vivre à Paris*, *La Belle Epoque*, *Lyon*, *Der Schwarzwald*, *Karnten*; science – *Bird Migration*, *Bridges*, *Measuring Time*, *Energy*; fine art – *Chagall*, *Van Gogh*, and *Facing the Mask*; and English – *Chaucer's Pilgrims from the Canterbury Tales* and *Prince Igor and the Raven*.

Preview programmes for teachers have been introduced at the beginning of each term for the music series, *Singing Together* and *Time and Tune*, which with *Music Workshop* and *Music Makers*, make a major contribution to musical education in primary schools throughout the UK.

Reductions have again been made in the range and specifications of publications ancillary to the broadcasts. The BBC provided teacher's notes for all series but it reduced the number of pupils' pamphlets for all but the music series.

### School Television

In spite of financial problems, this was a year of high productivity for School Television. Seven new series were created in reading, mathematics, history, modern languages, music and remedial education. In addition many new programmes were added to existing series. This high output was achieved partly by a severe pruning of programme budgets but it also involved overspending in 1977–78 and this deficit will have to be carried forward to 1978–79.

This highlights two particular difficulties that stem from the

present financial uncertainties. Schools need to know a long time in advance exactly what television programmes will be available for them to use, but the late announcement of the licence fee made accurate detailed advance planning impossible. Also, the schools expect the BBC to commit itself to output for several years ahead, and a licence fee guaranteed for only one year makes this difficult.

The department looked forward to the publication of the Government's Green Paper on education and, in common with others, found its recommendations less dramatic than might have been expected; indeed, the output of the department already reflects many of them. The Green Paper suggested that teaching in four subjects is specially at risk: English, Mathematics, Science and Modern Languages. At the primary level, the paper was particularly concerned about the need to strengthen basic skills in literacy and numeracy. Primary school television series such as *You and Me*, *Words and Pictures* and *Look and Read* are specifically concerned with helping children to read and several others with the development of spoken and written language.

This year also saw the introduction of an experimental group of programmes for 7–9 year olds on aspects of elementary grammar. A new series on reading skills for 10–12 year olds is planned for 1978–79 and a specialist English Consultative Panel met in January 1978 to guide the department's future work in this field across the whole school age range.

In numeracy and mathematics the BBC already provides series for the ages 4–6 and 9–16 (an ITV series fills the 7–9 gap) and a new BBC series for teenagers is in production for 1978–79. The Green Paper's recognition of the need to 'return to basics' is reflected in the newer series.

In the paper's third 'risk' subject, science, School Television provides four series across the ages 9 to 16, while in Modern Languages the department provides a small output in French, German and Italian and has plans to introduce Russian and Spanish in due course.

At the secondary level the Green Paper expressed concern about the preparation of pupils for their working lives. Two series, *Going to Work* and *A Job Worth Doing* are specifically concerned with this, whilst another *Scene* deals with more general, social and personal questions that are of concern to school-leavers. Considerable attention is being paid to this area by the BBC's education departments and during the year inter-departmental study groups, an SBC Education Officer

survey and regional conferences are all involved in providing a basis for further broadcasting developments.

Audiences, by and large, are continuing to rise, especially in secondary schools – where video recording is now very common – but the sales of Teacher's Notes has tended to fall further. As a result more cuts in specifications have been needed in both 1977–78 and 1978–79. This makes it increasingly difficult to provide teachers with that element of support and in-service training in the use of television which is still needed – and which SBC Committees continue to ask for.

### Further Education Radio

In a year that was notable for many changes in the schedules of network radio, Radio 3's *Lifelines* maintained its pattern of appealing to distinct sets of audience interest on each weekday evening.

On Mondays, for those primarily concerned with *Home and Family* interests, there were new practical series on *Running a Home* and *Household Pets*, on the development of the child during *The School Years*, on the use and abuse of *Your Everyday Drugs* – caffeine, nicotine, alcohol, aspirin and so on, and on opportunities in the local community for being *Good Neighbours*.

On Tuesdays, in a further 25 editions of the weekly programme *Nation at Work*, a variety of topical issues concerning employment and unemployment, industrial organisation and management, housing and do-it-yourself were examined. The second aspect of the evening's overall theme, *Work and Training*, was reflected in series tracing *New Developments in Business Education*, and the encouragement in secondary schools of *Reading After Ten* (years of age); while at the special request of tutors coaching adult non-readers, a short series to guide them in *Helping with Spelling* was broadcast twice.

The series *Teaching Languages* was repeated on Tuesday evenings in the late summer immediately preceding the Wednesday provision of foreign language courses: a new third-level French course, *Allez France*, which completed a three-year cycle; and the rebroadcasting of the combined radio and television beginners course in German, *Kontakte*, which initiated a similar three-year cycle.

*The Wider World* on Thursday evenings provided a series of documentary programmes presented by the BBC's Economics Correspondent, Dominick Harrod, on *The Politics of Economics* (shortly to be published in book form); a series entitled *Who Cares About the Commonwealth?*, initiated by a

long interview with the Commonwealth Secretary-General, Shridath Ramphal, on which recorded comments were received and broadcast from speakers from many parts of the Commonwealth; and a series on the sentencing and subsequent experiences in custody of *The Prisoners* in various types of British gaols. The adult O-level course *What Rights Have You Got?* was rebroadcast during the year.

Friday evening was again devoted to *Leisure and Recreation*. Twenty new editions of the weekly magazine, *In Your Own Time* were broadcast followed by a series of community-based documentaries on the *Local Arts*. For music-lovers, *Music in Principle* ranged across the common elements to be discerned in a variety of types of music, from classical to 'pop'.

With the introduction, by international agreement, of changes in network wavelengths in the autumn of 1978, *Lifelines*, with its mixed appeal to general and specialised audiences, will be heard no more. Its Sunday afternoon companion, *Study on 4*, on vhf only, will from October, be extended from one and a half hours to four hours and will carry all those programmes that are designed for specialised audiences or are part of multi-media courses for adults studying at a distance. Additionally, programmes contributing to the more informal further education of general audiences will find their place, as appropriate, within the context of any one of the four radio networks.

### Further Education Television

This year has seen the completion of two major projects, each of which represents a three-year commitment by BBC Education. *Trade Union Studies* concluded with the series *Democracy at Work* accompanied by a BBC book, and the *Adult Literacy Project* continued with repeats of *On the Move* and *Your Move* and valuable support from the independently funded telephone referral service. A follow-up series on spelling is being planned.

Other series which set out to serve the needs of disadvantaged groups in society were *For the Love of Albert* which, by means of dramatisation and discussion, sought to explore areas of social injustice and inform people of their rights and responsibilities, and *Parosi*, designed to stimulate Asian families to learn English. This 26-programme series, with its student's book and tutors' manual has given rise to a BBC enquiry into how broadcasting might further contribute to the teaching of English as a second language.

Having done much for the physically handicapped, Tele-

vision Further Education turned its attention to a major series for mentally handicapped young people, to be called *Let's Go*. This followed formative research and careful pre-testing of the television material. This was a joint project with School Television. Home interests, hobbies, crafts and sports programmes, designed for all the family, have continued to attract large audiences. Among these was *Children's Wardrobe*, accompanied by a major book of patterns and instructions, *Discovering Patchwork*, *Mr Smith's Fruit Garden*, *Roadworthy* (on car maintenance), *That's the Way the Money Goes* (an in-depth consumer series) and a return season of *Indoors Outdoors*. Appreciation of sports and improvement of skills continued with *Play Golf* (produced from Scotland), and *Arlott and Trueman on Cricket*.

In the arts and sciences, series such as *The People's Echo* (a history of English folk music), *The Engineers* and *On the Rocks*, a geology series, were provided. *The Living City* with linked correspondence courses offered 15 programmes on O-Level urban sociology; *The British Connection?* was about the identity of different parts of the British Isles, while *The Loneliest Job*, a historical look at the role and function of the Prime Minister, continued Further Education Television's contribution to political literacy.

Specialist groups were catered for in *The Volunteers*, *The Role of the Nurse* and *The Object of the Exercise* (for teachers of physical education), while a continuation of *The Education Debate* and *Parents and School* broadened the discussion of educational issues to reach a wider audience. For parents and parents-to-be there was a series of 16 programmes about *Having a Baby*.

A contribution continued to be made to college studies through series such as *Tecair Ltd*, which examined all aspects of the processing of a large export order; an accompanying resource pack was provided by the Technician Education Council. Colleges continued to make use of adult language series, which included a repeat of the multi-media course in beginners' German, *Kontakte*, and the new *Conversazioni* (second-level linguistic and cultural material about contemporary Italy) and *Télé-France* and *Télé-Journal*, both of which made extensive use of authentic French television material. Many of these series for adults were accompanied by books or manuals.

As well as a wide range of repeats to supplement the new series, special single programmes were made for peak viewing about pensions, a horticultural show and the French elections.

A special compilation of the successful *Mistress of Hardwick* series was also transmitted.

A substantial number of Further Education Television series, both current and future, now have formative and summative research projects linked to them, largely financed by a wide variety of outside agencies, ranging from the EEC and the Government of the Federal Republic of Germany, to the Health Education Council and a number of universities and polytechnics.

### Open University

This year the BBC Open University partnership has been providing 36 hours of programmes a week on television and 30 hours on radio. As in the previous year, it has not been possible to repeat as many transmissions as the University would like. The future deployment of air-time in the light of the recommendations for a Fourth Channel has some bearing on the situation and in this context the view of the Annan Committee that the Open University should be offered more air-time on a fourth TV channel and a fifth radio channel remains welcome.

The range of Open University output is now very wide, with over 100 courses offered to the students. The broadcast components of these involve, in the arts area, transmission of 21 series including such subjects as *War and Society*, *The Nineteenth Century Novel*, *Man's Religious Quest*, *Twentieth Century Poetry*, and *An Approach to Modern European Drama*; in the social sciences, 23 series ranging from *National Income and Economic Policy* and *Mass Communications and Society* to *International Politics and Foreign Policy*. The Educational Studies Faculty provides material for teachers and those interested in educational theory. On the science side, 23 broadcast series cover geology, biology, astronomy, oceanography and physics. A similar number in technology range across computer technology, control of the environment, systems theory, and engineering mechanics.

This year, the Mathematics Faculty is presenting a new Foundation course with 32 television and 32 radio programmes as the base for its 14 courses which cover ground from linear mathematics through complex analysis to statistics and commercial computation.

To make this material, the BBC maintains a full Department based at Alexandra Palace with its own facilities and 350 staff. Transmissions this year will total over 2,500 on television and about the same on radio.

In the Autumn of 1977, work began on the construction of the new BBC/OU studio centre at Milton Keynes. This will be capable of making 400 television programmes and 400 radio programmes per year (marginally more than the existing Alexandra Palace capacity). Work on the building is on schedule and it is expected to be ready for occupation in 1981. The BBC's agreement with the Open University will be extended after the move to Milton Keynes. The BBC continues to take pride in its unique involvement with this most considerable educational and broadcasting experiment.

The Open University has continued to develop its Marketing and International Co-operation services; BBC producers have been closely involved in both activities. They have paid visits to Iran, Pakistan, Venezuela and the United States to assist with advice. Alexandra Palace continues to attract many visitors from overseas to study broadcasting developments there.

### Local radio and education

The BBC's 20 local radio stations continued to work closely with educational agencies within the community which they serve. As in the last few years the economies which had to be imposed by local education authorities meant that fewer teachers were producing local schools broadcasts on secondment to stations, and the schools output of local radio was consequently less than would have been hoped for.

The attention of station Education Producers has continued to shift more towards adult education and there have been a number of significant developments during the year. Six stations took part in the Childcare Switchboard Experiment organised by the National Educational Research and Development Trust with funding from the Calouste Gulbenkian Foundation. The stations involved broadcast a variety of programmes highlighting problems of child care and offering an advisory service for parents in difficulty.

A series of programmes designed to help Asians improve their English entitled *Take-away English* was produced centrally and has been used by 10 of the local stations, some working in collaboration with local language teaching agencies which have provided tutorial support for the broadcasts.

The Council for Educational Technology funded a project to investigate the provision of tape archive material for use in schools. The programme output of a station was sifted for educationally useful items which were then assembled on cassette for distribution. The project is currently being eval-

uated as a model for the development of archives on other local radio stations.

### Supporting services

BBC Publications and BBC Enterprises provide supporting services for the BBC's educational broadcasts. BBC Publications produced in the School year 1977-78 about six million pieces of material related to school broadcasts, teacher's notes, pamphlets for the student, filmstrips, wall pictures, pupils' worksheets and so on. For the adult student, BBC Publications produced about 700,000 items to accompany further education series, including gramophone records for the language series, colour slides, and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value.

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

### Schools and Further Education Liaison

The BBC continues to be guided in formulation of policy and in the planning of the use of its resources for school broadcasting by the School Broadcasting Council for the United Kingdom.

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

### Regional broadcasting

The separate Reports of the Broadcasting Councils for Scotland and Wales can be found on pages 90-101. This chapter includes sections on the BBC in Northern Ireland and in eight English Television Regions. There are also sections on the work done in the three Network Production Centres, which produce television and radio programmes for the Networks from Birmingham, Bristol and Manchester.

## Northern Ireland

The past year has been significant in both achievement and plans for development. Belfast author Stewart Parker's *Catchpenny Twist* – a comedy with music but reflecting the anguish of the conflict in Northern Ireland – was the first full television network drama from the Region; Radio Ulster has been broadcasting 50 to 55 hours a week, with plans for more development; and work has started on a comprehensive long-term plan for new radio and television studios.

Among the most important and demanding events in programme terms was the visit of the Queen and the Duke of Edinburgh to Northern Ireland. It called for the biggest single news operation mounted in Northern Ireland, and in addition to radio coverage, eight sound film crews served regional and national television news. Whenever there has been a reduction in violence in the Province, the News Department has reflected the fact in bulletins without, however, giving the impression that life is normal. The troubles have indeed continued. For example, the La Mon House bombing, in which 12 people died, was the third worst single incident since the troubles began. The Regional newsroom mounted a special 10-minute bulletin at 1.15 am to report it before closedown on BBC 1 Television.

The Region's output has had a marked international flavour this year. The political correspondent was in Strasbourg to report the final judgement of the European Court on allegations of torture by police and Army personnel, and a staff reporter was in Oslo when the peace women, Betty Williams and Mairead Corrigan, received the Nobel Peace Prize. The coverage of the ceremony included a 20-minute report for *Nationwide*.

In agriculture, too, there was an international dimension in both television and radio. It was in the form of a detailed examination in three programmes of how E.E.C. membership had affected the Republic of Ireland, Denmark and Holland, compared with experience in the United Kingdom as a whole and Northern Ireland in particular.

In sport there were four World Cup matches, two European Cup matches and the international Rugby Union fixtures, covered by radio and television. The Sports Department's commitments also included the All-Ireland Gaelic Football final between Armagh and Dublin, and the Circuit of Ireland motor rally.

In the arts there was a wide range of subjects. Television

output included profiles of writer Francis Stuart and sculptor F.F. McWilliam. Stuart, now living in comparative obscurity but not in discontent, believes a writer should be an outsider (as he said in the programme: '... a counter-current to the flow around him.') McWilliam, on the other hand, left Ireland at 19 and today his work stands in the leading public galleries of the world.

Radio output in the arts has also covered a wide field, including a 50-minute weekly review, a monthly programme of local writing and music, and features and documentaries on subjects ranging from Dean Swift in Ulster and Dickens in Belfast to Conor Cruise O'Brien and Frederick Forsyth.

Current affairs broadcasting in radio and television has continued to be comprehensive. *Good Morning Ulster* provides two hours of radio coverage of regional interest, but also includes national and international reports when they are relevant to Northern Ireland listeners. One of the outstanding Radio Ulster programmes, much appreciated by listeners, is *A Taste of Hummi*, which is presented by Gloria Hunniford and deals with a wide range of subjects. One edition this year came from Cologne. Other Radio Ulster programmes include *Consumer Desk*, discussion (both serious and light-hearted), hospital requests, *Up Country* (the character of rural life) and *What's West*, which is produced in the BBC studio in Londonderry and reflects life in western areas of Northern Ireland.

*Spotlight*, the weekly television programme in current affairs, is produced by a department which has been developed considerably to provide a range of investigative programmes. Among a number of widely praised editions were a film on alcoholism (a sensitive and perceptive account of one man's stress and unhappiness and how they affected his family and friends); a film made with the Westminster MP, Mr Douglas Hurd, who had not been in Northern Ireland before and was introduced by *Spotlight* to a wide range of political opinions; and a two-part investigation into a firm which makes record players and associated equipment but has encountered a variety of financial and production problems.

In general television output, a series called *Look Where You Live* justified the title; participants frequently showed how unobservant they were as they moved about their native land.

The scope of religious broadcasting was enlarged with the inception of a new television series, *Perspectives*. With a combination of film and discussion, the programmes examined aspects of religion under such titles as *Passion* and

Politics, Was Jesus God? and Baptism in the Spirit. The religious output on television also included an outside broadcast of the ordination of the Most Reverend Tomás O' Fiaich as Roman Catholic Archbishop of Armagh and Primate of All Ireland.

The new Archbishop was also the subject of a profile for the External Services. The producer's range of programmes for External Services included the La Mon disaster, the effects on Northern Ireland of membership of the EEC, a documentary about the police in Northern Ireland and an evocative documentary, *Shannon Journey* (also on Network Radio 4) about Ireland's longest river, which was praised in the Press and elsewhere.

## The English Television Regions

A major management reorganisation was a significant feature in the continuing development of the eight English television regions. Under the new arrangements, the regions have been given more autonomy and now have at their head a Controller, with direct access to the senior management in London. And the voice of the regions has been more clearly heard at the centre as a result of the creation of a new post of Chief Assistant to the Director-General (Regions). The first holder of this post, Mr Desmond Taylor, died tragically young (on his 50th birthday) during his first year in office. He had already proved the importance of the post in the new system.

The Annan Report on Broadcasting said little to encourage staff working in English regional television. The BBC's immediate public declaration of its commitment to its regional services, and the subsequent strengthening of its non-metropolitan links, raised the morale of regional staff. In the past year they have seen their reward in record audiences for the nightly news magazine programmes. The newsrooms in each of the eight stations carry the main weight of the daily output, reporting and interpreting news and events for local and national audiences. It has been a busy year. Devolution, the blizzards in the West Country, industrial achievement – and disruption – politics, accidents, hooliganism, the regions' developing links with the European community and sport were no more than a handful of the topics covered daily.

The increasing number of programmes produced in and for these regions allowed producers to paint on a much broader canvas, and their work in different parts of the country captured local characteristics and identities, not only in custom and dialect but in the divergent attitudes to matters of national interest. Not surprisingly, the range of programmes was wide, and it demonstrated once again the advantages of a producer working most of the time, like his colleagues in Local Radio, with audiences, groups of people and individuals well known to him.

In the North-west *Homeground* ranged from cars to cathedrals, planes to police forces, while *Sit Thi Deamh* provided a unique blend of regional music and comedy. Meanwhile, the North Region at Leeds was making *Beneath the Pennines*, a five-part series exploring the pot-holes, caves and grottoes beneath the northern hills, while *Politics North* featured the regions' MPs in a 14-week series on current political issues. The Queen's Jubilee tour featured in the output from many stations, including the North-east, which also produced *Washington to Washington*, a record of President Carter's visit to the area, as well as *All the President's Friends* on the Friendship Force exchange that took 350 Geordies to Atlanta. BBC East's regional award-winning series *Spot On* featured the many and varied talents of young people, while *In the Country*, a review of countryside affairs, continued to be very popular. The theme of young people was taken up in Southampton, where *Hey Look That's Me* returned for a successful run, while *The Young Question* gave sixth-formers their opportunity to question leading politicians and personalities.

In the Midlands, *Shades of Grey* examined the problems of a black area of Birmingham, and *Top Gear*, a programme for road users, was given a series on BBC 2 after its successful regional run. From BBC West, came the enormously popular *Day Out* programmes, a film series which explored out of the way places and, by contrast, *Albert Skinner* was a musical show from a Bristol Boys' club about life on a council estate. BBC South-west, in Plymouth, featured Angela Rippon in a series of reports about the region, and quickly produced *Our Man at the F.O.* on the appointment of the new Foreign Secretary.

Some of the work of the English Regions was seen in *Network* on BBC 2, a showcase for those programmes first shown in the regions which would interest a wider audience throughout the British Isles. And there were other opportunities on

BBC 1 for local programmes to be re-shown across the network as an indication not only of their interest but of the growing quality of the work of the men and women in the small stations in England.

Work at the regional tier on the broadcasting ladder is demanding and satisfying. The English Regions provide some of the nursery beds of television broadcasting, recruiting, training, polishing and then passing on the young and bright talents who wish to make broadcasting their career. Meanwhile, the development programme continues. In the pipeline for the regional broadcasters are even more programmes, new equipment and facilities and, in one or two centres, new studio headquarters.

## The Network Production Centres

Three busy production centres make programmes for the television and radio networks from the Midlands, the West and the North of England.

### Birmingham – Television

This year saw the 1,000th edition of *Pebble Mill*, the lunchtime magazine which originally put the Pebble Mill Broadcasting Centre on the map for viewers throughout the country. Since it started six years ago, its use of the name of the building has inspired other series. For example, *Saturday Night at the Mill*, with three seasons behind it, shows stars of the entertainment world talking informally and performing live in a late-night television programme. Then there are *Worship from Pebble Mill* and, returning to light entertainment, *Pebble Mill Showcase* which introduces professional artists new to television, and *Pop at the Mill*.

The centre's drama contributions to the networks included Alan Bleasdale's *Scully's New Year*, David Hare's *Licking Hitler* and Alan Garner's *Red Shift*. The Birmingham based *Gangsters* came back in a different style, more jokey than before, and there was another season of *Second City Firsts*. Alan Plater provided a comedy serial called *Middlemen* and joined with Bill Tidy in creating *The Fosdyke Saga* which was recorded in a studio theatre in Leicester with lightweight outside broadcast cameras. From Birmingham also came

*Angels, Poldark* and a series which proved a winner from the very start – *All Creatures Great and Small*.

The staff at Pebble Mill are also responsible for the programmes for Asians. In addition to the Sunday-morning magazine on BBC 1 they provided a new programme for Asian mothers and children: *Gharbar* on BBC 2, transmitted each Wednesday. Farming and country programmes and gardening are also specialities of Pebble Mill, which has in recent years added snooker to the catalogue of television sports and games through *Pot Black*.

### Birmingham – Radio

Music of many kinds reached the networks through Pebble Mill during the year. Music came not only from the Midland Radio Orchestra based at the Mill but also from more than 60 different locations within the Midlands, from the big festivals at Cheltenham, Aldeburgh and King's Lynn and from Compton Wynyates, Baddesley Clinton and Bickling. The two producers in charge of the classical music output were together responsible for no fewer than 176 programmes.

Radio drama productions primarily helped to supply the needs of Radio 4, but there was also one for Radio 3 and, in all, 31 drama productions reached the networks, excluding Pebble Mill's daily chronicle of life at Ambridge, *The Archers*. Among the features and documentaries was one on *Evita*.

The Friday phone-in series *Voice of the People* made way after some 172 editions for a Sunday-morning phone-in, *One Man, One Voice*, with Michael Charlton as host. The guests who have subjected themselves to public interrogation by telephone have included the Foreign Secretary, the Home Secretary, the Secretary of State for the Social Services and the Chairman of the Atomic Energy Authority.

Agricultural programmes remain one of the Centre's main responsibilities and are well patronised by the farming community.

### Bristol – Television

The Natural History Unit has again contributed half the programmes for *The World About Us*, and during the past year the Bristol team has covered a wide variety of subjects, ranging from *Zoo Vet*, which showed a week in the busy life of David Taylor who travels around the UK and Europe treating animals, to *Manmatching*, in which Desmond Morris took a close look at the physical signals of communication made by

human beings. *Mr Beesley's Secret Garden* explored in close-up the beauty of the flowers and creatures that inhabit a normal suburban garden. And much further afield Anthony Smith travelled first to Persia in search of a rare blind white fish for the programme *A Fish Called Smith* and later to Peking Zoo as part of the BBC's Chinese week. It would probably be true to say that every day, someone, somewhere in the world, is making a *World About Us* programme and the location could be anywhere from the rain forests of Costa Rica to a back garden in England. On BBC 1, *Wildlife on One* continued to cover the world searching for new and interesting animal subjects.

One of the highlights of the year – which may lead to whole range of new programmes – was *Badger Watch*, a series in which the Natural History Unit broke new ground by eaves-dropping live with infra-red cameras at a badger sett each evening for a week.

*In Deepest Britain* has become a regular series looking at the countryside through the eyes of experts; *Animal Magic* continued taking a look at animals for the younger viewer with Johnny Morris adding his own brand of humour to this successful series; and *The Countryman* and Julian Pettifer's *Country Game* helped widen viewers' knowledge about country matters.

One of the best known general programmes of the year was Bristol's *Living in the Past* – a series about a group of men, women and children set to live in Iron Age conditions in the West Country. They took up their Celtic village life in March 1977 and the 10 who kept it up for the full year returned to the 20th century at the end of March 1978.

*Living in the Past* was part of the output of Bristol's General Programmes Unit, which is responsible for such programmes as the old favourite, *Going for a Song* which broke new ground by travelling to stately homes; *Man and Boy*; a series of seven short stories for television about people and the sea under the title of *Sea Tales*; and a new series of *It's Patently Obvious* with its amazing inventions from the past.

During the year the Unit made six major documentaries on subjects ranging from the professional classes in Cairo to the ancient and enduring solstice ceremonies throughout Great Britain. One documentary looked at a *Day in the Life of the World* through news bulletins sent from around the world covering one particular day.

A popular new idea from the unit was a competition to test driving skill. *Driver of the Year* attracted 10,000 entries from

all over the country and Scotland, England, Wales and Northern Ireland held national heats before the Grand final.

Contributions were made by the General Programmes Unit to Children's Programmes in the form of *The Young Explorers* with expeditions to such places as Ghana and Pakistan. And the Bristol Network Centre also provided programmes for TV Further Education output, for Religious Programmes such as *Songs of Praise* and a colourful programme on kites.

### Bristol – Radio

A new correspondence column of the air, called *Disgusted, Tunbridge Wells*, was introduced at the end of February. The idea is to provide air time for listeners to throw both brickbats and bouquets at the BBC about anything to do with radio. Occasionally their points are answered by the man or woman responsible for stimulating their blame (or praise). This weekly Sunday morning programme is presented by Derek Robinson, who is very much on the side of the listener and does not hesitate to add his own pungent comments. Listeners who wish to write at greater length on the subjects raised in *Any Questions?* (which celebrated its 30th birthday in October) continue to address their letters to *Any Answers?* Other long-running programmes from Bristol which maintain their popularity include *Down Your Way*, *The Living World*, *Wildlife*, *Talking about Antiques* and Dudley Savage's organ request programme, now lengthened and introduced by Sam Costa under the title *Sam on Sunday*.

The output of programmes from Bristol about archaeology has quadrupled during the past two years, and now includes a monthly magazine programme in addition to the weekly series in the summer, all under the title of *Origins*; there was also a feature on the increasing use of metal detectors by amateur archaeologists and a talk on General Pitt Rivers, 'the father of modern British Archaeology'.

The Editor of *Story Time* is now based in Bristol and nearly half of the serial readings are produced here. Also in the literary field, there has been another series of the discussion programme, *A Good Read*; and eight editions of *With Great Pleasure*, in which well-known people introduce their favourite prose and verse readings.

One of the notable drama productions of the year was *God of Glass* by Peter Redgrove. 'Quite an experience' was how one newspaper described it, with its 36 speaking parts, a full orchestra and rock band and elaborate radiophonic effects. Two classic serials were produced in Bristol: *Lorna Doone* by

R.D.Blackmore and *The Woodlanders* by Thomas Hardy (coinciding with the 50th anniversary of his death) and some 20 other plays.

Hardy and his first wife were featured in the documentary *Woman Much Missed*, and other documentary programmes included a contribution to the *Courts Martial* series, and portraits of Sibelius and Rutland Boughton (on the centenary of his birth).

A series of lunchtime concerts have been broadcast from St. George's Church, Brandon Hill, Bristol. The BBC is co-operating with a Music Trust set up last year to save this fine Georgian church as a music centre.

The Bournemouth Symphony Orchestra has broadcast regularly, as has the Dartington String Quartet, and there have been relays from the Bath Festival and, among others, the Southern Cathedrals Festival, the Dartington Summer School of Music and the Salisbury Festival of the Arts. On the lighter side, a series of programmes by Acker Bilk's Paramount Jazz Band, *Acker's Arf'Our*, was introduced by Tony Brandon.

Religious programmes, in addition to the regular services and prayers, were highlighted by a thoughtful feature on C.S.Lewis, *I Call It Joy*.

### Manchester – Television

This Network Production Centre is now established as a multi-disciplinary unit which avoids over-specialisation while aiming at fewer targets. Three teams provide outside broadcast entertainment, features and children's programmes, and there are a number of specialist producers of sports, documentary and religious programmes.

This year *The Good Old Days*, television's longest-running light entertainment show, celebrated its silver jubilee. Over the years it has owed much to the skilled camera work from mobile units operating from the City Varieties Theatre where the show is staged. The same units have carried *It's A Knockout* through another zany season, in which a refreshingly new ingredient was a team from the mining industry in a gala programme from Blackpool. *It's A Knockout* had its roots in a programme of the 1960s called *Top Town*. Now Manchester has adapted that idea in *Star Town*, which gives new talent a chance to reach the network. *Brass Tacks* has made its mark on BBC 2 as an expression of non-metropolitan views on issues of the day, and more public affairs programmes are planned by its makers. In a 20-week season BBC 2 took from

Manchester *Living on the Land*, *A Taste of Britain* and *Roots of England*. The year's programmes also included an enchanting documentary on Windermere; a knockabout walkabout by Rod Hull and his Emu; three more studies by Ian Nairn of the architectural and planning follies of our forefathers; and a report on the tawdry end of a famous institution – *The Death of the Orient Express*.

Three brand new series supplemented the output for children – *Pop with Cheggers*, *Going Places* and *Stopwatch*. The two last mentioned were about holiday activities and sport respectively. For the general audience darts, snooker and badminton have taken their places alongside Rugby League football and bowls as Manchester's contribution to the sporting scene. Religious programmes have also explored new avenues with *Sunday Gang* and an international magazine made in conjunction with colleagues in Holland and Germany.

In February 1978 work started on extensions to New Broadcasting House, designed to accommodate the BBC Northern Symphony Orchestra and BBC North West Television.

### Manchester – Radio

On Radio 4 was launched *File on Four*, which gave the background to events at home and abroad. There were reports from West Germany, Palestine and from Ohio on middle America's view of President Carter's first year, as well as studies of the main domestic issues.

Daniel Barenboim, Emlyn Williams and Baron Rothschild were among the guests in *Conversation Piece*, a new series in which Sue MacGregor talked to people of distinction about their life and work. Teams from many parts of Europe, including Poland, took part in *Round Europe Quiz*, with the Spanish emerging as the winners. Manchester went abroad for *Analysis* to report on the Eurocommunists, and there were other documentaries on the Conservative Party, Social Security and the problems of the Inner City. A feature on the King and Country debate at Oxford attracted considerable interest, and there was praise for a programme which followed the production of Albert Finney's *Uncle Vanya* from first rehearsal to opening night. In drama, Peter Tinniswood, Clifford Hanley and David Pownall were among the writers who contributed to the 40 new productions, and work from the Northern Play Competition provided an important new element in the output.

To the Swiss Evening on Radio 3, Manchester contributed two documentaries and a play by Dürrenmatt. Music from Manchester was as diverse as ever, ranging from the first quadraphonic broadcast of music for brass band to an experimental *Improvisation Workshop*. The BBC Northern Singers and the Northern Symphony Orchestra performed in regular series of concerts. Manchester took over responsibility for Radio 3's *Words* and for much of the Network's poetry. Among the outstanding moments were a tribute to Robert Lowell and a feature on the work of Edward Thomas.

On Radio 2 the Northern Radio Orchestra's series *Music from the Movies* proved successful. So too, did *The Show with Ten Legs*, written by and starring Eddie Braben, and *Listen to Les*, with Les Dawson. *Folkweave* too did well. In Sport the major event of the year was the coverage of the MCC's tour of Pakistan and New Zealand. The outside broadcast unit was also heavily involved in football coverage, including the FA semi-finals at Hillsborough and Maine Road, the Ryder Cup Golf Tournament and a contribution to Silver Jubilee day.

On Radio 1 *Quiz Kid* returned in another well-liked series, and a substantial contribution was made to the Roadshows in editions from cities throughout the North.

## Appeals for charity

As in former years the BBC broadcast regular appeals on radio and television on behalf of charitable organisations. Radio appeals were placed in *The Week's Good Cause* at 11.10 am each Sunday on Radio 4 until October, and thereafter at 8.50 am. Television appeals were transmitted on BBC 1, usually at 6.35 pm on the third Sunday of each month.

The total amount received in response to all regular television appeals in 1977, including those broadcast in the national regions, was £258,518. The largest sums raised were as follows: Lingfield Hospital School £25,988, Muscular Dystrophy Group of Great Britain £40,450, MacIntyre Schools £28,468, Parkinson's Disease Society £28,305, The Simon Community £34,000 and the Association for Spina Bifida and Hydrocephalus £40,341.

The total of all *The Week's Good Cause* appeals during the year was £322,610, including Friedrich's Ataxia Group

£6,492, British Polio Fellowship £4,670, Erskine Hospital (Scotland) £5,580, Ex-Services Mental Welfare Society £15,249, Mill Hall Oral School for the Deaf £8,674, National Society for Epileptics £10,757, the Leprosy Mission £12,042, the Raystede Centre for Animal Welfare £15,789, Southwell Minster £4,967, the House of St Barnabas-in-Soho £12,050 and St Martin's Christmas Fund £37,710.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £73,563. The BBC's own annual appeal for Children in Need of Help (radio and television) raised £67,956.

One emergency appeal was broadcast on behalf of victims of the South Indian Cyclone. The overall result of this appeal, which was made on BBC Television and Radio and on Independent Television and through the national press, was £870,000.

## Audience reaction

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

A major source of information is the continuous *Survey of Listening and Viewing*. In the course of it, almost one million people throughout the United Kingdom were interviewed during the year. The survey indicated that by March 1978, about two-thirds of the population had colour television sets, compared with a little over 60 per cent a year earlier. Nearly all of the rest of the population were found to have monochrome uhf sets enabling them to receive all three channels.

The amount of viewing during the year averaged 17¾ hours a week per head of the population, a little less than in 1976-7, but much the same as in earlier years. As usual, the highest level was recorded in the January/March quarter, when the average rose to almost 20 hours per head, and the lowest in the July/September quarter – about 15½ hours a week.

The midsummer fall in viewing would no doubt have been somewhat steeper had it not been for the large audiences attracted by the coverage of events in celebration of the Queen's Silver Jubilee. For example, there were audiences of nearly 23 million for the *Royal Windsor Big Top*, and 22

million for both the outside broadcast coverage of *The Queen's Day of Celebration* and *The Lighting of the Fires of Friendship* on the previous evening. There was also a comparatively large audience of four million for *The Queen's Silver Jubilee Gala* from Covent Garden on BBC 2. The coverage of these and other Jubilee events proved to be considerably more enjoyable than many viewers apparently expected it to be. In advance of the Jubilee, only 29 per cent said they expected the programmes to be 'very enjoyable'. After the event, the corresponding proportion had risen to 59 per cent.

The largest audiences of all were – as usual – for Christmas Day programmes, with *Morecambe and Wise* attracting nearly 29 million viewers, *Mike Yarwood* 26 million, and *The Generation Game* 24½ million viewers. Apart from Christmas, the 1977 *Miss World* contest also drew 24½ million, while not far behind came the *Eurovision Song Contest*, 21 million, and the *European Cup Final* between Liverpool and Borussia Munchengladbach, 20½ million.

In the field of light entertainment, *The Two Ronnies* proved the greatest draw, with audiences averaging 18½ million, while *The Generation Game* and *Mike Yarwood in Persons* averaged 17½ million and 16½ million respectively. *Going Straight*, the successor to *Porridge*, attracted 13½ million, as did *That's Life*, and these were followed by *Jim'll Fix It*, with 13 million, *Seaside Special*, 11½ million, and *The Val Doonican Music Show*, 11 million.

The Sunday evening serial *All Creatures Great and Small* topped the list in drama, with audiences averaging 13 million, followed by *The Duchess of Duke Street*, *When The Boat Comes In*, *Target* and *Poldark*, all between 10 and 11½ millions. The new science fiction series, *Blake's Seven* drew an average of nine million, whilst the new single plays in *Play for Today* were seen by as many as 11½ million, e.g. *Oy Vay Maria*. Amongst the Sunday afternoon serials, *Treasure Island* and *Children of the New Forest* stood out, with 5½ million.

*Roots*, which drew record-breaking audiences in the United States, proved a considerable attraction in Britain also, with audiences of about 17 million. Most found the series enjoyable as drama and worthwhile because it brought home to them once again the brutal facts of slavery in the 18th and 19th centuries. However, for many the series was not authentic enough, and few felt that it had made any significant contribution to racial harmony.

*Sportsnight* and *Match of the Day* regularly drew audiences of between nine and 10 million but, as in previous years, the

most popular Outside Broadcast series was *It's a Knockout*, with 12 million.

Audiences for the *Nine O'Clock News* were about 7½ million, with seven million watching *Nationwide* and 3½ million *Panorama*. Amongst children's programmes, *Dr. Who* continued to exert the strongest pull, being seen each week by around nine million, other Saturday attractions being *Basil Brush* seven million, and the new Saturday morning show, *Multi-Coloured Swap Shop*, about 3½ million.

The highest audience of the year on BBC 2 was 10 million for the drama production, *Count Dracula*, the appeal of the 'horror story' being underlined by the average of five million for the late-night film series *Dracula*, *Frankenstein* and *Friends*. Amongst the *Festival 77* offerings, the re-run of the documentary *The Royal Family* had an audience of 4½ million, whilst four million watched *Thanks for the Memory* and *All My Loving*.

The serialisations of *The Mayor of Casterbridge* and *Anna Karenina* drew 3½ and 2½ million respectively, whilst *The World About Us* and *Horizon* both averaged around two million.

Radio listening in 1977–8 averaged eight hours 50 minutes a week per head of population, about the same as in the preceding year. The total was made up of seven hours 20 minutes per head of listening to the BBC Radio services, national and local, and one hour 30 minutes per head to the commercial stations, Independent Local Radio and Radio Luxembourg.

*Tom Brown's Top Twenty* retained its lead as the radio programme with the largest audience, an average of six million. *Junior Choice*, also on Radios 1 and 2, attracted over four million listeners on Saturdays and 3½ million on Sundays, while *Family Favourites* and Tony Blackburn's regular morning show both drew three million. Close behind came *Jimmy Savile's Double Top Ten Show*, *Noel Edmonds*, *Terry Wogan* and *Pete Murray's Open House*. On Radio 4, three million people listened to the 8.00 am *News* and two million to the *Today* sequences which followed it, whilst the audience for the 1.00pm *News* was 1½ million. The Saturday edition of *Any Questions?* was heard by 900,000 and so, too, was *Start The Week*.

Special surveys conducted during the year included one in which viewers' use of the simultaneous sound radio transmissions of BBC 2's *Sight and Sound in Concert* were studied. It appears that about half the viewing audience listened to the sound on radio, a majority of them in stereo. However, a high

proportion of those with stereo did not always use it when listening to their programmes. The fact that they found simultaneous listening in stereo less than totally satisfactory could well be because they did not use their stereo in the recommended way: their descriptions of the positions of their speakers in relation to the screen revealed a remarkable variety of configurations.

The second of three annual studies of public awareness of the Adult Literacy Campaign revealed that a substantial increase had occurred – from 27 per cent to 48 per cent – in the proportions of the population who knew what the symbol stood for. There was also a modest rise in the number of aspects of the campaign about which people claimed to know something. However, this improvement was largely confined to those who already knew quite a lot about it.

A small-scale survey was made as a contribution to the BBC General Advisory Council's discussion of the BBC's responsibility towards adolescents and young adults. As is well known, 16–24 year olds watch less television than do those over 25, but the proportion mentioning television viewing amongst their favourite leisure pursuits was slightly 'higher'. More of them than of their elders admitted that viewing was just a way of killing time, but even so more claimed that there had been a programme 'yesterday' which they would like to have seen, but could not because they were doing other things. Under-25's were less likely to feel that the broadcasters made special efforts to show programmes that would interest people in their age group, but they nevertheless expressed greater satisfaction with current programmes.

A substantial long-term project, now at its half-way stage, involves re-interviewing samples of different kinds of people – parents, old people living alone, and so on – to see what influence television has on their opinions and beliefs, their knowledge of issues like the economic state of the nation, and their ways of spending their leisure time. Voluminous results are available from the early waves of interviewing, providing the base line from which any changes over the period of the study will be measured. Some findings may be of interest in their own right, such as the fact that – despite the considerable attention then being paid to it – no more than one person in five could say what the current prediction about the rate of inflation for the rest of the year was. Amongst 15–17 year olds the figure was very much lower still – only one in 30. A report on these findings is being prepared.

## The BBC Programmes Complaints Commission

The membership of the Commission on 31 March, 1978 was:

Sir Edmund Compton (*Chairman*)

Sir Henry Fisher

Professor Kathleen Bell CBE

Professor Bell was appointed to the Commission in February 1978 after Baroness Serota of Hampstead, who had been a commissioner for two and a half years, became a Governor of the BBC. Professor Bell is Professor Social Studies in the University of Newcastle and is also a member of the Council on Tribunals.

The Commission issued three adjudications in the year under review. Each was published in full in *The Listener* and in summary in *Radio Times*. Hitherto adjudications had been published by the BBC only in *The Listener*. By publishing the summary in *Radio Times* on the popular letters page the BBC gave each adjudication a potential readership of 11 million.

The adjudications, in summary, were as follows:

### *Complaint by Mr D. Smithers*

#### Summary

Mr D. Smithers, formerly a Deputy Director of Christian Aid, complained about three programmes, broadcast on Radio 4 on 25 January, 1 February and 21 November 1976, which dealt with aspects of the work of Christian Aid.

Mr Smithers complained that the broadcasts contained mis-statements of fact, that his views were not fairly represented, that he was not himself invited to appear, and that the overall effect had been to damage his personal standing as a critic of Christian Aid.

The BBC claimed that the proper exercise of their editorial responsibility justified their actions and denied that there had been any unfair treatment of Mr Smithers.

The Commission did not uphold Mr Smithers' complaints.

### *Complaint by Mrs W. Fwing, MP*

#### Summary

On 8 December 1976 the BBC broadcast a programme *Who are the SNP?* which included the statement that Mrs W. Fwing joined the Scottish National Party only a year before she won the Hamilton by-election in 1967. This statement was in-

correct; Mrs Ewing had joined the Scottish National Party in 1956. The BBC broadcast a correction on 18 April 1977.

The Commission uphold Mrs Ewing's complaint of unfair treatment in that the broadcast of 8th December contained a serious mistake about her membership of the Scottish National Party, which was not promptly corrected.

#### *Complaint by Mrs E. Wallis* Summary

Mrs E. Wallis, Registrar of the Society of Indexers, complained that she and the Society had been unfairly treated by an item on indexing included in *Woman's Hour* on Radio 4 on 25 January 1977. Mrs Wallis had contributed to the programme.

So far as the Society was concerned, it was said that in various respects the broadcast conveyed an inadequate and misleading account of indexing and of the aims and effectiveness of the Society.

As to Mrs Wallis herself, complaint was made that she had been given no prior information that her interview would be broadcast in conjunction with a contribution recorded by another person on the same subject, and that it had been unfairly edited. Mrs Wallis also complained of unfair discrimination by the BBC arising from their choice of another contributor to the programme, and also that her name was incorrectly spelled in Radio Times.

The only complaint which the Commission uphold is the complaint that the BBC failed to inform Mrs Wallis of the use which would be made of the interview she recorded.

## Public accountability

For some time the BBC has been working towards more effective ways of keeping in touch with the public and stressing the concept of accountability. In addition to the study of letters from viewers and listeners and the analysis of their opinions and choices in audience research questionnaires it was felt that the staff of the BBC should have more opportunity of meeting the public face to face, and that the public should have the opportunity to put their views directly to those responsible for the programmes.

One way of doing this has been a series of open meetings. An experiment started under the auspices of the BBC's English Regional Advisory Councils, and the first such meeting was held in Truro in 1976. Subsequently the Annan Committee report recommended that the broadcasters should hold public meetings and stressed the need for more public scrutiny of broadcasting ('the public have too few ways of making their views known and the broadcasters can retreat too easily into their fortresses').

In 1977-8 there were 18 useful meetings around the country in places such as Plymouth, Bury St. Edmunds, Barnstaple, Basingstoke and Stoke-on-Trent. In many cases the Chairman of the Regional Advisory Council took the chair supported by a BBC Governor, senior members of staff and programme makers. The Chairman of the BBC Governors and the Director-General attended some of these meetings during the year. The questioning from the public was not in every case as rigorous as might have been expected but the meetings were accounted a definite success. BBC staff showed no inclination to retreat behind the ramparts, and, indeed, thought it helpful to get the views of the audience at first hand. Further such meetings are taking place in 1978 and include a series in London and in Scotland.

The film *It's Your BBC* was shown at many smaller public occasions. This is the film which describes, with excerpts from programmes, the range of BBC activities and illustrates with graphics what each of the BBC services costs, as well as showing BBC methods of making the best use of resources. It has proved very popular – in the year under review it had more than 315 showings – and at the end of the year an updated version was prepared, as requests for showings continued to increase. Another film, about BBC Local Radio, had a series of showings up and down the country during the summer and autumn of 1977.

The BBC has continued to issue occasional publications about its activities. In 1977-8 they included a paper on the Future of Broadcasting from the General Advisory Council and another popular version of the Annual Report and Accounts. The latter was an attractive presentation in colour, based on production stills, together with a summary of the year's activities, an account of how the BBC spent the licence fee and an explanation of BBC policies. It was called *What do you think of it so far?* and was sold to the public at the nominal price of 40p.

Once again the BBC received over half a million unsolicited

letters during the year, many of them being straightforward requests for information, others commenting on a wide variety of television and radio programmes. The comments were analysed and regularly reported to the Board of Governors, Board of Management and the senior programme staff, to take account of their content in reaching programme decisions.

Another development, whose origin antedates the Annan Report but which received some impetus in terms of public attention as a result of the report, was the search for a common system of estimating the size of television audiences. A lengthy trial of a new method of audience measurement had been conducted jointly by the BBC and the Independent Television Companies Association (ITCA) in 1975, and when this failed to produce a satisfactory answer, the two parties agreed to continue discussions. Early in 1978 a new proposal was put by the BBC to ITCA. By March 1978 this outline scheme had been agreed in principle and on 14 April it was embodied in a joint letter of intent sent to the Home Secretary by the Chairman of the BBC and the Chairman of the ITCA Council. There are many important matters still to be negotiated but the hope is that television audience measurement for both the BBC and ITV will be carried out by a service of the electronic type at present used by ITCA, amended to accommodate the needs of the BBC; and this will be the only source of television audience measurement data. The BBC's Daily Survey will continue and will be employed to measure both the size of radio audiences and to supply audience appreciation data for both the BBC and for ITV. These services will be funded and managed by a joint board. As the letter of intent to the Home Secretary said: 'These new arrangements will have two significant advantages. Across the broadcasting industry as a whole they will involve a shift of resources away from the headcounting towards qualitative and audience appreciation studies, while continuing to meet in full the audience measurement requirements of the advertisers. Furthermore, they will remove the danger of our two organisations appearing to differ in public on matters which many would say should not be open to more than one interpretation.'

One of the subjects in which there has been considerable interest over the year has been the social effects of television. Following the publication in January 1977 of *Social Research on Broadcasting: Proposals for Further Development* by Professor Elihu Katz, the BBC appointed the Hon. Kenneth Lamb to the post of Special Adviser, Broadcasting Research. He has particular responsibility for the setting up, in co-

operation with other organisations, a Broadcasting Research Trust. The Board of Governors has also established a strengthened Consultative Group on the Social Effects of Television, under the chairmanship of Roger Young, Headmaster of George Watson's College, Edinburgh, looking into the social effects of television.

## Advisory bodies

The following reports bear witness to the active life of the BBC's central advisory bodies during the year. One advisory group, on the Social Effects of Television, was re-constituted as a Consultative Group having a closer relationship with programme makers. The membership of the central bodies reflects many elements in national life and they provide a means of readily obtaining advice on general matters of BBC policy and on special areas of interest such as agricultural broadcasting, archives, charitable appeals, educational broadcasting, music broadcasting, religious broadcasting, broadcast coverage of science and technology, programmes for Asians and the application of engineering research to broadcasting.

## The General Advisory Council

The publication of the Annan Report in March 1977 meant that the General Advisory Council began the year under review with a commitment to consider the position of the BBC in the circumstances envisaged in the Report and to advise the Board of Governors accordingly. This advice was formulated first at a weekend conference held at Ditchley Park in May, and later at the Council's quarterly meeting in July. The conference at Ditchley Park was attended by members of the Council, by the BBC Chairman and members of the Board of Governors, and by the Director-General and other senior staff. In addition eight members of staff and two guests, Mr Michael Charlton and Mr Robin Day, attended the conference for part of the time.

The Council's Business Committee had decided that the Ditchley Conference should be concerned with the finer points in the Annan Report. The Committee recognised that Lord Annan's Committee had brought a sharp intelligence to bear on the issues before it and it set the conference the task of analysing the thinking behind the Report's main recommendations, as a step to considering what might be the right posture for the BBC. A report on the conference by the Chairman of the Council, Lord Aldington, was forwarded to the BBC and was considered by the Council at its meeting in July. Subsequently, this report, together with a statement on the discussion at the Council's meeting in July and the main part of the BBC's own response to the Annan Report (as sent to the Home Secretary by the BBC Chairman), were published in pamphlet form.

For its quarterly meetings, the agenda, prepared by the Business Committee, included as usual a summary of public reactions to the BBC; a report by the Director-General on current and future developments; and members' questions, which provided the opportunity to examine critically some programme decisions. The rest of the agenda for each meeting was devoted to the discussion of papers which had been prepared at the request of the Business Committee. The main papers considered during the year were on religious broadcasting, the broadcasting problems associated with Asian and black minorities, the Annan Report (as above), the future of broadcasting outside London, and the question of whether allegations of bureaucracy in the BBC were fact or fiction. The BBC also prepared information papers on the BBC's international relations and on the External Services in the light of the Report of the Central Policy Review Staff.

The paper on bureaucracy took up some criticisms of the BBC's organisation which had appeared in the Annan Report. The Council's conclusion, reached after a lively and well informed debate, was that the BBC was not the kind of organisation that is usually described as bureaucratic. The Council was impressed by the way in which the BBC had tried to solve financial difficulties, by improving its methods of financial control and resource management, and it welcomed the evidence which it received of decentralisation and the devolution of authority within the organisation, which gave creative talent the fullest scope possible. The Council recognised, that the need for the BBC to be more publicly accountable – and some of the methods for achieving this end proposed in the Annan Report – imposed additional

burdens on the central administration. It accepted, however, that not only the Annan Committee but others had formed a view that there was an element of bureaucracy within the BBC and it advised the BBC that it should take steps to remove this false image.

Other topics discussed sometimes critically by the Council included programmes on the prison service, the international allocation of broadcasting frequencies, programmes on Northern Ireland, interviewing and filming techniques in current affairs programmes, changes in news and current affairs programmes on Radio 4, the BBC's coverage of the Queen's Silver Jubilee celebrations, the portrayal of violence on television, and, at all meetings, the finances of the BBC. The Council was particularly concerned about the effect of current pay guidelines on the BBC, which had resulted in some serious losses of key staff, and about the difficulty that the BBC was experiencing in planning for the future, when the licence fee had been increased by an amount intended to last for only one year. At its meeting in October 1977, it asked the BBC to prepare a table of comparative costs of items of household expenditure to show how the licence fee had moved in relation to other charges. The Council was interested to note that in the period between 1968 and 1978 the cost of the black and white and colour licences, on the basis of average weekly earnings, had declined, by 50 per cent and 42 per cent respectively. It was disturbed, however, to learn that the total annual deficit in the income of the BBC resulting from licence evasion was estimated to be £15 million.

After each of the quarterly meetings, a statement prepared by the Chairman in consultation with the Business Committee was released to the press. The statements provided a summary of matters discussed and they gave the names of new members appointed to the Council during the year. Following established practice, half the new ordinary members of the Council were appointed on the recommendation of the Business Committee. The chairmen of most of the other central advisory bodies served as ex-officio members.

## English regional advisory councils

During the past year most of the English Regional Advisory Councils have carried forward their commitment to the holding of Open Meetings and in so doing have received the active support of the BBC Board of Governors and the Board of Management. The Councils see these occasions as a logical forward step in their relationship to the BBC and by acting as a catalyst in this way in bringing together the BBC's audiences and the BBC's senior central and regional decision and programme makers, they improve their capacity to offer representative advice to the BBC. Open Meetings also have the advantage of making the Advisory Councils themselves more widely known to the public on whose behalf they speak. There have already been Open Meetings in Evesham, Hexham and Basingstoke and as the year ended plans were being made for meetings in Stoke-on-Trent, Torbay, Bedford, Workington and Bristol. Interestingly, the Councils have tried to seek locations where the most searching questions might be expected from the audiences but, despite this, there has been a demonstrable thread of affection and respect for the BBC's overall output and programme standards running alongside some genuine concern for the delicacy of touch required in the broadcast reflection of real and fictional violence and human sexual behaviour. The BBC has been represented at these meetings by members of the Governors, Directors, Network Controllers, Heads of Output Departments, Regional and Local Radio Managers and local programme presenters. They have produced a helpful and informative dialogue for the Councils, the BBC and the public.

The Councils' normal business during their regular pattern of four-monthly meetings has embraced a wide variety of broadcasting topics, including the reality or otherwise of a BBC 'bureaucracy', sport, advertising, the problems of broadcasting to Asian and other ethnic minorities, BBC finance and licence fee, the BBC's External Services after the publication of the Central Policy Review Staff Review the need for a better service of purely regional audience research and the reflection of industrial affairs in the UK. During the year the Director-General has attended a meeting of each of the Councils. There has been a continuing debate about structural changes in the management arrangements for the English Regions, following Sir Huw Wheldon's Regional Policy Review.

This latter topic was also debated at the quarterly London meetings of the eight English Regional Advisory Council Chairmen and received their general approval on behalf of their respective Councils. These meetings are always attended by the Controller, English Regional Television, his Assistant, who is also Secretary to the Councils, together with a member or members, of the Board of Governors – most frequently the Chairman himself, Sir Michael Swann – the Chief Assistant to Director-General (Regions) and, on occasion, the Director of Public Affairs. The meetings are the apex of the English Regional Advisory system and they are influential.

During the year the Councils have spent the most significant part of their time offering comment and advice to the BBC about the quality and content of regional programmes. The BBC's Regional Services are the Council's first priority but beyond that they have considered the totality of BBC output through the Television and Radio Networks. The Councils have ensured that the many and varied views of non metropolitan England on this general BBC output have been fully expressed in a critical, constructive and frequently commendatory way.

There will, as a result of normal retirement, be about 40 new appointments to the Councils during the coming year. The membership is wide-ranging in its social, geographical, professional, sex and age composition, and the opportunity to bring in new interests or make substitution for existing ones is taken annually when retirements fall due.

## Local radio councils

Members of the 20 Local Radio Councils are chosen from all sections of the local community. Individual members do not attend as delegates from particular organisations or groupings, but it is intended that, overall, membership of a Council will be broadly representative of the community as a whole. Members are appointed by the Board of Governors to serve for periods of two or three years, and after a nomination procedure that often involves 'on-air' advertising by the station. Meetings are held every six to eight weeks, and a development this year has been the increasing interest shown by Councils in holding Open Meetings with the public, to

discuss station programmes and their relevance to the community.

## Educational bodies

*The School Broadcasting Councils* and their Programme Committees continued to give major attention during 1977–78 to the discussion of priorities in school broadcasting policy, in the light of the national debate on education and the Government Green Paper published in the summer of 1977. In particular the Councils' education officers carried out major field surveys of the reading and writing skills of slower learners, the introduction of technology into school courses and the process of transition from school to work. In this last area, the Councils combined with the Further Education Advisory Council to appoint a special working party to advise on provision for the 15–19 age group and to organise four One-day Conferences (in London, Edinburgh, Cardiff and Tyne-side) on the inter-relation of education and work.

The Councils also gave particular attention to developing needs in the National Regions. The Board of Governors approved the UK Council's recommendation of the creation of a School Broadcasting Council for Northern Ireland; this Council was established from 1 January 1978 and held its first meeting in March 1978. Budgets for school broadcasting in the National Regions, particularly for school publications, continued to be a matter of concern, on which the Councils kept in close touch with the Board of Governors, and ways were found to maintain the service in all the National Regions without severe reductions. These discussions brought into clearer relief the importance of close communication and consultation between the School Broadcasting Councils in the National Regions and the general Broadcasting Councils in those Regions, as well as with the School Broadcasting Council for the United Kingdom.

The UK Council also began a review of its committee structure and flow of business, with the hope of increasing the direct participation of individual Council members in more detailed decisions. Proposals were made for a special meeting of the Council, at which these questions could be discussed in depth.

*The Further Education Advisory Council* gave continuing attention to various models for collaborative projects and encouraged a number of new projects of this kind, in health education, in the care of children, in the needs of the 15–19 age group and particularly the young unemployed, and in the development of a multi-cultural society. In all these areas the Council developed closer relationships with the School Broadcasting Councils throughout the United Kingdom, especially in the closer team working of the Councils' education officers. The Council also established close working relationships with the National Advisory Council for Adult and Continuing Education, which was appointed during the summer of 1977.

In the area of future broadcasting strategies, the Council gave general advice on the future of further education programmes in radio, with the re-organisation of the radio networks.

The Council also appointed a working group to review the representative nature of its present composition and that of its Programme Committees, in the light of current developments in further and continuing education.

Both Councils responded on behalf of educational broadcasting to the Report of the Annan Committee on Broadcasting and the Whitford Committee on Copyright.

## Other specialist bodies

*The Central Religious Advisory Committee.* Because of a slight change in the dates of its regular meetings, the Central Religious Advisory Committee held only one set of meetings in the year 1977–78. These meetings were held on 4–5 October. They consisted in a special meeting to discuss the Annan Report; a joint meeting with representatives of the Independent Broadcasting Authority and members of the Authority's Panel of Religious Advisers, which Lord Annan attended by invitation; and the Committee's regular meeting with the BBC.

The Committee was grateful to Lord Annan for his explanation of the thinking behind the recommendations on religious broadcasting in the Report of the Committee on the Future of Broadcasting. CRAC agreed with many of the Annan Committee's views on the presentation of religious

programmes, but dissented from the view that each broadcasting authority should have a separate body of advisers. CRAC does not regard itself as an immutable or unavoidable part of religious broadcasting, but it seems right to its members that under the existing system of broadcasting it, or a similar body with an advisory function, should have oversight of religious broadcasting as a whole.

The regular meeting was preceded, on the evening of 4 October, by a showing of a celebration on television of the Eucharist, produced by Swedish radio and television and presented to the Committee by the Rev. Ingmar Glemme. This programme introduced, for the first time on Swedish television, the concept that viewers could, if they wished, participate in the service by partaking of the Eucharistic elements in their own homes. The Committee will discuss this concept of communion by television at its first meeting in 1978.

At the meeting on 5 October, the Committee considered progress reports by the Head of Religious Broadcasting and his senior colleagues and it discussed a number of topics chosen for discussion by its Agenda Committee. These included the new arrangements for placing religious programmes on television on Sunday evenings; arrangements for recording music for the *Daily Service* on Radio 4; the possibility of some special research studies into the way in which religious programmes are received by the audience; and blasphemy in broadcasting, following the debate in the General Synod of the Church of England on a motion by the Rev. G. Dobson. Mr Alasdair Milne, Managing Director, Television, took part in the discussion on blasphemy. The Committee was glad to receive from Mr Milne the assurance that its advice on a matter of this kind, which concerned the general programme output of the BBC, was welcomed by the Television Service, which was constantly reviewing its guidelines for producers in matters of taste and standards.

For the future, the Committee intends to build on the experience which it has gained over the past few years in holding joint sessions with BBC and Independent Broadcasting Authority representatives to discuss matters of general importance. Such joint sessions were necessary in order to consider the Committee's response to the Annan Report and, later, the revision of the aims of religious broadcasting, as mentioned in the Annual Report for 1976-77. Topics which the Committee has noted for discussion jointly with the Authorities are the promotion of religious broadcasting, com-

munion on television and religion in a society of many faiths.

*The Central Music Advisory Committee* met twice during the year, in April and October. Its meetings tend to concentrate alternately on music in television and on radio, and at each meeting there is an opportunity to consider recent output and to see or hear something of forthcoming productions. Subjects raised at the 1977 meetings included the Annan Report's recommendations about music in the BBC; the quality of reception of Radio 3 on vhf; light music on Radio 1 and 2; the planning of programmes, with particular reference to the frequency of performance of certain works; the degree to which the BBC music programmes should, or should not, be influenced by figures of audience size; and jazz programmes.

In October the Committee said farewell to Lord Harewood, its Chairman since 1969. The Director-General attended and paid a special tribute to Lord Harewood's devoted work in this capacity. Mr Gerald McDonald, formerly General Manager of the New Philharmonia, and of the Royal Liverpool Philharmonic Orchestra, has been appointed as Lord Harewood's successor.

*The Central Appeals Advisory Committee*, which advises the BBC and the IBA separately, held three meetings during the year, at which it considered applications from charities for appeals on BBC Radio and Television. It also advises on matters of general policy relating to appeals broadcasting. The Committee was gratified by the high level of response to appeals broadcasts during the year, *see page 33*, and it hoped that this might encourage charities who had not recently done so to submit applications. Similar Committees in Scotland, Wales and Northern Ireland advised on the selection of appeals for their own National Regions. Their Chairmen attended the main Committee meetings and shared in the formulation of policy.

*The Central Agricultural Advisory Committee* advises the BBC on the range and content of farming and gardening programmes broadcast on the radio and television networks. It also takes a close and continuing interest in the many programmes on farming and gardening produced by the BBC's 20 Local Radio stations.

The Committee has a membership of 17, widely representative of agricultural, horticultural, food and consumer interests. Its Chairman is Mr Derek Barber, a leading agriculturalist and consultant. It met, as usual, three times during the last year and continued to expand its interest in BBC programmes outside the regular series which dealt with farm-

ing issues and the environment. It strengthened its already close and practical relationship with the BBC producers of farming and gardening programmes. The producers welcome this relationship for the frankness and practical value of the comments and advice that they receive from members and for what is in essence vigorous feedback from committed members of the farming community. The Chairmen of the separate Agricultural Advisory Committees for Scotland, Wales and Northern Ireland are ex-officio members of the Central Committee and play an important part in enabling the Committee members, and the BBC, to maintain a clear overall picture of the coverage of farming matters throughout the United Kingdom.

*The Asian Programmes Advisory Committee*, which is chaired by Lord Jacobson, met twice during the past year as is customary, and took a close interest in programmes of relevance to Asian communities, not only in the output of the Asian Programmes Unit, which is based in Birmingham, but also in the BBC's general programme output and in the variety of programmes broadcast by local radio stations which have a significant number of Asians living within their editorial boundaries.

The Committee welcomed the introduction of an additional weekly programme, *Gharbar*, broadcast on Wednesday mornings on BBC 2, a magazine which aims to help Asian families to help themselves in dealing with the problems of everyday life. The Committee also took a keen interest in the content and effectiveness of the serial *Parosi*, produced by the BBC's Further Education Department, which sets out to illustrate problems and typical circumstances of family life and to encourage the study of the English language. Membership of the Committee is strengthened by the inclusion of representatives of the Commission for Racial Equality, the High Commission for India, the Embassy of Pakistan and the Bangladesh High Commission.

*The Science Consultative Group* held two regular meetings, at Broadcasting House in April and November. Members of the Group also attended an informal supper meeting at the Television Centre in June, and in January they were hosts at dinner for Sir Michael Swann, Mr Alasdair Milne, Managing Director, Television, Mr Stephen Hearst, Controller, Radio 3, and senior BBC staff who regularly attend the Group's meetings. Informal occasions of this kind provide a valuable opportunity for discussion of the aims and methods of presenting science to the general audience.

In April 1977, the Group met for the first time under its new Chairman, Sir Ieuan Maddock. It considered and approved a discussion note by Sir Ieuan on the role of the Group. Other topics discussed during the year included the Annan Report, *Tomorrow's World in Europe*, programme exchange with the USSR, and programmes on medicine and astronomy. The Group also discussed future plans for science programmes on television, radio and the External Services, and members' suggestions for subjects which might be covered. The Group took note of the work in related fields of interest of the Consultative Group on Industrial and Business Affairs and the Archives Advisory Committee.

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

The Committee's advice on the recommendations of Lord Annan's Committee on the Future of Broadcasting was particularly welcome in that it helped to formulate the BBC comments to the Home Secretary on the engineering aspects of the Annan Report. In connection with the forthcoming World Administrative Radio Conference (Geneva 1979) the Committee also gave its support to proposals made by the BBC to the Home Office for new methods of digital radio transmission to be accommodated within television Band I following the closure of the 405-line service in the mid-1980s.

*The Archives Advisory Committee* met four times during the year, and its various specialist Groups continued their detailed investigation of specific parts of the BBC's Archives. Further reports from the Groups concerned with music, visual archives, sound archives and the various collections of still photographs possessed by the BBC were considered and detailed consideration was given to the proposed disposal of a collection of radio drama scripts, of which the BBC will, however, retain a set.

There was one change of membership during the year, when the distinguished radio and stage actor Marius Goring joined the Committee. Other members of the Committee were re-appointed on their original term of membership coming to an end.

The Committee submitted early in 1978 its Interim Report

to the BBC's Board of Governors, indicating what it had achieved so far and the areas still to be studied. It hoped to submit its Main Report in the Summer of 1978.

*Consultative Group on the Social Effects of Television.* During the year a new Consultative Group on the Social Effects of Television was set up under the Chairmanship of Roger Young, the Principal of George Watson's College, Edinburgh. It replaces a similar advisory group, but its revised terms of reference should enable the Committee to establish a genuine dialogue with Television Production staff and on this basis to identify areas for discussion and further research. The Group will discuss amongst other things the problems associated with the portrayal of violence, the difficulties involved in news reporting of violent incidents, and television as a source of information.

*The Consultative Group on Industrial and Business Affairs* continued its work under the chairmanship of Sir Frank Figgures. Members are drawn from industry and the city, trade unions, journalism and the consumer interest. During the year they met four times and on each occasion viewed or heard extracts from recent programmes dealing with industrial or financial subjects and later discussed them with the programme makers. In many cases the Group's comments had a wider application and threw valuable light on the approach to a whole area of industrial life.

# External broadcasting

## Introduction

The history of the External Services in any particular year inevitably and mainly reflects the ebb and flow of international developments, the major crises, the attempts to solve or defuse them, and the underlying conflicts of interest of which they are the symptoms. The year under review has been no exception in this respect and has been marked by the usual crop of big stories requiring a major deployment of effort to meet the expectations of listeners.

However what has dominated the thoughts of many in External Broadcasting – and indeed of listeners also – has been the issue of the future of many of our services, whose abolition or curtailment was recommended by the Central Policy Review Staff. It is worth noting in passing that the CPRS review was merely the latest in a long series of exercises of a similar nature, and it is true to say that over the past four years the External Services have been under closer and more persistent scrutiny than at any time in the last 25 years. This has called for an exceptionally intensive effort in the production of factual and statistical evidence of the impact of broadcasting from London, and it is probably also true to say that at no time in the history of the External Services has such a comprehensive body of detailed evidence been brought together and made available to the Foreign and Commonwealth Office and to the review bodies concerned. The CPRS itself was almost certainly better and more thoroughly informed than any of its predecessors.

However even if the CPRS's proposals came as a deep shock to all those working in the broadcasting services whose abolition was recommended, their morale remained relatively buoyant for two principal reasons: the first was the extent and warmth of public support against the proposed cuts as expressed in Parliament and in the press in Britain. The second was the reaction of the listening public and the press abroad. 2,500 letters were received from listeners protesting against the proposed cuts, of which close on 1,700 related to vernacular

services and nearly 800 came from World Service listeners, a high proportion of them from the United States, an area which the CPRS recommendations would have left without an audible service. Of the letters received from listeners to the vernacular services, 250 related to the small Tamil Service and 100 came from Finland. The largest number, 902, came from Japan. Many other letters were addressed from abroad to British newspapers, and more particularly to *The Times*, which commented in a leading article on 13 August 1977 that the number of letters received 'from almost all parts of the globe' had been remarkable. 'Even more remarkable', it wrote, 'is that such a large correspondence has been almost wholly unanimous'. Many foreign newspapers gave lengthy coverage to the CPRS report and to the public reactions to it, and American newspapers in particular devoted substantial space to critical comments on the recommendations on broadcasting.

It is ironic that a report whose purpose was to reduce Britain's external broadcasting effort to a level appropriate, in the view of its authors, to the country's reduced circumstances should have produced as one of its principal results such a striking reaffirmation by those for whom our broadcasts are intended of the importance they continue to attach to them.

The Introductory Chapter gives our reaction to the White Paper. Here we would like to say how encouraging we found the statement that the BBC's External Services are a proven success and represent a national asset which we should be careful to preserve.

## Language services

A number of general trends marked the year under review:

there was a movement in many parts of the world further to restrict the free circulation of information. This made the work of providing reliable news and analysis more difficult on the one hand, but on the other enhanced the value of broadcasts from London, especially those in the languages of the countries concerned. In Western and Southern Europe there was general interest in closer co-operation between national broadcasting organisations aimed at providing listeners in each country with an accurate reflection of views elsewhere on common problems and developments of general European interest. In Eastern Europe there was a marked increase in sensitivity to the discussion of human rights and of the need for closer contact and more genuine understanding between individuals living under different regimes and ideologies. Elsewhere, and particularly in the Third World, there was a growing demand for accurate information on sources of conflict both local and worldwide and proposed solutions, especially in the racial and economic fields.

### Western and Southern Europe

Contacts continue between radio organisations within the European Community with a view to carrying out a joint experiment whereby listeners throughout the area would be informed once a day in a half-hour programme of the reactions of public opinion in the various countries to matters of topical concern. The BBC French and German language services now combine to produce two weekly programmes devoted to Community affairs. The Italian Service is supplying the Third Network of Radio Televisione Italiana with a weekly round-up of despatches from BBC correspondents and collaborates with it in producing the *Europa 78* programme in which leading personalities from both countries meet on the air every week to discuss mutual problems. A similar programme is supplied by the Spanish Service in Catalan for broadcasting by Radio Barcelona and agreement was reached in March 1978 with Radio Nacional d'España on the co-production of a European enquiry programme. The BBC Italian, Spanish, Portuguese, Greek and Turkish Services have all secured the services of stringers in Brussels and occasional correspondents in other European capitals. The network of stringers now available to the French and German language Services is even more extensive.

It is encouraging to note from statistical surveys and generally increasing mail from listeners that audiences to the BBC's European Services are being maintained (for details

see Audience/Studies on page 57) despite severe competition from broadcasting organisations endowed with more powerful transmitters and better technical resources. A large and growing proportion of letters addressed to these services comes in response to the various programmes designed to inform prospective tourists to Britain about the opportunities available for them there. In general, correspondence from listeners in Europe suggests a revival of interest and confidence in Britain. Every effort is made to foster this trend by extensive coverage of all aspects of British life through features on science, technology, the arts and those subjects that engage the interest of public opinion in this country. In this sense Jubilee year provided a wealth of excellent material which was duly exploited. The Finnish Service, for instance, rounded off its series of features on the subject by a series of competition quizzes which produced a most gratifying response.

### Eastern Europe

In the Soviet Union *Pravda*, *Literaturnaya Gazeta*, the satirical magazine *Krokodil* and the rest of the officially controlled channels of information denounced the Western media, and first and foremost the BBC, more virulently than ever before. The head of the KGB even attributed the invention of the term 'dissident' to them, since he claimed that the use of Russian 'otherwise thinking' would suggest that freedom of thought was not curbed in the Soviet Union. Undeterred by this five to six million Soviet citizens listen to the BBC daily, if American statistical studies are to be believed, and three times that number hear it at least once a week.

Much of the effort of the services direct to Eastern Europe is concerned with the accurate reporting and objective discussion of events, ranging from Northern Ireland to the Horn of Africa and Cambodia, distorted by the local information services. Thus the Russian Service introduced several new daily current affairs sequences, including one specially beamed to areas East of the Urals which being less densely populated could not be so well served in the past, despite the known existence of an attentive audience there. One of the major difficulties encountered in providing fair and accurate information has been the difficulty of obtaining important items of news from Eastern Europe itself. Thus the major labour disturbances in the Romanian Jui Valley mining area remained virtually unknown to Western journalists for many weeks. And the Bulgarian authorities protested energetically

## World radio & television receivers – 1977 *All figures approximate*

	Radio set ownership					Television		
	Population in thousands	Number of radio sets (excluding wired receivers) in thousands				Number of television receivers in thousands		
		1977	1955	1965	1970	1977	1965	1970
<b>World Figures</b>	3,984,000	237,000	529,000	758,000	1,068,000	177,000	273,000	435,000
<b>Europe</b>								
Western Europe	413,000	65,308	116,500	153,400	201,800	49,400	81,900	116,000
USSR & European Communist Group	365,000	20,260	59,700	73,500	98,000	24,000	45,300	89,500
<b>Middle East</b>								
including North Africa	182,000	2,200	12,300	18,800	35,500	1,250	2,600	9,200
<b>Africa</b>								
South Africa	27,000	875	2,600	4,500	4,900	—	—	850
Other African countries	282,000	360	4,800	10,000	19,900	98	237	650
<b>Asia</b>								
Chinese Peoples Republic	825,000	1,000	6,000	12,000	35,000	70	300	1,000
India	606,000	1,000	4,800	14,000	26,000	2	16	600
Japan	113,000	12,000	27,000	60,000	61,500	18,000	23,000	42,000
Other countries	586,000	1,800	13,300	27,600	55,700	700	2,700	10,600
<b>Australasia, Pacific &amp; Oceania</b>	23,000	2,760	7,800	10,400	15,800	3,200	4,000	6,000
<b>Western Hemisphere</b>								
United States of America	216,000	111,000	230,000	304,000	400,000	68,000	89,000	120,000
Canada	23,000	5,500	14,000	20,000	25,000	5,000	7,200	10,000
Latin America	313,000	12,600	29,400	47,000	84,600	7,400	16,100	27,400
West Indies	10,000	189	860	2,700	4,300	101	725	1,200

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about a BBC interview with a leading journalist who had left the country, as well as about a scholarly series of programmes providing information, which was new but different from the official version, about the Kostov show trial in the late 1940s.

In the year of President Carter's human rights initiatives, of growing oppositional trends throughout Eastern Europe and of the Belgrade Conference, it was inevitable that these topics should figure prominently in BBC output. The official sources in the countries involved denounced the human rights campaigners as enemies of socialism and tools of an alleged Western imperialist conspiracy to wreck detente. Listeners in Eastern Europe therefore looked to Western broadcasts and especially to the BBC, because Britain was believed to have less of an axe to grind, for information and interpretation to help them form their own conclusions. Events and attitudes were comprehensively covered in programmes such as discussions with British, French, American and Yugoslav journalists. A conscious effort was also made, in interviews with Members of Parliament, British writers and experts, to account for the way in which problems similar to those in closed societies were dealt with in Britain, discussing principles and values as much as cases.

It is interesting to note in this connection that the Queen's Silver Jubilee attracted from Poland, where communication with the West is far more open than elsewhere in the area, as much attention as it did in Western and Southern Europe. A modest competition centred on this event, attracted, despite some continued postal censorship, over 1,500 letters in a few weeks, a record in Eastern European terms.

## Africa

The importance of the African Service's coverage of events in Africa was emphasised yet again this year, particularly by the upheavals in the Horn of Africa. As the fighting raged in the Ogaden, both Ethiopia and Somalia became very eager to put their case through the Somali language broadcasts, as well as in English programmes for Africa (in the absence of an Amharic service). Apart from interviews, a number of members of the African Service were given frequent briefings on and off the record by Somali and Ethiopian officials. Not unexpectedly, both sides were often critical of particular broadcasts. On such occasions the criticism quickly followed the broadcast, an indication of the constant attention paid to the African Service's coverage of the war in the Ogaden.

Ethiopia's fight against the Eritrean Liberation Front (ELF) also received major coverage, particularly in the daily current affairs programme *Focus on Africa*. A well-known television journalist said after visiting areas held by the ELF in Eritrea: 'When *Focus on Africa* is on, the ELF guerrillas drop everything to listen to the programme.'

In West Africa the service's programmes both in English and Hausa continued to attract large audiences. Ghana's constitutional crisis generated a steady stream of letters from Ghanaians who wanted their version of the affair known and broadcast by the BBC. Apart from current affairs, the massive growth in Anglo-Nigerian trade has also been reflected in programme output, particularly by the Hausa Section.

Difficulties in getting on-the-spot coverage, especially from West Africa, have continued and, in some cases, increased because of local pressures on existing and potential correspondents. Poor reception in East Africa remains a constant source of concern. Nevertheless, judging from listeners' reactions, the Swahili service's accurate and speedy coverage of news and current affairs continues to be appreciated and well followed.

On-the-spot reporting by stringers in Central and Southern Africa has meant that the African Service has been able to cover the uprising in Zaire, the continued tension in Soweto, Rhodesia's military incursions in Mozambique, Botswana and Zambia, not to mention the Rhodesia settlement saga, more accurately, more speedily and more regularly than any of our competitors.

There was a great upsurge of mail to the French Language service from West and North Africa in 1977, which indicated a widening spread of listening to the service in Francophone areas.

In Abidjan, the President's Directeur de Cabinet praised the service's current affairs output in conversation with a BBC representative. Among other influential listeners identified during the year were Presidents Mobutu of Zaire, Moktar Ould Daddah of Mauritania, Senghor of Senegal and Bongo of Gabon, the Prime Minister of Morocco, a number of ministers, as well as senior representatives of Unita and the FNLA in Angola.

## Middle East

It is appropriate that in the year which saw the 40th anniversary of its foundation, the Arabic service should have been

faced with as great a challenge as any in its existence by events in the area to which it broadcasts. At one end of the Arab world, Morocco and Mauretania faced Algerian backed Polisario Front guerrillas in a struggle for control of Western Sahara, while on the opposite side of Africa Somalia, an Arab League member, engaged in war with Ethiopia over the Ogaden, two conflicts which demanded and received close coverage from the Arabic service. The main focus of attention however remained the confrontation with Israel, each new development of which was reported directly by correspondents on the spot, in particular the Israeli incursion into South Lebanon and the peace initiative in November by President Anwar Sadat, whose speech to the Knesset in Jerusalem was broadcast live by the service.

News and comments on all these, as well as other events of world importance, did not prevent the service from paying much attention to relations between Britain and the Arab world, especially in the field of economics, finance and trade. Distinguished Arab visitors to this country were brought to the microphone and leading British personalities interviewed in connection with their interests in the area. Much publicity was also given to various aspects of British activity in *Huna London*, the service's monthly programme magazine, a special edition of which was published with a print order of 72,000 to celebrate the Arabic service's 40th anniversary. This occasion was marked by a reception attended by Arab ambassadors in London and a representative selection of major figures in Anglo-Arab affairs.

The anniversary also provided an opportunity for recalling the great Arab broadcasters of the past and the achievements of the Arabic service in the present. A cassette recording, for instance, was sent to President Bourguiba of Tunisia of a discussion in which he took part in 1951, when he was an exiled nationalist leader, on the subject of 'The Threat of Communism in the Arab World'.

### East and South Asia

Full and part-time BBC Eastern Service correspondents now report regularly, though with occasional difficulties, from Rangoon, Dacca, Delhi, Calcutta, Colombo, Kathmandu, Islamabad and Tehran. Only in Afghanistan has it so far proved impossible to arrange any kind of BBC coverage.

In September the BBC, in conjunction with the *Financial Times*, was able to place a correspondent in Tehran. His

arrival made it possible for the BBC to report the quickening tempo of events there with greater authority and in depth. Perhaps inevitably, this closer attention to Iranian affairs, together with the coverage of incidents during the Shah's visit to Washington, aroused some displeasure in Iranian government circles.

In India there was a marked change in official attitudes to the BBC following the election of the Janata government. This was accompanied by a massive flow of letters from listeners to the Hindi, Bengali and Tamil services. All, whatever their attitude to the broadcasts, agreed on their impact during the recent political crisis and the great majority praised their value in keeping the audience in touch with events at a time when the free flow of information had been inhibited. The new leaders of India also paid tribute to the role of the BBC during the emergency. The President of the Janata party told the Hindi service 'When all else seemed dark during those fateful months of the Emergency yours was the only voice'. Mr Moraji Desai, the Prime Minister of India, spoke during the British Prime Minister's visit to India of the valuable part played by the BBC in fostering links between Britain and his country. Mr Callaghan himself in addressing Indian Parliamentarians said: 'Since I have been here, you have emphasised to me how many of your countrymen have listened daily to the BBC Overseas Services – millions in all parts of India listening in India's four main languages. . . . I'll tell my cabinet colleagues of your strong views that an appropriate service to the subcontinent should be maintained and will endeavour to see that we do so'.

There was also evidence from Pakistan of very substantial listening to the BBC in Urdu. *The Guardian's* correspondent there wrote at the height of the crisis which followed the elections in the spring of 1977 'The nation comes to a stop every evening when the (BBC) Urdu service comes on', and cartoonists in Pakistani newspapers joked about the service's impact. In one cartoon a man, coming upon a vast crowd, is reassured by a companion: 'Nothing has happened, friend, we are just listening to the BBC!' Letters to the Urdu service, which arrived in record numbers in 1977, underlined the role it had played during these difficult times.

But listeners to the Eastern Service's broadcasts also voiced their great concern at the loss of medium wave coverage in South Asia and Iran which came about as a result of extensive storm damage to the BBC relay station in June and was not restored until January 1978.

## Far East

In addition to the major international themes, the Far East provided important developments of its own – the campaign against the ‘Gang of Four’ and the adoption of more pragmatic policies in China, the continuing massive exodus of refugees from Indo-China and, towards the end of the period, the serious fighting between Vietnam and Cambodia, all of which received extensive coverage. In a happier vein, the Queen’s Silver Jubilee last year was marked by special programmes, especially to Japan and Thailand where a particular interest in the traditions and ceremonies associated with monarchy exists.

There was encouraging evidence of the impact of the BBC’s Far Eastern Service, most interestingly so in China and among Chinese officials abroad. One listener, for long a resident of Hunan province, praised the Service’s coverage of international affairs and particularly its treatment of developments in China, which he regarded as well-informed and accurate. He noted that he had heard the news of the arrest of the ‘Gang of Four’ from a BBC Chinese broadcast before it was reported locally. Journalists accompanying Mrs Thatcher in China in April were told by officials in Shanghai that they too had first heard of the arrest from the BBC. Officials at two Chinese embassies recently said that they listened to the BBC’s Chinese programmes daily. Another stated that he had first heard of the earthquake at Tangshan from them.

Many refugees coming from Vietnam have made it abundantly clear during 1977 that listening there remains widespread despite discouragement from the authorities. Reports from Australia and a number of South East Asian countries also showed that refugees listened for indications of the reception they were likely to get when they reached their destinations.

It was, however, not only in Communist-ruled countries that the need was felt for reliable information from outside. During the unsettled period that preceded President Suharto’s re-election in Indonesia, a student in Joghakarta wrote that more and more people were listening to the Indonesian transmissions from London because they found them reliable. Similarly, a Thai student said in the immediate aftermath of the military coup in Bangkok in 1976, that the BBC could be trusted to give its audience the truth.

News and current affairs apart, the services directed to South East Asia concentrated in particular on programmes

directly relevant to the needs of the target countries. Many such programmes were despatched on tape to radio stations in the region for transmission locally. In Bangkok, Khunying Ratana Samarnmitar, on the staff of the information service at the British Embassy, was awarded an MBE for her services in promoting the use of British – mainly BBC – programme material in Thai by more than 30 radio stations in Thailand.

Once again more letters were received by the Japanese service than by any other BBC language programme, including World Service, in response to the service’s particular blend of programmes about life in Britain and in support of British industry. The Japanese Programme Organiser was voted best overseas broadcaster of the year by the readers of a leading Japanese radio magazine.

## Latin America

The year produced a remarkable crop of territorial questions involving both the United Kingdom and countries of Latin America. In the case of the Falkland Islands there were signs of modest progress with the setting up of two joint British-Argentine working groups. In the Belize dispute there has been a need to deal with accusations – made most pointedly in sectors of the British press – that Britain was proposing to carve up the colony among its neighbours without regard to the wishes of the inhabitants. The Beagle Channel award also had its pitfalls, for the Argentine government’s rejection of a ruling passed by the Queen had to be seen against the background of Argentina’s claim on Britain’s Falkland Islands. The BBC’s Latin American correspondents and London based commentators between them fulfilled the vital task of keeping listeners in Latin America informed about these confused situations, in all of which at various times Britain’s motives have come under suspicion. This has put the service on its mettle and very effectively highlighted one of the main purposes of its existence.

Another very important purpose of the service is to keep interest in the various aspects of contemporary Britain alive in listeners’ minds and to inform them of the attention paid here to Latin American developments, as much in the sphere of politics and current affairs as in that of the arts, technology and science. Direct broadcasting is supplemented in this respect by the despatch to radio networks in the area of a variety of programmes specially recorded in London, a field in which a very large further demand exists and cannot be met owing to lack of resources. When the Latin American service

celebrated its 40th anniversary with a week of special programmes, messages of goodwill were received from radio stations all over Latin America.

The service acts as something of a focus for distinguished visitors to Britain and has broadcast an impressive assembly of leading Latin American personalities, among them three ex-presidents of Colombia, Mexico and Venezuela; Juan Pablo Perez Alfonso, the Venezuelan founder of OPEC; Julio Cesar Burbay, the next president of Colombia; and Shigeaki Ueki, Brazil's minister of Mines and Energy. Important British travellers to Latin America whose experiences were covered included Prince Charles, who toured Brazil and Venezuela in March and Trade Secretary Edmund Dell – to Brazil, Mexico and Venezuela in August.

At the start of the year a lengthy report on international broadcasting was published in a Brazilian newspaper. With a weekday circulation of 130,000 the *Jornal do Brasil* is Rio de Janeiro's leading daily and one of the three most influential papers in the country. Its report ranged over the style and content of the programmes beamed to Brazil by 21 foreign broadcasting stations but singled out the BBC Brazilian service for special praise. It wrote: 'An example of responsible, well devised programmes from overseas is provided by the BBC Brazilian service. Following the tradition of its English programmes which are known throughout the world, the BBC broadcasts accurate news, based on the international agencies and on its own correspondents throughout the world (including one based in São Paulo). Its Brazilian service also presents reviews of the London papers and programmes on science, medicine, industry, agriculture and other subjects'.

## World Service

The year under review was, for World Service, one of consolidation and modification rather than major structural change. Encouraging reception reports from listeners in the Americas, hearing World Service via the new Caribbean relay station, meant that some audiences in those areas were for the first time able to enjoy a full range of programmes at their peak listening time. From February 1978, Radio Hong Kong provided a BBC relay of World Service programmes con-

tinuously from 09.00 to 18.30 GMT on fm. Unfortunately these improvements in coverage in certain regions were counter-balanced by the effect of severe hurricane damage to the Eastern Relay Station, serving the Indian subcontinent, the Gulf and Persia. The response from listeners, particularly those who had listened on medium wave and for whom no alternative mf transmission could be provided, left no doubt about the popularity of World Service in these areas. A restricted medium wave service was restored in February but the relay station is not expected to be fully operational until towards the end of 1978. In general, of course, World Service is able to reach additional audiences through the relaying of its programmes, particularly those in the news and current affairs field, by other radio stations overseas. There are, for instance, just to take World News, 129 relays by 44 stations in 36 different countries.

The variety of documentary features, two or more of which are broadcast each week, is an important ingredient in making the BBC World Service unique amongst external broadcasters. In geographical terms, programmes ranged from *Covent Garden Reborn*, which looked at the development of a community not half a mile from Bush House, the home of External Services, and *Shannon Journey*, a trip up Ireland's longest river, to *India's Year of Change*, three programmes examining political life in India a year after the end of the 30-year rule of the Congress Party in 1977. Material for the programme was collected during the producer's tour of India, which included New Delhi, Bombay, Calcutta and Tamil Nadu. Travel overseas also provided material for a feature on *Marine Archaeology*, for a look at *The Lessons of North Sea Oil* and for four programmes investigating the natural resources of the *Storehouses of the World*: Amazonia, Australia, the Arctic and the sea bed. The last journey of the Orient Express provided the peg for five programmes, each painting a picture of places which had become associated with the train and through which it ran.

The role played today by Britain's armed services was considered in some depth in *The Professionals*, three programmes dealing in turn with the Army, the Royal Navy and the RAF. *Aspects of Education* looked at the problems of gearing education to the needs of today in Britain and the fifth anniversary of the Open University was marked by a special feature. September 1977 saw the start of *About Britain*, a regular weekly programme in which a leading journalist or broadcaster takes a personal look at major events of the past seven days.

A major series, *Black British, White British*, examined many aspects of what it is like to be black or coloured in Britain today; black immigration and white reaction to it; problems with housing; jobs and education; relationships with the police; the latest government legislation; racial extremism. The series was also used in translation by some vernacular services.

A new thirty-minute regular weekly programme, *Business Matters*, started in World Service in May 1977 (in place of *Business and Industry* which was previously broadcast at 15 minutes a week). The longer programme now easily encompasses the coverage of industrial and international matters in greater depth and allows the producer to make good use of the knowledge of Britain's financial and commercial specialists, particularly the expertise of those working in the City of London. A leaflet publicising the financial, industrial, scientific and agricultural programmes regularly broadcast on World Service was distributed in May and June 1977 to business outlets worldwide, via Information sections in British Embassies, High Commissions and British Councils. Another special leaflet, concentrating on World Service industrial and financial programmes, was produced for distribution at the Hong Kong Trade Fair, in March 1978.

In a year not without its quota of international crises and of some general domestic improvement within the UK., the daily news output and the current affairs outlets, such as *Twenty-Four Hours*, *The World Today* and *Outlook*, retained the very considerable allegiance of a devoted global audience. In these and many other programmes, distinguished speakers drawn from many different fields frequently broadcast to World Service listeners. *The Intrusive State*, a series of programmes on the centralisation of modern society and the degree to which the needs of the individual are consequently affected, included contributors as diverse as Enoch Powell, Lord Hailsham, Arnold Wesker, J.B. Priestley and Clive Jenkins. In December 1977 Michael Billington of *The Guardian* talked to four men whose work had taken them beyond the country of their birth: Martin Esslin, Dr Denis Burkitt, David Attenborough and Alistair Cooke, whose *Letters from America* have delighted World Service listeners for a generation.

Music from classical to pop, from jazz to folk, is an important, integral and appreciated part of the World Service mix of programmes. Each year some 25 Promenade Concerts are relayed live and in 1977 the season of recorded Proms ran until the end of November. *Ballet in Britain* spoke for itself on

the current season and *From the Music Festivals* looked at the more important of Britain's summer festivals. Humphrey Lyttelton, in *My Kind of Jazz*, presented some favourites from his collection and Alistair Cooke appeared in less familiar guise as jazz enthusiast, talking about outstanding jazz personalities. World Service pop music programmes, such as *Top Twenty*, *What's New* and *A Jolly Good Show* are perennial favourites with younger listeners, particularly those in South Asia and the Far East. *Matthew on Music*, the programme that takes a weekly look behind the scenes of progressive and contemporary rock, included three special editions in July 1977 using material collected by Brian Matthew and the producer in Japan, Hong Kong and Thailand.

The small, three-man, World Service drama unit produces most of the plays heard each week in *Theatre of the Air* (from May 1978 re-titled *Play of the Week*) and many of the thriller series and serials which prove so popular with our audience. Playwrights represented in *Theatre of the Air* ranged from Sophocles, Gogol, Coward and Shaw to the immediate and contemporary Christopher Hampton, Peter Nichols and Stephen Poliakoff. World Service produced Glenda Jackson in an admirable recreation of her title role as Stevie Smith in Hugh Whitmore's West End success. An adaptation of *The Trumpet-Major* was broadcast in January 1978, on the 50th anniversary of Hardy's death (and the occasion was also marked by a special feature on *The Maker of Wessex*). *Theatre Call*, the weekly programme covering all aspects of the theatre in Britain, devoted a special edition to Laurence Olivier in May 1977, marking his 70th birthday, and also reflected drama at the Edinburgh Festival, and at a variety of non-metropolitan theatres.

On Jubilee Day, 7 June listeners throughout the world heard the Thanksgiving Service in St Paul's Cathedral and Her Majesty's speech to the Commonwealth at the Guildhall luncheon. A 30-minute programme highlighting the day's events was broadcast. In addition to special programmes there were reports on Jubilee functions up and down the country in a number of regular topical programmes, but particularly in the magazine *Outlook*, which followed the progress of Jubilee celebrations, throughout April, May and June, in an English village, and ran its own Jubilee competition in which listeners were invited to suggest what the Queen should be shown if she were to visit their area. In *Monarchy and the Media*, Wynford Vaughan Thomas presented a personal review of how the British monarchy has adapted to the electronic age. Richard

Baker's series *Orb and Sceptre* provided an anthology of words and music written for, by and about royalty. Several regular World Service programmes, including *Sports International*, *Top Twenty* and the film programme *Take One*, took the Jubilee as an opportunity to consider developments and changes in their particular fields during the past 25 years.

Wimbledon's centenary year was marked by a special 30-minute documentary feature, tracing the history of the Championships. *Game, Set and Match* was broadcast before the Wimbledon fortnight, which as usual received extensive coverage both in reports and commentary. The first World Cup for athletics, held in Dusseldorf in September, was covered by special daily reports. Commentary on major European football matches could be heard in *International Soccer Special* and a special transmission of ball-by-ball commentary on Test matches between England and Australia was broadcast in the summer of 1977 to countries interested in the game, although transmissions to the Indian subcontinent were affected by damage to the Eastern Relay Station.

Cecil Lewis, a popular contributor to the daily World Service programme *Reflections*, expounded his scientific approach to religion in five conversations in January 1978. Later, during Lent, World Service listeners could hear several talks in which contributors explained what they had found to be essential at times of extreme stress – *When Nothing Else Is Left*. The 1978 Easter Day Service came from Canterbury Cathedral, the sermon being preached by the Archbishop of Canterbury. World Service has in the past generally broadcast only services of Christian worship but, since the audience includes people from all religious traditions, it was decided, in 1978, to include occasional multi-faith services, connected to particular events at which people of different religions gather.

*London Calling*, the monthly journal which gives details of World Service programmes, changed its format during the period under review. Now, with a different size and the use of lighter, semi-glossy paper, a large, better-looking magazine has been produced within the existing budget. Definition is improved, there is more space for editorial and pictorial publicity about World Service and the redesigned, larger frequency charts are easier to read. In general, the new format seems much liked by recipients.

## Industry & exports

The BBC External Services do not advertise: what they broadcast about British products and their manufacturers must be as newsworthy as the rest of their output. And export orders do not inevitably result from programmes featuring British products. Yet it is obvious from the response worldwide that they do stimulate interest in the products of British industry and that foreign firms frequently hear of a British product for the first time through the BBC External Services. *New Ideas*, the World Service consumer goods programme in English, received over 12,000 enquiries during 1977 – over a thousand more than in the previous year and 10 times more than in 1969. A single product mentioned, a paper recycling kit, brought in 400 letters. All the foreign language services have export promotion programmes which attract similar interest: the Urdu service, for example, received some 400 requests for information about a new method of separating wheat from chaff developed by the Tropical Products Institute. From France and Germany have come requests to be put in touch with long lists of manufacturers producing the widest variety of goods, from fire proof building slabs and asbestos cement cutters to electronic door chimes.

Hard evidence of completed contracts can obviously seldom be firmly credited to the External Services alone. An order from Saudi Arabia, however, worth £2 million in the first year, for a small truck known as the Ant was a direct result of BBC Arabic service work. A senior Saudi personality, on first approaching the manufacturers of the Ant, told its Managing Director that he had been informed of a broadcast on the merits of the vehicle and seen it advertised in *Huna London*, the magazine of the BBC Arabic service which distributes some 70,000 copies throughout the Arab world. A £56,000 trial order from Kuwait followed as well as enquiries from the United Arab Emirates.

Another example was the successful outcome of negotiations between the Romanian authorities and a construction firm after its products had been featured in a Romanian service export programme. The Managing Director of the firm later wrote 'I had not appreciated before the tremendous work the Beeb does in helping British companies and their products.' Or, as the *Jornal do Brasil* put it in a report on foreign broadcasts to Brasil: 'Promotion of national industry is stressed by some short wave radio stations like the BBC which broadcasts an industrial programme with that specific

objective. Brazilian listeners are told of the latest technological advances in British industry and are even given addresses of firms to write to for fuller information or for importing a product.

Programmes directly concerned with British products are supplemented by support for firms exhibiting abroad. The Czech service, for instance, devoted three programmes to the 12 most important British companies represented at the Brno Engineering Fair; the Polish service featured all 30 British companies exhibiting at Poznan; and before the British Industrial Exhibition in Hong Kong in March 1977 programmes in both Standard Chinese and Cantonese concentrated for several weeks on interviews with representatives of most of the 130 firms involved. Moreover, few leading personalities in British trade and industry nowadays escape requests for interviews or statements, either before leaving for important visits abroad, or after their return.

Tourism equally makes its contribution to exports. Programmes such as the French service's *Shopping à Londres* have a large mailbag, and listeners even ring up the service to ask where they should go to buy some product mentioned in the broadcasts. Some listeners, while in London, have even told members of the French service, for instance, that they had no plans for such a trip before hearing the programme.

## Rebroadcasting, transcription & topical tapes

Understandably, as overseas stations develop their own broadcasting services, there has been a gradual decline over the years in the direct rebroadcasting of World Service programmes from London. However, there are still 146 known regular relays of BBC World News by 50 stations in 38 countries. And during the course of the year there have been positive developments to set against the trend: Sri Lanka, for instance, has resumed its rebroadcasting of BBC News; and Hong Kong is devoting its fifth channel (vhf) to the rebroadcasting of BBC World Service in its totality for over nine hours daily.

The past year has been highly successful for the Transcription Services in terms of increased usage of both Transcrip-

tion programmes and the weekly series of 'Topical Tapes.' 'Transcription Services' programmes are despatched by sea or air and altogether are heard on the domestic radio networks of stations in over 100 countries.

Revenue and volume of sales were the highest ever, the former running at 20 per cent above that of the previous year. Subscribing radio stations are presented with a wide choice of the cream of all BBC radio programmes. There were 510 hours of new programmes added to the Transcription catalogue during the year, including over 100 hours each of drama and light entertainment and 170 of music of all kinds. A special library of extracts from popular classics was introduced and proved a great success. This will be followed shortly by a complete library of wildlife recordings which is likely to prove as successful as the Sound Effects Library which has already been sold to 56 broadcasting organisations and now contains as many as 1,160 seven-inch discs.

By the beginning of 1977 Transcription Services were offering over 200 programmes recorded in matrix quadraphony and fully compatible for stereo and mono transmission. All types of music are represented here including recordings from the Proms, the Aldeburgh and Wavendon Festivals and rock concerts. Some drama, such as *The Merchant of Venice* and *The Pilgrim's Progress* is also available in quadrasonic versions.

During the year new annual subscriptions were taken out by the Israel Broadcasting Authority, Radio Papua New Guinea and Radio Cairo. Amongst those countries taking Transcription programmes for the first time were Italy, the Lebanon, Oyo State in Nigeria, Colombia and Argentina.

Unlike Transcription Programmes, the sale of BBC Topical Tapes, produced by Overseas Regional Services and air-mailed weekly to some 80 customer-stations and rebroadcasters in 65 countries, suffered from the sharp increase in airmail charges during the summer of 1977. (The actual postage costs together with those of tape and packaging are recovered from users.) No customers were lost but stations have become more selective in their ordering from the dozen weekly series on offer, covering current affairs, sport, science, British life and personalities, international money, education, books and programmes on development themes designed for Third World audiences.

Nevertheless, some 315 tapes were being despatched weekly in March 1978, and countries broadcasting Topical Tapes for the first time during this last year included Israel, El Salvador,

Egypt, Tanzania and the Philippines.

In 1977, a short story competition, associated with BBC Caribbean Magazine (which is broadcast by 18 stations), and open to unestablished West Indian writers living in the Caribbean area, attracted over 200 entries, most of a very high standard.

## English by radio & television

The Department has enjoyed its most successful year to date with its world-wide radio, television and publishing activities in the English language teaching field. New ventures in radio have included a series on technical English in a science-fiction setting, a series on English for use at sea, worked out in conjunction with a United Nations body, the Inter-Governmental Maritime Consultative Organisation and an intermediate-level remedial course of English for Asian immigrants, produced for use of BBC Local Radio.

In addition to the large following for the direct broadcasts of such popular English by Radio programmes as *The Weekly Echo*, a series helping with comprehension and based on life and work on a provincial newspaper and *Pedagogical Pop*, using the medium and motivation of songs to teach English, there has been a further increase in the utilisation of BBC English lessons on the local air by countries all over the world. No fewer than 117 countries now broadcast BBC English by Radio series in their domestic programmes.

Two new English by Television series have been produced and placed on the market. *Challenges*, a series of six documentary programmes for advanced learners, had its first showing on television by NHK Japan, and has now been ordered by several other countries including Belgium, Hungary and Poland. It has just been made available for non-theatrical use with an integrated package of learning materials, and several British Council institutes abroad are amongst institutions using the series in this way. The Department's most recent television production, *Songs Alive*, a series of 10 colour programmes exposing the learner to English through traditional songs, has got off to a flying start. The series has already been screened in Germany and television stations in Holland, Belgium, Japan, Singapore, Hungary, Hong Kong and Yugoslavia

will be showing it soon. A busy television production year has also seen completion of the location filming in South East Asia of *The Sadrina Project*, a colour series dealing with the English of travel. Pilot work has also begun on a major multi-media co-production involving three West German television stations, German Adult Education authorities and the Council of Europe. This project is likely to be a seminal one for the teaching of English through the mass media over the next decade.

The Department's English by Television series have now been used, either on the screen or in institutions, in more than 100 countries around the world. Certain series are now being widely marketed to institutions on videocassette in several countries in Europe, in the Middle East and in Japan.

Revenue from publishing activities was higher this year than ever before. Arabic, Chinese, Finnish, Indonesian and German editions of a popular new beginners' course, *Let's Speak English* have been published and, the earlier success in Spain of the part-work English course in 96 weekly issues with 24 cassettes has been repeated in France, German-speaking Switzerland, Belgium, Mexico, Venezuela and Colombia.

An attractive, 120-issue part-work for children has just been launched in France and Spain, where the first weekly issue sold 80,000 and 50,000 copies respectively.

The Annual English Language Summer School was held at Westfield College in August 1977 and attracted students from more than 30 countries.

## Technical developments

The CPRS in its Review recognised the serious falling behind in the audibility of External Services in certain parts of the world compared to other international broadcasters which has occurred in recent years due to the inadequate provision of funds for the replacement of out-of-date transmitters. It recommended that a capital programme should be urgently implemented to improve reception in high-priority areas. The ten year plan which was put forward by the External Services in July 1976 almost exactly meets these priorities and it is hoped that the Government will now at least provide the additional funds to enable the most essential items to be

completed during the next five years. Given agreement, it is expected that a start will have been made in 1979 on the following projects:

The completion of the programme of modernisation of the short wave transmitter installation in the UK.

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

The construction of a new relay station to improve audibility in East Africa.

The completion of the modernisation of the studios and other technical facilities at Bush House.

Discussions have taken place with the Government, regional broadcasting organisations and other international broadcasters to ensure that suitable provision is made at the forthcoming ITU World Administrative Radio Conference in Geneva for additional frequency space in the hf bands for international broadcasting. This increase is essential if future audibility is to be maintained in the presence of the vastly increased use of the international broadcasting bands which has taken place since the allocations were last made by a similar conference in 1959.

Work continues both in the United Kingdom and overseas on a limited number of projects aimed at improving the technical facilities used by External Services. In the Caribbean the new BBC/Deutsche Welle Relay Station on the Island of Antigua is now fully operational and has provided the much needed improvement in audibility for programmes directed to the Caribbean, Central America and the northern countries of South America. In the Far East the new transmitting station in the Republic of Singapore started broadcasting in 1978 and the transfer of the remaining transmitters from Malaysia will be completed in the following 12 months.

Unfortunately in the summer of 1977 a cyclone caused extensive damage to the Eastern Relay Station on Masirah Island which resulted in the Station closing down for six months and delayed the introduction into service of the new short wave station.

The first medium wave transmitter returned to the air in early 1978 to be followed later by the short wave station and the second medium wave transmitter. In Cyprus work on the installation of the two new high-power medium wave transmitters is going ahead rapidly with the aim of their being available for service in November 1978 when the new frequency allocations come into effect.

In the United Kingdom the transfer of one of the high-power medium wave transmitters from Crowborough to Orfordness was completed in 1978 and has provided improved coverage of Central Europe. The second medium wave transmitter used for Western Europe will remain at Crowborough. From November 1978 it will operate on a lower medium wave frequency which will give an improved daytime service area. The Station will be transferred to Orfordness when the necessary capital is provided. At Bush House work continues on the modernisation of the technical and office facilities. A major step in the programme took place in 1978 with the completion of the new enlarged newsroom and the Electronic News Distribution System which is intended to speed up considerably the availability of news and other programme material within Bush House. However it did not prove possible to introduce the new system on the due date owing to union difficulties.

## International broadcasting

Several countries announced further major investment plans to strengthen their external broadcasting transmitter resources. Deutsche Welle is planning a new relay station in Sri Lanka, to serve Asia and Africa, at an estimated cost of between 25 and 30 million marks. France has a tentative plan for a relay station in French Guyana to improve reception in North America and in West Africa. Radio Australia is to modernise its transmitter resources at a cost of 69 million dollars over a period of six years. Norway, the Netherlands and Malaysia, among others, propose to add new and more powerful transmitters to their external networks.

The table on *page 56* gives the estimated programme hours per week broadcast in December 1977 by a selection of the world's external broadcasters, together with an indication of their fluctuations since 1950. It shows the USSR and the USA still in the lead, followed by the Chinese People's Republic and, some way behind, the German Federal Republic and the UK.

In 1977 North Korea forged ahead, taking it to sixth place, with substantial services in Arabic, Russian, Standard Chinese, Spanish for Latin America, English and French. It is now

## External broadcasting

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

	1950	1955	1960	1965	1970	1971	1972	1973	1974	1975	1976	1977
<b>USSR</b>	533	656	1015	1417	1908	1915	1884	1952	1986	2001	2019	2006
<b>United States of America</b>	497	1274	1495	1832	1907	1829	2001	2060	1933	2029	1775	1799
Voice of America	497	843	640	831	863	785	929	882	795	789	796	810
Radio Free Europe	—	431	444	523	547	547	574	576	554	554	554	555
Radio Liberty	—	—	411	478	497	497	498	602	584	686	425	434
<b>Warsaw Pact Countries</b>												
<i>other than USSR</i>	386	783	1009	1215	1264	1287	1325	1376	1390	1449	1473	1492
East Germany	—	9	185	308	274	273	284	322	316	342	349	352
Poland	131	359	232	280	334	336	340	340	340	340	340	335
Czechoslovakia	119	147	196	189	202	211	225	234	250	253	254	254
Bulgaria	30	60	117	154	164	175	175	179	179	197	206	226
Romania	30	109	159	163	185	188	190	190	190	190	197	198
Hungary	76	99	120	121	105	104	111	111	112	127	127	127
<b>Chinese People's Republic</b>	66	159	687	1027	1267	1309	1292	1326	1317	1423	1438	1438
<b>German Federal Republic</b>	—	105	315	671	779	792	806	806	773	767	770	796
<b>United Kingdom (BBC)</b>	643	558	589	667	723	720	746	751	727	719	706	708
<b>North Korea</b>	—	53	159	392	330	330	314	453	455	455	455	590
<b>Egypt</b>	—	100	301	505	540	545	601	613	638	635	636	559
<b>Albania</b>	26	47	63	154	487	487	490	490	487	490	501	501
<b>India</b>	116	117	157	175	271	300	314	321	326	326	330	340
<b>Australia</b>	181	226	257	299	350	360	362	348	386	379	336	333
<b>Cuba</b>	—	—	—	325	320	327	354	354	310	311	321	326
<b>Netherlands</b>	127	120	178	235	335	327	388	389	402	400	402	281
<b>Japan</b>	—	91	203	249	259	259	257	257	256	259	259	259
<b>Spain</b>	68	98	202	276	251	237	371	361	354	312	258	240
<b>Portugal</b>	46	102	133	273	295	295	297	297	112	190	187	207
<b>Israel</b>	—	28	91	92	158	161	185	191	197	198	193	201
<b>Italy</b>	170	185	205	160	165	165	170	168	168	170	171	170
<b>Sweden</b>	28	128	114	142	140	151	154	158	144	154	161	161
<b>South Africa</b>	—	127	63	84	150	172	168	184	139	141	140	140
<b>Canada</b>	85	83	80	81	98	113	123	164	148	159	140	135
<b>Ghana</b>	—	—	—	212	186	177	166	161	131	131	131	131
<b>France</b>	198	191	326	183	200	196	309	306	*	108	102	91
<b>Yugoslavia</b>	80	46	70	78	76	86	86	86	82	82	82	79

i) The figures are for December (or the nearest available month).

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

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

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the largest external broadcaster in Japanese. Two other major changes, by the Netherlands and Egypt, show decreases. The Netherlands discontinued Papiamentu for the Netherlands Antilles and Afrikaans, and cut all its other languages to some extent, except for French which was extended to Europe in addition to Africa. The decline in Egypt's overall output was mainly due to a drastic reduction in broadcasts for Israel in December 1977, later partly restored. During 1977 there was also some reduction in the Egyptian Voice of Africa transmissions, but all its 15 vernacular services were retained.

Among other broadcasters, the USSR increased transmission in Cantonese at the expense of some in Shanghai dialect. Poland expanded output in Danish and French for Europe; Hungary, Bulgaria and the German Democratic Republic in Greek, the GDR having already done so in 1976; Bulgaria also in Portuguese (for Portugal and Brazil) and in Spanish (for Spain), and Romania in Spanish (for Latin America). Cuba started broadcasting in Portuguese to Europe and Africa. France also introduced a service for Portugal, in addition to existing services in Spanish and German for Europe, and English and French for Africa. Deutsche Welle increased output in English for Africa, and Deutschlandfunk expanded its Dutch Service. Indonesia started broadcasting in Japanese and Thai; Vietnam doubled output in Cambodian; and the Australian Government endorsed the continuing need for an external service and recommended expansions. Uruguay and the Cameroons started broadcasting externally.

Communications satellites are coming into ever widening use, not only for domestic television and radio purposes in countries covering large areas, such as the USSR and India, but also for external purposes. Thus Deutsche Welle is making regular use of the Franco-German 'Symphonie' satellite to feed its relay station in Ruanda, while the Voice of America also feeds its programme by satellite to relay stations on the west coast of the USA.

## Audience studies

Sample surveys are carried out in a number of countries each year on behalf of the BBC by independent market research

companies to obtain information about the size and nature of audiences for the BBC and other international broadcasters. Facilities for conducting such surveys vary a great deal. In Western Europe comprehensive services are usually available at a price. In some less developed countries there may be no resident research organisations and coverage of the rural population is difficult or impossible to obtain, while in some other countries it is not possible even to carry out surveys, often for political reasons. Such different conditions, governing statistical sampling, as well as the many factors affecting the amount of listening, such as the availability of medium wave, or even vhf, the quality of the BBC signal, the nature of the audience etc., make it unsafe to draw close comparisons between results in different areas. Some of the results received in the past year follow. They are, of course, also subject to the margin of error inherent in all statistical sampling procedures.

A survey in Portugal in March 1977 among a representative sample of all adults gave the BBC Portuguese service a regular audience (listening once a week or more) of 3.2 per cent, equivalent to about 215,000 adults. The BBC was ahead of the nine other broadcasters in Portuguese asked about in the survey. Deutsche Welle was in second place with 1.4 per cent and 0.3 per cent listened regularly to BBC broadcasts in English.

A survey representing the adult population of the German Federal Republic and West Berlin was carried out in March 1977. The BBC German language service obtained a regular audience of 3.7 per cent, equivalent to about 1,650,000 adults. There was proportionately more listening in West Berlin (11.5 per cent), which has additional coverage on vhf, than among the sample as a whole. The BBC was well ahead of seven other foreign broadcasters asked about, though Radio Luxembourg (31.3 per cent) had a larger audience than the BBC, as did East German domestic stations (7 per cent). The regular audience for the BBC World Service was 1.8 per cent (about 800,000 adults) and for English by Radio 0.8 per cent (about 350,000 adults).

A survey carried out between September and November 1977, representing the adult population in Finland, gave the BBC Finnish service a regular audience of 1.8 per cent, roughly 65,000 listeners. The BBC was ahead of the three other broadcasters in Finnish asked about, Radios Tallin, Moscow and Warsaw, though the two Soviet stations between them had an audience equal in size to that of the BBC. The BBC World Service obtained an audience of 0.5 per cent,

about 20,000 adults, with a similar proportion tuning into English by Radio lessons.

A survey was carried out between October and December 1977 among a sample of the Jewish adult population in Israel. The BBC World Service obtained a regular audience of 6.4 per cent, equivalent to about 125,000 adults. The BBC was behind the largely English-speaking pirate pop music station, *The Voice of Peace* (23.3 per cent), but ahead of the English Services of Radio Cairo (4.0 per cent), Voice of America (2.9 per cent) and Radio Amman (1.6 per cent). The BBC Arabic Service had a regular audience of 1.4 per cent among this sample of Israeli Jews, and VOA, 0.9 per cent. There was more listening in Arabic to Radios Monte Carlo (10.4 per cent), Cairo (8.7 per cent) and Amman (4.7 per cent).

In November/December 1977, a survey was carried out among a representative sample of the adult population of the Indian State of Tamil Nadu. The Tamil service, transmitted on only four days a week, obtained a regular audience of 4.0 per cent, equivalent to about 750,000 adults living in urban and rural areas of the State. The BBC was ahead of Radios Peking, Moscow and Pakistan though, understandably, behind Radio Sri Lanka, which is on medium wave and is a quasi-domestic service. All these have daily Tamil services. The audience for the BBC in English was about half the size of that for Tamil.

An October/November 1977 survey among a representative sample of the United States adult population found that only 7 per cent of respondents had access to a shortwave set. The regular audience for the BBC World Service among these respondents was 3.8 per cent, which is equivalent to 0.3 per cent of all adults, about 400,000 listeners.

A survey representing the adult (aged 15–65) population of five Brazilian cities – Belo Horizonte, Curitiba, Porto Alegre, Recife and Salvador – was carried out between May and August 1977. The BBC Brazilian service obtained a regular audience of 1.3 per cent which is equivalent to about 50,000 listeners in these cities alone. (In 1976, similar percentages were obtained for Greater Rio de Janeiro, 1.4 per cent – 70,000 adults and Greater Sao Paulo, 0.9 per cent – 60,000 adults.) The BBC and the Voice of America (1.0 per cent) were ahead of the six other broadcasters to Brazil asked about and 0.4 per cent, about 15,000 adults, listened regularly to BBC broadcasts in English.

In addition, the BBC was given the results of a 1975 survey in Venezuela which showed that the Latin American Spanish

service had a regular audience of 1.5 per cent, about 90,000 adults. Larger audience figures were obtained by Radio Havana, Trans-World Radio and Radio Netherlands (both using transmitters on Bonaire Island) and VOA. BBC English broadcasts were listened to regularly by 0.3 per cent.

While sample surveys are the only way of measuring audience sizes, postal questionnaires and letters from listeners are valuable sources of audience information. In 1977, nearly 14,000 questionnaires, completed by a wide cross-section of BBC listeners, gave answers to specific questions on, for example, reasons for listening, preferred listening times, general programme preferences and individual programmes. About 333,000 letters were received by the BBC External Services and these provided much useful evidence about the characteristics and geographical distribution – ranging from capital cities to small remote villages – of listeners and their views on programmes and reactions to special events. Letters received from countries where questionnaire operations or sample surveys cannot be carried out are clearly of particular value.

## The Monitoring Service

The Monitoring Service received only a brief mention in the CPRS report; largely, no doubt, because it is a small spender of public funds, but also perhaps because its official customers continue to be well satisfied with its products and must have said so. The service's keenest critics are, of course, the 400 or so staff who work for it and who are often the only ones to know how much better it might have done in any particular situation.

There were some grounds for criticism during the year, particularly in coverage of Africa where events moved rather faster than the service could follow. Soviet and Cuban involvement, first in Angola and then in the Horn, made this coverage of the utmost importance. Although the service's East Africa Unit was strengthened early in the year by re-deployment of resources, it was still unable, hard as the staff worked, to sustain the comprehensive coverage of Somali and Ethiopian broadcasts that the situation required. Efforts to improve coverage of Southern Africa were also unsuccessful. In both cases a very good service of news and information fell

slightly short of excellence through a quite modest lack of money. Perhaps the service was too slow to appreciate the situation and did not try hard enough to obtain extra resources, but it has become evident in recent years of increasingly tight budgeting that the service needs to have access to contingency funds for possible short-term emergencies, and that quickly, because it takes time to recruit and train monitors to a reliable standard. Not that the danger of Soviet penetration of Africa is likely to be only a short-term emergency.

The service's partnership with its US counterpart, the Foreign Broadcast Information Service, continued to flourish and to bring tangible benefits in first-class coverage of the Middle East and of the Far East, especially China. The BBC's own correspondent in Peking, Philip Short, was not alone in finding part three of the *Summary of World Broadcasts* (SWB) indispensable reading. It remains the service's best seller. The third member of the partnership, the Monitoring Service of Deutsche Welle, has so far failed to respond to promptings to increase its contribution but will be under increasing pressure to do so if it is to continue to share so extensively in the benefits.

While subscriptions to the SWB remained steady there was a marked growth in sales of selections from the service's news file to international news agencies who have come to appreciate that it can fill gaps in their own reporting from more inaccessible places. The African file has been in highest demand, and what other source was there for news of the fighting between Cambodia and Vietnam? BBC domestic news and current affairs departments have also been showing greater interest in exploiting the service's material.

# Engineering

In 1977 the outside broadcast of the Queen's Jubilee Procession and Service of Thanksgiving constituted the greatest display of pageantry seen in this country since the colour television service began in 1967. The BBC mounted its biggest ever outside broadcast operation. Television cameras covered the entire route of the Royal Procession from Buckingham Palace to St Paul's Cathedral, the Service of Thanksgiving in the Cathedral, the Queen's walk to the Guildhall, and the ceremonies in the Guildhall.

In the Cathedral itself some memorable pictures were obtained from a lightweight camera installed in the Golden Gallery of the dome. Outside the Cathedral, one of the cameras, mounted on the roof of a building opposite the west door, was remotely controlled via a radio link. All the pictures were transmitted to the network through a control room set up in the coach park on the south side of the Cathedral.

February 1978 brought north-west Scotland the worst weather seen in the area for 30 years. Some television and radio services went off the air as power supplies failed and transmitting aerials were damaged by hurricane winds or sheer weight of snow. With so many people cut off from all other forms of communication, BBC engineering staff worked round the clock in appalling weather conditions to restore the BBC's services. Snow ploughs were used to reach otherwise inaccessible sites, and a team of engineers was flown from London to help restore the programme feed to the Eitshal transmitter on the Isle of Lewis in the Outer Hebrides.

Later in the month the story was repeated at the opposite end of the country when the severe weather struck South Wales and south-west England. Most roads in these areas were impassable for several days, and BBC engineers were among many who were trapped at their place of work. Despite this the TV and radio services were maintained, even though buckets of snow were used to cool a standby generator! A

temporary Local Radio station was established at Taunton, one of the worst affected areas, so that those stranded could be given a full information service. *Radio Taunton* ensured that no one in the Taunton area within reach of a radio set was completely isolated.

Preparatory work for the lf/mf radio frequency changes was a major task during the year. On 23 November 1978 most medium frequency transmitting stations in Europe must change frequency to conform to a new frequency plan. Under this plan the BBC has retained all its existing mf and lf frequency channels, but in order to make best use of these and to overcome increasing interference they are being re-allocated. The major change is that Radio 4, currently transmitted in the mf band, moves to the lf band, while Radio 2 moves from the lf to the mf band. Radio 1 and Radio 3 will continue, as at present, to be transmitted in the mf band, but on changed frequencies. *The vhf services are unchanged.*

One of the advantages of the new plan is that Radio 4, the premier news and information service, will cover virtually the whole country. This will allow Radio Scotland, Radio Wales and Radio Ulster greater freedom to develop their own programmes.

Frequency allocations will be examined in a broader context in 1979 at a World Administrative Radio Conference (WARC) which will be held in Geneva. The BBC has appraised its likely frequency requirements up to the end of this century, and these requirements, together with supporting evidence, have been declared.

## Television

During the year the BBC commissioned 53 uhf television

transmitting stations, to bring the total in service to 321. The new transmitters extended the BBC's 625-line colour services to some 200,000 extra people, and nearly 98 per cent of the population are now well served. The construction of stations in increasingly remote areas is inevitably expensive, while at the same time the average size of the population groups served by individual transmitters falls. For example, the provision of a service to the Shetland Isles required an intermediate repeater station on Fair Isle. There is no electricity supply on this island, so twice a year 7,000 gallons of oil must be delivered by sea to power the repeater's own generator. Overcoming this kind of difficulty has helped to drive up the average cost of providing uhf coverage to previously unserved areas to £25 per additional person served, compared with 14p in 1965-66. The people who are benefiting from such stations in remote areas are highly appreciative of the service when it reaches them, providing as it does the main source of both news and entertainment.

Phase I of the uhf television station construction programme, designed to provide the 625-line colour services to all population groups of more than 1,000 people, is now nearing completion and work is starting in earnest on Phase II, which will bring the uhf services to unserved groups of between 500 and 1,000 people. To keep down the rising cost per additional viewer served, considerable effort has been devoted to the design of compact, lightweight and inexpensive equipment, without in any way compromising the standards of performance. There is a special aerial tower which is not only much lighter and simpler to erect than conventional designs, but is aesthetically more pleasing and will be more acceptable both to planning authorities and local inhabitants.

At the end of Phase II, in about four years' time, 99.4 per cent of the UK population will be served but there will still be some small isolated communities outside the recognised service area of any transmitter. These areas are now being identified, and residents are being advised on the best way of obtaining a service, which will often mean the erection of a community aerial and the installation of a wired system. The BBC cannot actually carry out this work, but advice can be given on methods of organising the project and the best site for the aerial. By identifying now, as far as possible, those areas that will still be unserved at the end of Phase II, residents can be given the opportunity of taking action and thus be spared the disappointment of waiting years for an 'off-air' service which might never come.

A great stride forward was made in Northern Ireland during 1977 with the opening of five new uhf stations at Kilkeel, Killowen Mountain, Armagh, Newcastle, and Strabane, and with the installation of an improved transmitting aerial on a new tower at the Carnmoney Hill relay station, Belfast. The new stations extend the colour television services to an additional 40,000 people, and nearly 90 per cent of the population of Northern Ireland is now served. The few remaining unserved areas are under active consideration.

### Production facilities

Good progress was made during the year with the construction of a new 6,000 sq ft television studio at Broadcasting House, Llandaff. This will replace the Broadway studio and will provide greatly improved facilities for BBC Wales.

A video effects control desk and a new sound desk were installed at the Television Centre in London. The sound desk is the first stereo desk to be installed at the Television Centre – the increase in the number of broadcasts in which a programme is transmitted simultaneously on vhf stereo radio and television has dictated the need for stereo capability. There were some 40 such broadcasts during the year, ranging from Radio 1/BBC 2 *Sight and Sound in Concert* series to a studio production of Verdi's opera *Macbeth*.

Still in the realm of television sound, a considerable advance has been made by the extensive use of a BBC system known as Sypher, which is used for adding sound effects to television programmes recorded on video tape. Instead of using an expensive video tape editing suite Sypher enables the sound editing work to be carried out on a multi-track sound recorder coupled synchronously to an inexpensive helical-scan video tape recorder. In 1977 the use of Sypher led to an estimated saving of some 2,000 hours in the use of quadruplex video tape editing suites.

Trials are now taking place on new low-cost editing equipment which is expected to reduce still further the requirement for editing time on the quadruplex suites. Using this equipment an editor can make a rough edit of his programme 'off-line', using copies of the master tape, before producing the final edited version using a quadruplex editing suite. As with Sypher this substantially reduces the overall production costs of a programme.

Since video tape recording first became practicable in 1958, quadruplex machines using two inch wide video tape have been standardised for broadcast use by the BBC, because only

these machines could achieve the consistently high standards required. A new generation of helical-scan equipment using one inch tape is now becoming available, which not only promises broadcast-quality performance, but also improved editing and special-effects facilities. The capital and running costs of these one inch helical-scan machines are appreciably lower than for the two inch quadruplex machines, and therefore there is a strong incentive to move to this new standard providing it can meet the performance requirements. In 1977 one of the new one inch machines was installed at the Newcastle television studios, and its performance is now being carefully evaluated.

In making drama and documentary programmes it has been traditional to use electronic cameras in the studio, and film cameras on location. The principal reason for the use of film when away from the studios is that the 16 mm film camera is much more portable and comes complete with its recording medium (the film) in one compact unit. The conventional television camera is comparatively massive, and for recording has to be connected by cables to an even more massive recording unit. Until recently these disadvantages have outweighed, for location work, the significant benefits of electronic production as used in the studio: the ability of the director to monitor the output from several cameras, to cut between cameras, and to replay his recording immediately to make sure that the performance is satisfactory. In the studio these benefits lead to significantly higher productivity compared with film. With the recent introduction of high-quality lightweight colour television cameras it has been possible to reassess the role of the electronic camera outside the studio. This had led to the commissioning of a Location Production Unit vehicle equipped with all the facilities required for location production work, including two lightweight cameras and a broadcast quality quadruplex video tape recorder. In terms of both quality and output, the unit is proving very successful – *The Mayor of Casterbridge* was made using this equipment and is a good example of the results that can be achieved. The advent of the compact broadcast-quality one inch recorder has now led to the design of a smaller location production vehicle equipped with not just one but two one-inch video recorders. This unit was due to enter service in the Manchester area during 1978.

The increasing use of electronic production methods for location work on drama, light entertainment and current affairs programmes will lead to substantially reduced costs

compared with film. News programmes can also benefit from electronic methods, but for a different reason – video tape, unlike film, does not need processing before transmission and this can significantly reduce the time it takes to get a news item 'on the air'.

The equipment required for electronic news gathering (ENG) must obviously be much lighter and smaller than that used for studio programmes – the cameras must be capable of hand-held operation, for example, and the equipment vehicle must be small and manoeuvrable so that it can be easily driven and parked. In October 1977 a one-year experiment in electronic news gathering began in the London area, using a Range Rover equipped with a shoulder-mounted lightweight electronic camera, portable cassette video recorder, and a small transmitter and aerial unit suitable for transmitting the television pictures to the Television Centre or to an intermediate relay point. Alternatively the pictures can be transmitted over established television circuits that exist in the London area, or they can be recorded in situ on cassette and transported by despatch rider to the Television Centre.

The ENG equipment is already proving its worth, and there are few days when BBC News does not carry at least one ENG item. A typical example of the immediacy of ENG was provided when Princess Anne's baby was born on 15 November – the ENG crew sent off their video tape report from the hospital by despatch rider at 12.43 pm and it was shown on the mid-day news at 12.56 pm.

From the above it might be assumed that the days of film in television production are numbered. This is far from the case. There are many instances where the self-contained portable and unobtrusive film camera, free from cables and reliable in all kinds of conditions, shows itself superior to the electronic camera. Film can also be edited more easily than video tape, although this advantage is now being eroded by new generations of electronic editing equipment. However one of the production advantages that electronic cameras possess over film is the fact that the pictures from several cameras can be displayed on monitors and the director can cut 'live' from one to another, and give individual cameramen precise directions about the composition of the picture. These facilities have now been bestowed, at least to a limited extent, to film by the availability of a compact electronic viewfinder which can be fitted to a film camera. A special van has been equipped with a simple recorder and switching unit and four monitors so that a director can monitor up to four film cameras fitted with

electronic viewfinders and record and cut between them as with electronic cameras. The tape can be used as a guide to the later editing of the film. In the right circumstances it is expected that the productivity of this 'film/electronic' equipment will approach that of electronic equipment.

## Radio

The radio frequency changes have absorbed a great deal of the available planning and installation effort. Nevertheless the programme of replacing old transmitters and re-equipping studios has continued, a notable example being the completion of a new radio studio in Aberdeen.

The necessary engineering work to begin the permanent broadcasting from Parliament was completed in time for the broadcasts to begin on 3 April 1978, immediately after the Easter recess. The BBC is responsible for originating the signal for Independent Radio News as well as for its own services.

## Lf/mf changes

The frequency changes that will come into effect on 23 November 1978 have involved a vast programme of work, costing more than £3 million and carried out in a very short time. To ensure a successful changeover on the day, no fewer than 35 new transmitters and 19 new aerial systems must be brought into service.

The changes spring partly from the decisions taken at the international lf/mf frequency planning conference held in 1975 and partly from the desire of the BBC to improve the coverage of the networked services, in particular Radio 1 and Radio 4. One setback during the year was the confirmation, after many months' monitoring, that the levels of interference on 227 kHz were too high for this frequency to be used for Radio 4 in central Scotland as planned; this area will now be served, like most of the UK, by 200 kHz.

An essential part of the planning is the provision of information to listeners so that they are not thrown into confusion when the changes occur. In the twelve months leading up to 23 November, brief details of the changes are being enclosed with every television licence reminder. A special Engineering Information Sheet has been prepared giving information on the changes, and 30,000 of these have been distributed to the British Radio Equipment Manufacturers' Association for the trade as well as many thousands directly to the public. Extensive press and television publicity has been planned for the two months immediately preceding the changeover.

## Vhf

During 1977 the vhf services made considerable progress. Two new services – Radio Shetland and Radio Orkney – were opened using studios especially designed so that each can be operated by two people filling the roles of producer, presenter and reporter. The stations, which opt out of Radio Scotland for about 2½ hours each week, require no permanent administrative, engineering, or secretarial staff.

At the other end of the country, Radio 2 in stereo was extended to virtually all of South-west England through a new radio link from Wenvoe to North Hessary Tor. The latter station and the relays at Redruth, Okehampton and the Isles of Scilly now provide high quality stereo on Radios 2 and 3. Radio 3 has been in stereo in the area since 1975 but it now benefits from the better quality which the new radio link provides.

New vhf stereo stations were opened at Carmel and Kilvey Hill in Wales, and at Chatton in North-east England. Initially one service is being transmitted, Radio Cymru from the Welsh stations and Radio 4 from Chatton. Radio 2 and Radio 3 will follow in 1979. The opening of the Radio 4 vhf service from Chatton has allowed local news and weather forecasts to be broadcast in an area that is noted for its severe and often rapidly changing weather conditions. The transmissions from all three stations use slant polarisation, which, compared with horizontally polarised transmissions, gives better reception on portable and car receivers.

## Quadraphony

Regular experimental quadraphonic broadcasts were made throughout the year: the average weekly output was between two and three hours but this was increased to 12–16 hours during the eight-week *Proms* season, when all the Albert Hall

concerts were broadcast live in quad. There was much interest in the quadrasonic broadcasts and on the whole they were much appreciated.

In June, an agreement was reached with the National Research Development Corporation on the exchange of information on quadrasonic encoding with a view to moving towards a joint specification for a matrix system i.e. a system in which four channels are encoded into two for transmission. Mainly as a result of broadcasting experience gained using BBC Matrix H for the Promenade Concerts, the BBC and the NRDC decided that it would be advantageous to make minor alterations both to Matrix H and the NRDC's system 45J. The changes were to improve stereo compatibility without significantly affecting either mono or 'surround sound' reproduction. Since the end of October, the BBC's experimental quadrasonic broadcasts have used the new system, which is known as System HJ.

## Research & development

In broadcasting, as in virtually all other electronics-based technologies, research and development work is becoming increasingly concentrated on digital techniques. Digital (or more specifically pulse code modulation) techniques in which signals are represented by strings of uniform pulses arranged into specific on-off patterns (codes) can give better and more reliable ways of performing existing tasks as well as providing completely new broadcasting applications. The sound-in-synchs system used to distribute sound within the television picture, and the pcm system used to route the stereo radio programmes to transmitters throughout the country, are examples where existing analogue systems have been replaced by digital systems of superior performance. CEEFAX, on the other hand, is an example of a completely new service that could only be realised through the application of digital techniques.

During the year, Research Department made further advances on several fronts. In television, successful tests were conducted on a prototype video noise reduction system. Random video noise is usually seen on viewers' screens as a moving 'grainy' background – in many cases this noise is

generated within the receiver, but some noise is inevitably transmitted with the picture. The new equipment is designed to alleviate the effects of this transmitted video noise, and is the first to be successfully used with the PAL colour television system. The performance of the equipment was assessed on several programmes during the year, including, for example, a Silver Jubilee concert transmitted from the Royal Albert Hall where the difficult lighting conditions led to rather noisy pictures which were greatly improved by the noise reduction processing.

In 1977 the BBC conducted tests, in collaboration with a manufacturer, on the use of an 18 km optical fibre link for the transmission of a digital package comprising two high quality television channels and 12 sound channels. The tests, which used an optical fibre thinner than a human hair, were completely successful, and there seems every reason for optimism regarding the potentialities of this new transmission medium.

A development that can be used for both television and radio services is the digital audio recorder. Among the advantages of the digital machine is the fact that wow and flutter (variations in pitch) are eliminated and that recorded material can be re-recorded any number of times during the editing process without any deterioration in quality. The BBC's pioneering work in this field – Research Department first demonstrated an audio digital recorder in 1971 – has led to collaboration with a commercial organisation on the development of a digital audio recording system that promises to revolutionise professional sound recording. The use of digital techniques derived from computer technology has resulted in a system which is virtually distortionless and noise-free – a performance unattainable with conventional analogue techniques, and markedly superior to the equipment currently used in recording studios.

In radio, successful feasibility tests were conducted on equipment which will allow a stereo programme originating at an outside broadcast site to be transmitted in digital form over the whole of its journey from the concert hall to the switching centre in London and thence on to the network of vhf transmitters. At present the conventional analogue circuits available for the links to London are generally inferior to the digital circuits that carry the signals from London to the transmitters. The replacement of the analogue circuits with digital circuits will not only give better overall quality but greatly reduce the need for setting up and maintenance.

CARFAX, the BBC's proposed traffic information system for motorists was again the subject of great interest during the year. CARFAX would use a country-wide network of low-power transmitters all operating on the same frequency and each transmitting bulletins about road traffic conditions in its immediate area. Interference between the transmitters would be prevented by a control system which would prevent the simultaneous operation of any two transmitters that were in close enough proximity to suffer mutual interference. A motorist equipped to use the system, using a simple fixed-tuned receiver costing about £10 if manufactured in quantity, would be free to tune his normal car radio to any programme but would still receive the bulletins, which would briefly interrupt whenever necessary. A particularly ingenious feature of the system is the refinement which ensures that where a motorist is close to more than one transmitter, he will receive messages only from the one that covers the specific area in which he is travelling.

CARFAX will allow motorists to receive comprehensive localised traffic information while other listeners who do not wish to hear the traffic bulletins suffer no interruptions of their programmes.

## Recruitment

The BBC's services depend upon the reliable operation of a large amount of complex electronic equipment, which is operated, maintained (and often designed) by BBC engineering staff. At the moment the demand for electronics engineers throughout the country exceeds the available supply, and there is intense competition for their recruitment. In 1977/78 the competition reached such a pitch that the BBC was able to recruit only 110 engineers instead of the 200 that were required. This shortfall will lead to an even bigger recruiting demand for engineers in 1978/79.

## Training

The Engineering Training Department at Wood Norton, near Evesham in Worcestershire, provides a wide range of facilities for training the operational and engineering staff of the BBC. The Department also produces Technical Instructions on BBC designed equipment.

Over 70 different training courses are available, mostly tailored to the BBC's requirements although many are also suitable for non-BBC staff. During the year 1,173 students received training, including 26 overseas students from 16 different countries. Training for broadcasting organisations of overseas countries is charged at cost.

Courses are subject to frequent revision to meet the needs of changing technology and operational techniques. Recently, for example, there has been rapid growth in the use of computer techniques in broadcasting, and this has been reflected in a course on microprocessors which was introduced in 1977, followed by the preparation of a course on minicomputers.

The BBC's training courses for Technical Assistants have now been approved by the Technician Education Council and these courses will in future lead to TEC Certificates. Similarly, the BBC's more advanced Engineer's course is at present being assessed by the TEC for a Higher Certificate, and thus future engineers will be able to acquire the appropriate nationally recognised qualification.

A significant development at the Centre has been in the design of 'on-demand' training. This requires the provision of learning packages so that small groups of students, or even individuals, requiring specific training can attend the Centre at short notice to obtain the knowledge and skills that they require without the need to organise formal, lecturer-controlled courses.

To maximise the use of facilities and accommodation, 36 conferences and seminars were held at the Engineering Training Centre during the year. Most of these were for different groups of BBC staff, but others were for external organisations who paid fees for the facilities provided.

# Personnel

The number of full-time staff employed by the BBC on 31 March 1978 was 24,583, compared with 24,453 on 31 March 1977. There were also 1,305 part-time staff (compared with 1,266 a year earlier) making a total of 25,888. Of these 15,082 were programme, technical, and executive staff and 10,806 were manual, secretarial/clerical, and catering staff. There were 16,669 men and 9,219 women. Staff in London fell by 20 during the year, and there was a net increase of 189 in the Regions.

## Personnel policy

### Industrial relations

During the past 12 months the established procedure for negotiation, joint consultation and the avoidance or resolution of disputes has worked well.

In common with many other employers, notably those in the public sector, the BBC has had certain stresses and strains during this period. The underlying causes have in the main been those associated with a period of continuing pay restraint. These problems of external relativities and internal anomalies in the BBC's pay structure have evidenced themselves in a number of ways. In particular there has been increasing resistance to what is sometimes termed technological change, although often this amounts to developments rather than fundamental innovation. It is, nonetheless, serious and is impeding efficiency and economy of operation. Nonetheless, it is a tribute to the fundamentally sound relationships within the BBC, and between the Corporation and the recognised unions, that the number of man-hours lost

due to industrial disputes compares very favourably indeed with published statistics covering the whole of British industry. During 1977, for every 1,000 people employed in the BBC, only 327 man-hours were lost due to stoppages of all kinds. This compares with the Department of Employment statistics showing an annual average in the years 1972-1976 of 7,744 man-hours lost for every 1,000 people employed. The Department of Employment statistics in fact record only those stoppages lasting more than one day, whereas the figures cited for the BBC are in respect of all stoppages, irrespective of duration.

The National Joint Council is proving an effective medium in the discussion of major policy issues with the five recognised unions and, at directorate and local levels, the standing joint consultative machinery is also functioning well.

Joint working parties at various levels throughout the organisation have become an increasing feature of industrial co-operation for discussing specific issues.

There were two major instances of industrial action during the year. In the first, which followed the BBC's unilateral implementation of pay increases within the Government's 10 per cent limit, there was a series of sporadic short-term withdrawals. In the second, which, though the problems were different in detail, also had its roots in dissatisfaction over the pay increases, tv technicians took selective industrial action, including a refusal to work after midnight and a 'blacking' of a major tv studio in the London TV Centre. The BBC, following the Christmas and New Year holidays, decided that this sort of damaging guerrilla action could not be allowed to continue unchecked and those concerned were suspended without pay. The dispute ended with an agreed resumption of normal working before the service to the public became significantly disrupted.

At the time of writing a proposed merger with a common

rule book of the Association of Broadcasting and Allied Staffs and the Association of Cinematograph, Television and Allied Technicians seems likely, following what has been reported as being a successful joint conference concerned with rules revisions. Whether or not a new union, in the order of 30,000 members, is formed, some difficulties over representational rights may well occur. The currently recognised unions will be watching developments with a view to safeguarding, or possibly extending, their own areas of representational rights. In this connection, at the present time, the ABS, NUJ and EETPU have conflicting aims and interests on representational issues and it is understood that the good offices of the TUC disputes committee have been invoked.

### Pay

After two years during which Government pay policy had created serious pay anomalies, the policy for 1977-78 made it possible for the BBC to start correcting the resulting imbalance between the pay levels of staff paid weekly and staff paid monthly. The recognised unions were not willing to negotiate an agreed pay settlement within the confines of the Government's 10 per cent guideline. Consequently the BBC had to determine what increases could be given to all grades of staff in 1977. Its proposals were notified to staff and the unions before being implemented unilaterally. Within an overall increase in the pay bill not exceeding 10 per cent it was not possible to do much to correct pay anomalies. But the Governors have re-affirmed their promise to staff that this will be done when possible.

As part of the plan for long-term reform the BBC opened talks early in 1978 with the unions on proposals for completely new pay structures and conditions of service, to be implemented as and when the BBC's finances and incomes policy might permit. In the event, it proved impossible to negotiate the complete package but it was agreed that individual components would be tackled in successive annual negotiations.

The principal recognised union, the ABS, decided to pursue a case, under the provisions of Schedule II of the Employment Protection Act, that the BBC should apply not less favourable rates and conditions of service (for certain named categories of staff) than those pertaining in Independent Television and in the Independent Broadcasting Authority's transmitters. The Central Arbitration Committee has heard the claim and the BBC's response. Its decision was awaited as the year ended.\*

\* In June 1978 the Committee announced its decision.

### Grading and job evaluation

Job evaluation has a key role in the grading and hence pay of members of staff and is undertaken in the BBC by defining and relating to each other the responsibilities and difficulty of jobs performed at each level in every occupational group. Thus posts carrying equal degrees of difficulty and equivalent weights of responsibility are graded alike. Posts may be re-graded to take account of changes in duties, reorganisation or the introduction of new activities. Any disagreement with the recognised unions may be referred jointly to arbitration, mediation, etc.

There were nine such references during the year.

Developments are in hand aimed at improving the grading system so that the process will in future be more rapidly concluded and more widely understood and accepted by staff and managers.

### Employment legislation

The unusually varied mix of professions and skills in the BBC calls for good man management and, as part of this, management has long been aware of the need for clarity and fairness in its dealings with staff. This need is now endorsed and highlighted by various employment statutes enacted over recent years. Their existence is reflected in an increased emphasis on these topics in management training courses and seminars.

The BBC shares with other employers the experience that an increasing requirement to defend decisions at industrial tribunals can consume time and effort. Where it was concluded for example that a dismissal has been fair, and this will normally first have been tested under an internal appeals and grievance procedure, the BBC's policy is to defend such a decision at an industrial tribunal should the need arise.

### Health and safety

In the year ended 31 March 1978 the sick absence of staff averaged 9.2 days overall.

In May 1977 the BBC's medical staff were the hosts to delegates from 11 countries at the second International Conference of Medical Advisers to Broadcasting. Discussion covered a wide range of subjects related to occupational health in broadcasting and the associated hazards.

The new surgeries which were opened at some major regional centres during the previous year have proved invaluable. First-aid training continues for some 500 staff annually. In

conjunction with the Corporation's Safety Officer and others, the medical staff continue to develop a comprehensive occupational health and safety service.

The overall accident injury rate remains encouragingly low, but every effort is made to reduce it further. Safety is covered in a wide range of managerial training courses. Arrangements to implement in October 1978 the regulations under the Health and Safety At Work Act have continued, in full consultation nationally and locally with the recognised unions. By the end of March 1978 a training scheme had been drawn up, and a pilot course held, for the joint training of safety representatives and managers – which was also joint in the sense that it was conducted by the BBC and the unions concerned.

### **Pensions**

The contracting-out certificate for the BBC's main pension scheme has been received. Arrangements have been introduced for the provision of the same overall benefit for widowers as those for widows.

## **Staff training & appointments**

### **Recruitment and promotion**

In the calendar year 1977, 4565 staff joined the BBC (previous year 3226) and 4513 staff left (3648). These figures break down into approximately 30 per cent non-secretarial/clerical monthly staff, 50 per cent secretarial/clerical monthly staff and 20 per cent weekly paid including catering staff. Periods of pay restraint tend to increase the labour turnover rate throughout the country and this is reflected in the BBC's figures.

There was an increase in the number of non-secretarial/clerical appointments during the year under review caused largely by increased rate of turnover. This is a reflection of the non-competitive salaries in many areas. Altogether, 1642 appointments were made (previous year 1236), 1254 (889) by internal movement and 388 (347) by external recruitment.

The number of traineeships increased from 104 last year to 193 (74 coming from within), including intake into two new schemes aimed largely at young graduates, i.e. television research assistants and personnel officers. None of these figures relate to Engineering Division recruitment or promotion.

There was a corresponding increase in the secretarial and clerical areas (2207 appointments compared with 1656 in the previous year), salaries for these categories being especially vulnerable to competition: about 60 per cent of these were externally recruited by Appointments Department.

### **Training – general**

The past year has seen the introduction of more lightweight television equipment, the development of regional plans in radio and an increase in training in certain areas affected by unforeseen turnover of staff.

#### *Television training*

An increase in the number of trained staff leaving to work in the commercial companies has led to a need for more courses and a consequent need for more instructors. This has been hard to meet because instructors can only be found in the areas already hit by the exodus. One area which has been very badly hit is make-up.

#### *Radio training*

For new producers in network Radio, unless they have previous production experience, it is now mandatory to attend two stages of the Radio Production Course (a total of six weeks). Additional production courses are being planned in 1978 for the staff of Radios Scotland, Wales and Cymru and Ulster.

#### *Programme operations training*

There has been an increase in the demand for operational training due in part to the development of Parliamentary broadcasting, but more to a substantial acceleration of the turnover of studio managers.

#### *Overseas training*

A second course for Radio Trainers from overseas broadcasting organisations was run from February to May 1978. An instructor has visited Gambia and the Gilbert Islands to run training at stations.

*Management training*

Published courses for 1978 were fully subscribed by March and pressure on the Section's staff is continuous, not only for formally advertised courses but also for ad hoc seminars (many of them to cover regional needs) and consultancy.

*Office training*

Some 1700 staff attended courses during the year, an increase of almost 350 over the previous year. Competition was again keen for places on the basic secretarial and clerical courses for post A-level school leavers and the number of places offered under the scheme was increased. Work experience was offered to students from a number of schools and colleges. Resources have been stretched to cope with training requests and priority had to be given to those who needed help to equip them for changing job needs.

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

The risk of libel and the need to avoid contempt of court call for constant legal advice to programmes. In addition there have been 12 claims before industrial tribunals on the grounds of alleged unfair dismissal and one complaint to the Race Relations Board of unfair discrimination in employment. This complaint was rejected by the Court. As stated earlier in this chapter, two claims have also been submitted by the ABS under Schedule 11 of the Employment Protection Act 1975 to the Central Arbitration Committee.

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

A satisfactory agreement was reached with the publishers' association for the use of published material and discussions have continued on agreements with other bodies representing authors and other copyright holders. Such discussions are now normally on an annual basis and have to take into account the BBC's financial position and the rate of inflation as well as governmental policies on prices and incomes.

## **Management Services Group**

### **Consultancy services**

Specialist consultancy staff give an advisory service to all directorate and regional managements to assist them in making the best use of their resources. This advice covers staffing levels, work methods, organisation structuring, communications, information handling, office automation and local data processing. There is a continuing demand for these services in all areas, and consultancy assignments are increasingly concerned with the wider aspects of business management and the development of more effective methods and processes.

Many studies during the year have led to significant financial savings. There is also much emphasis on the enhancement of the quality of the service without increasing cost. High priority is being given to simplifying the complex procedures and information systems for controlling the use of broadcasting resources.

**Computer services**

Computer Services Department provides the specialists who, under project managers in the user areas, design, programme and test computer systems. The department also provides a central 'bureau' service of data preparation and processing.

The requirement throughout the Corporation for speedier management information, greater control over costing and the linking of data between Directorates and departments has placed an ever growing workload on Computer Services resulting in the decision to acquire a second ICL 2960 in July 1978.

The BBC's pioneering use of this type of computer together with the advanced techniques and sophisticated systems in use, has continued to stimulate keen interest by computer users world-wide. The outside demand for staff with experience of the ICL 2960, coupled with the acknowledged low pay levels in the BBC, has resulted in a shortage of key personnel and the loss of many experienced staff whom it has so far proved impossible to replace.

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

**Central Services Group**

Central Services Group, employing about 2,800 staff, provides a wide range of services in the London area in-

cluding catering, printing, telephones, cleaning, security, fire prevention and building maintenance. In addition, it is responsible for the valuation, acquisition and estate management of all BBC properties (excluding transmitter sites) and the provision of a centralised purchasing service available to all areas.

This year has seen the completion of a series of economy measures including, cuts in office cleaning, internal mail services and redecoration programmes with resulting decreases of about 6 per cent in money terms and 166 staff. The staff cuts were achieved by natural wastage and redeployment and in full co-operation with the ABS. Further savings in costs during the year were achieved by undertaking property valuations within the Group, as opposed to using outside organisations, and the introduction of a centralised food production unit at Television Centre.

The major problem the Group has faced during the year has been shortage of specialist staff, particularly in catering and the telephone service. In these services staff losses have been higher than normal, mainly due to adverse pay differentials, and for the same reason the recruitment of replacements has been extremely difficult.

# Publications & Enterprises

## Publications

For the year ending 31 March 1978, BBC Publications made a profit of £2.7 million, an increase of 69 per cent over the previous year. Gross sales revenue reached a new record of £40 million. This good result was achieved in spite of an industrial dispute at the *Radio Times*' printers in March 1978 which caused the loss of approximately two million copies.

*Radio Times*, price 13p, was published weekly in 25 editions corresponding to the regional pattern of BBC Television and the 20 BBC local radio stations. The average weekly net sales from 1 July 1977 to 31 December 1977 were 3,748,903.

*The Listener*, price 25p, published weekly, contained a wide selection of material drawn substantially from BBC programmes, together with articles on art, cinema, music and theatre. It published a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. During the year the Reith Lectures *Change in British Society* by Dr A. H. Halsey and edited versions of the BBC Television series on philosophers, *Men of Ideas*, were included. Special book numbers also appeared. In the first half of 1977 audited sales were 41,409, an increase of nine per cent on the previous year; in the second half of 1977 sales fell away and were 31,626, a decrease of 14 per cent on 1976. In the first quarter of 1978 sales began to increase again.

As in former years a major publishing activity 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 1977-8 some 412 different publications were produced and a total of approximately six million were sold, including pupils' pamphlets, teachers' notes and a number of audio-visual and other aids.

Because of public expenditure cuts in education the number of publications was significantly less than in the previous year.

To support Further Education television and radio, publications were issued or re-issued with subjects ranging from language courses to geology. Among the most popular series were *Children's Wardrobe*, *Discovering Patchwork* and *Roadworthy*.

A wide range of books of general interest stemming from broadcast material were published during the year. Both *Royal Heritage* and *The Secret War* featured strongly in the best-seller lists. New titles included *Background to the Long Search*, *Bird Sounds and their Meaning*, *Secret Army*, *Target*, and *Who was Jesus?*. A paperback edition of Alistair Cooke's best-seller, *America* was issued.

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

## Enterprises

### General

In a year devoted to more intensive sales marketing in all its trading sectors, Enterprises established a new record of £10 million gross sales for the year ended 31 March 1978, an increase of 15 per cent over the previous year's figure.

The total sale of BBC television programmes to 92 countries throughout the world was £7.4 million, an 18 per cent increase on last year. Among the best-selling series in overseas television markets were: *Family Toppers* (45 sales to 17 countries); *The Prince and the Pauper* (22 sales to 19 countries); *The*

*Duchess of Duke Street* (16 countries); *Glittering Prizes* (13 countries); *Little Lord Fauntleroy* (10 countries); and *Royal Heritage* (9 countries).

For the second consecutive year Enterprises organised a February 'Showcase' for its European customers. Larger and more technically sophisticated than the previous year, it attracted 130 representatives from 50 broadcasting organisations in 24 countries, and while it was on the BBC took export orders worth more than £1.5 million.

For the third year running there was an increase in export business handled by the London-based non-theatrical sector which offers over 1,300 BBC tv programmes for sale and hire to industry, business, educational institutions and film libraries throughout the world.

### Television sales: British Commonwealth

Programme sales in the Commonwealth earned more money than in any other year of Enterprises trading. Canadian clients bought programmes to the value of over a million pounds, and those in Australian and New Zealand made purchases totalling £1.5 million. In three major territories – New Zealand, Australia and Canada – three series were outstandingly popular: *Wings*, *The Duchess of Duke Street* and *Royal Heritage*. *When the Boat Comes In* was also well received.

Syndication sales continued to grow in Canada. The CBC network and a number of independent stations bought a wide range of programmes including *Anna Karenina*, *Shirley Bassey*, *The Phoenix and the Carpet*, *Vision On*, *The Prince and the Pauper*, *Rob Roy* and *The Snow Queen*.

Hong Kong and Singapore were consistent buyers over the year. Their choice of programmes included *The Duchess of Duke Street*, *Shirley Bassey* and *Rod's Christmas Concert*. In a growing African market the new Swaziland station bought a total of 105 hours of programming in seven months, including *Porridge* and *Vision On*. Nigeria was also a prime purchaser, showing particular interest in *Royal Heritage*, documentary series such as *Horizon* and *The World About Us* and classic drama series like *Heidi* and *David Copperfield*.

### Television sales: USA & Latin America

America continues to be a successful market for Enterprises; sales have maintained their high level and Jubilee year has added a notable new series in the shape of *Royal Heritage*. The Public Broadcasting Service in the United States has already screened it as a nine-part special.

Two popular programmes of the year were *Glittering Prizes* and *Family Tomers*, both syndicated successfully from coast to coast in the United States. Leo Sayer and Shirley Bassey were other British entertainers in BBC series which achieved success in syndication.

In Latin America an exceptional upsurge of interest in BBC television programmes was shown in Argentina: among a total of 120 programmes sold there were *The Six Wives of Henry VIII*, *Elizabeth R*, and *The Search for the Nile*. Leo Sayer was popular in Ecuador; single documentaries sold well in Brazil; and in Mexico the BBC sold an increased number of programmes including *Little Lord Fauntleroy*, *Lorna Doone* and *Katie*.

### Television sales: Europe

Income from trading throughout Europe has been at the highest level ever, showing an increase of 20 per cent on last year's figures. After the Brighton *Showcase* in February a wide range of new programmes entered the market and the total sold increased substantially to more than 1600 hours. Countries showing notable increases in their buying of BBC programmes include Ireland (170 hours), Sweden (140), Italy (140). This growth was also maintained in Eastern Europe, particularly in Romania and Yugoslavia. Sales to the Soviet Union also increased.

Among the most popular programmes were *Royal Heritage*, *The Age of Uncertainty* and *The Duchess of Duke Street*. Single drama continued to be strong favourites with many countries. BBC Television documentary programmes have always found favour with European buyers, and series such as *The World About Us*, *Horizon* and *Chronicle* continued to fill the documentary slots of many nations. Among series and serials, *The Onedin Line* is popular in Holland, Germany and Sweden; and *When the Boat Comes In* has been sold in Denmark, Norway and Yugoslavia. *The Billion Dollar Bubble* has been a notable single success from the *Horizon* series. There has been a growing interest in music and arts programmes. Meanwhile buyers have shown increasing interest in pop music from the *Old Grey Whistle Test* and *Sight and Sound* concerts, and in 'packaged' programmes based on the BBC's sport, educational, documentary and drama output.

### Television sales: Middle & Far East

During the year the management structure of Programme Sales was altered in order to afford a better service to the

important developing markets of the world, and as a result, sales in the Middle and Far East increased considerably. Jordan Television bought such series as *Anna Karenina*, *The Duchess of Duke Street*, *The Fall and Rise of Reginald Perrin* and *Shirley Bassey*. Qatar took *That's Life*, *Nicholas Nickleby* and *The Prince and the Pauper*, while Brunei and Iran continued to be major purchasers. Japan started buying light entertainment and variety programmes, but the main British fare for Japanese viewers continued to be documentary and sports programmes.

### Educational films

Once again, more than 1,300 BBC Television programmes were available for sale to industry, business, educational institutions and film libraries throughout the world and for hire in the UK only. They were available from Enterprises offices in London, Sydney and Toronto and through Time Life Multimedia in New York. This specialised trading activity had its most successful year yet, with sales from London of more than £750,000. It increased its share of the market throughout Europe and expanded into the developing markets of the Middle and Far East. A significant new development was the provision of nearly 300 hours of programmes to expatriate English-speaking viewers in isolated communities, like construction workers on tours of duty in the Middle East.

Buyers in Australia, New Zealand and Canada took 850 hours of programmes for non-theatrical use, and Time Life Multimedia in the United States achieved higher sales of a wider range of programmes than in the previous year. Not only were educational programmes in greater demand, but also there was a growing interest in entertainment/travel programmes such as the *Blue Peter Special Assignments*, which in the USA are retitled *Touring Great Cities*. Nigeria established itself as a new major market with sales amounting to £100,000 and a range of interests extending from *The Merchant of Venice* to *Engineering Craft Studies*. There was a greater demand in Malaysia, especially Kuala Lumpur, and in Thailand for audio visual material. Libya and Iraq were prominent among the Middle East countries purchasing programmes from this part of the Enterprises catalogue.

### Film Library sales

Recent re-organisation of this activity has coincided with an upsurge of interest in the unique footage available. This has resulted in a 25 per cent increase in gross revenue.

### Technical & production facilities

The event of outstanding interest during the year was the Jubilee, with many countries taking live feeds of the celebrations and coverage of such events as the *Spithead Review*, *Trooping the Colour*, and the *Fires of Friendship* bonfire at Windsor. Over and above the Jubilee programmes, there was a greatly increased demand for the use of facilities to cover all types of programming – news, current affairs, events and sport. The result was a 50 per cent increase in business.

### Merchandising

Paddington Bear made a great impact on the merchandising scene during the year. Of the 200 new licences issued by Enterprises about 40 were for this character alone. There are now more than 30 different models of Paddington on the market, ranging in size from two inches to two feet tall and including 18 bone china figurines. A new programme which has attracted great interest is the space adventure series *Blake's Seven*. For the younger viewers *The Flumps* also proved a great success and are generating substantial royalties.

Altogether, some 500 items have been licensed by Enterprises during the period. They range from boxed games of *Nationwide* and *Face The Music* to die-cast models of the Liberator space-ship from *Blake's Seven*.

An important expansion into overseas merchandising occurred in Autumn 1977 when Enterprises linked with two other important UK merchandising companies to form a merchandising agency in West Germany, trading under the name Starpol Ltd. Negotiations are currently under way to form comparable relationships in Scandinavia, Spain, Portugal and Holland.

### BBC Records

With greatly increased turnover and three hits in the charts, BBC Records had its most successful trading year in the UK and abroad. Two singles of music from BBC tv series – *Who Pays the Ferryman?* (seven weeks in the charts reaching number 11) and *Water Margin* (number 37) – were topped only by BBC Records third chart entry – the double album *Ten Years of Hits – Radio One*, which was issued to mark the service's tenth anniversary and sold sufficient copies to achieve a Silver Disc.

The Music Trades Association accorded BBC Records the

double honour of voting *The Two Ronnies* Volume 2 and *Round The Horne* Volume 2 the two best comedy records of the year.

The year's releases spanned a representative range of BBC programming including such children's favourites as the *Mr Men*, *Rubovia* and *Listen with Mother*; pop albums such as *Top of the Pops*; humour – *Porridge* and Volume 2 of *The Two Ronnies*; easy-listening – *Down at the Old Pebble Mill*; tv themes – *The Duchess of Duke Street*, *Gangsters* and *Wings*; sound effects – *Death and Horror*, *Disasters*, *Country Sounds* and *Holiday Effects*. This series of albums – now 18 in all – continues to be one of the best selling ranges in the catalogue.

To celebrate Jubilee year a double album *Vivat Regina* was issued featuring highlights and events of Her Majesty's reign. At the end of 1977 a special album *Scrapbook of 1977 Jubilee Year* captured the commemorative events of the year in sound.

### Programme supply

A new trend during the year was the increase in servicing programme distribution by video cassette rather than film. Some 3,500 video cassettes were made, compared with 2,500 the previous year. The videotape output also increased. As well as supporting an ever-growing television market, the department has been increasingly involved in the rapidly expanding educational field. Programme Supply continues to service programme distribution with all types of technical format – videotapes (625 *Pal* or *Secam* and 525 *NTSE*), film (colour and monochrome), and multi-standard video cassettes for programme appraisal purposes.

### Exhibitions

The public interest in special exhibitions based on BBC tv programmes continued to be maintained throughout another successful year. An exhibition at the Imperial War Museum based on the drama series *Wings* proved very popular, and the latest fictional monsters of time and space continued to attract visitors to the *Dr Who* Exhibitions at Longleat and Blackpool's Golden Mile.

Blackpool also provided the venue for a new costume exhibition featuring not only costumes from the award-winning series *Six Wives of Henry VIII* but also costumes from the output of the BBC's Light Entertainment Department.

Fort Regent, Jersey, and Powderham Castle provided showcases for *Six Wives of Henry VIII* and *Elizabeth R*

respectively, whilst the stately rooms of Longleat and Sudeley Castle exhibited fine period costumes from *Anna Karenina*.

# Finance

The accounts for the year ended 31 March 1978, 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.

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

*We have examined the accounts and statements numbered 1 to 5 set out on pages 76 to 86 which have been prepared on the basis of the accounting policies set out in the statement thereof.*

*For the reasons given in the statement of accounting policies the Corporation charges capital expenditure during the year against the income for that year and we regard this as appropriate to the circumstances of the Corporation.*

*In our opinion the accounts give a true and fair view of the state of the Corporation's affairs at 31 March 1978 and of its income and expenditure and source and application of funds for the year ended on that date.*

*Deloitte Haskins & Sells, Chartered Accountants, London  
1 August 1978.*

## Balance Sheet at 31 March 1978

31 March 1977				31 March 1978	
<i>Home Services</i>	<i>External Services</i>			<i>Home Services</i>	<i>External Services</i>
£000	£000		<i>Statements</i> <i>Notes</i>	£000	£000
		<b>Fixed Assets</b>			
73,465		At cost, less depreciation	4 1	82,930	
53	17,287	At cost	5 2		19,677
		Investment at cost		53	
73,518	17,287			82,983	19,677
		<b>Current Assets</b>			
6,373	150	Stores		6,253	300
12,199	44	Programme stocks		16,011	45
20,650	1,032	Debtors and prepayments		14,524	742
819	1,579	Cash and bank balances		3,050	2,021
40,041	2,805			39,838	3,108
		<b>Current Liabilities</b>			
23,183	2,550	Creditors, including corporation tax		34,960	2,698
18,317		Bank borrowings		8,000	
41,500	2,550		6	42,960	2,698
-1,459		<b>Net Current Liabilities</b>		-3,122	
	255	<b>Net Current Assets</b>			410
72,059	17,542	<b>Total Net Assets</b>		79,861	20,087
		<i>Represented by:</i>			
73,518	17,287	<b>Capital account</b>		82,983	19,677
2,000		<b>Provision for pension liability</b>		2,000	
-3,459		<b>Income and expenditure: Deficit carried forward</b>		-5,122	
	255	<b>Grant in aid: Surplus carried forward</b>			410
72,059	17,542			79,861	20,087

Governors: Michael Swann, Allen of Fallowfield *Director-General*: Ian Trethowan

## Home Services: Income and Expenditure account for the year ended 31 March 1978

Year ended 31 March 1977				Year ended 31 March 1978	
£000	£000	Statements	Notes	£000	£000
		<b>Television and Radio Broadcasting Income</b>			
226,989			8	261,826	
3,737			9	4,331	
76				49	
207				452	
81				16	
41				15	
	231,131				266,689
		<b>Expenditure</b>			
148,558		Operating Expenditure – Television	1	172,076	
58,043		– Radio	2	66,637	
3,602		– Open University		4,201	
13,853		Capital Expenditure – Television	4	18,789	
4,932		– Radio	4	8,554	
135		– Open University	4	130	
822		Interest payable		545	
	229,945				270,932
	1,186	<b>Surplus/deficit on Broadcasting</b>			
1,342		Publications Profit – Radio Times		2,344	
254		– Others		356	
1,596				2,700	
2,223		Enterprises Profit		3,096	
3,819				5,796	
2,078		Less: Corporation Tax	10	3,216	
	1,741				2,580
	2,927	<b>Surplus/deficit for the year</b>			
	–6,386	<b>Deficit at 31 March 1977</b>			
	–3,459	<b>Deficit at 31 March 1978</b>			
					–5,122

## External Services: Grant in aid account for the year ended 31 March 1978

Year ended 31 March 1977		Year ended 31 March 1978								
		Total	Broadcasting		Monitoring		Civil Defence			
£000	Statements		Notes	£000	£000	£000		£000	£000	£000
<b>Income</b>										
30,259	Grant in aid receipts				33,199	26,524	3,921	2,591	163	
15	Sales of assets taken out of service				4	3		1		
92	Interest receivable				84	79		5		
30,366					33,287	26,606	3,921	2,597	163	
<b>Expenditure</b>										
26,842	Operating expenditure	3			29,131	26,577		2,554		
3,583	Capital expenditure	5	2		3,943		3,846		97	
9	Corporation Tax			10	58	58				
30,434					33,132	26,635	3,846	2,554	97	
-68	Surplus/deficit for year				155	-29	75	43	66	
323	Balance at 31 March 1977				255	478	-266	44	1	-2
255	Balance at 31 March 1978				410	449	-191	87	67	-2

## Statement of accounting policies

### Introduction

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

The accounting policies adopted by the Corporation for dealing with items which are considered material in determining its result for the year and stating its financial position are as follows:

### Basis of accounting

The Corporation prepares its annual accounts on the historical cost basis of accounting.

### Fixed assets – Home Services

The income receivable from the Home Office for the year is in respect of both capital and operating expenditure. The

Corporation has raised no long-term finance and accordingly charges capital expenditure during the year against the income for that year. However the net book value of fixed assets employed is upheld in the Balance Sheet and in arriving at that amount depreciation is provided in order to comply with the Charter. Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the periods of their anticipated useful lives, except in the case of indirect capital expenditure which cannot be related to particular fixed assets, which is included in gross additions and then wholly depreciated and written off. The anticipated useful lives are as follows:

<i>Freehold and long leasehold land and buildings</i>	– 40 years
<i>Short leasehold land &amp; buildings</i>	– unexpired term of lease
<i>Plant, furniture and fittings, music and books</i>	– 10 years
<i>Musical instruments</i>	– 7 years

The amount by which gross additions exceed gross depreciation in the year (disposals are assumed to be fully depreciated) represents the increase in Capital Account.

#### **Fixed assets – External Services**

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

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

#### **Stores**

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

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

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

Staff and all other programme costs are charged to expenditure in the year they are incurred. Feature film

rights are charged to operating expenditure on a decreasing scale related to the number of transmissions in the licence period.

#### **Income receivable from the Home Office**

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

## **Notes on the accounts**

### **1. Fixed assets – Home Services**

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

The capital expenditure of £27,473,000 (1977 £18,920,000) charged to the income and expenditure account for the year exceeded by £9,465,000 (1977 £2,625,000) the depreciation for the year of £18,008,000 (1977 £16,295,000) charged to capital account.

Future capital expenditure approved by the Board of Governors at 31 March 1978 amounted to £12,107,000 (1977 £4,960,000) for which contracts had been placed and £26,473,000 (1977 £14,688,000) for which contracts had not yet been placed.

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

As explained in the statement of accounting policies, no depreciation is provided. Had depreciation been provided, on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1978

would have been £7,873,000 (1977 £6,045,000) for Broadcasting and £335,000 (1977 £287,000) for the Monitoring Service.

The main capital expenditure during the year was on the construction of the new Far Eastern Relay Station in Singapore, and on a modernisation programme for Bush House.

### 3. Investment

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

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

### 4. Stores – Home Services

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

	1978	1977
	£ 000	£ 000
<b>Broadcasting –</b>		
Engineering stores, television design and film unit materials and fuel oil, etc.	4,596	4,937
<b>Trading –</b>		
Books, other publications, records and paper, etc.	1,657	1,436
	<u>6,253</u>	<u>6,373</u>

### Stores – External Services

In addition to the £300,000 shown as Broadcasting Stores, a gift of Stores and Fuel was made by the Foreign and Commonwealth Office to the External Services for the maintenance of power and water supplies and accommodation on Ascension Island (Treasury Minute of 27.2.78 Cmnd. 7109). The value of Stores transferred free of charge was £564,864, that of Fuel £345,014 and that of Motor Transport and Plant £73,040.

### 5. Programme Stocks – Home Services

Programme Stocks comprise the following:	1978	1977
	£ 000	£ 000
<b>Television</b>		
BBC Productions	6,700	4,930
Purchased Programmes	8,431	6,413
	<u>15,131</u>	<u>11,343</u>
<b>Radio</b>		
BBC Recordings	880	856
	<u>16,011</u>	<u>12,199</u>

In addition there were commitments at 31 March 1978 in respect of purchased programmes payable in the years to 1982 amounting to £12,591,000 (1977 £10,419,000) of which £6,942,000 (1977 £5,188,000) is payable by 31 March 1979.

### 6. Bank borrowings

At the 31 March 1978 the Corporation's borrowing comprised a bank loan for capital expenditure of £8,000,000 (1977 bank overdraft and short term loans of £10,317,000 and a bank loan for capital expenditure of £8,000,000).

### 7. Provision for pension liability

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

### 8. Income receivable from the Home Office

	1978	1977
	£ 000	£ 000
Gross revenue collected by the Post Office in the year	287,327	247,995
<i>Less:</i>		
deduction under Clause 16 of the Licence and Agreement dated 7 July 1969, being the expenses of collection, administering the licence system and interference investigations, including an increase of prior years' expenses of £384,000 (1977 reduction of £898,000)	25,501	21,006
	<u>261,826</u>	<u>226,989</u>

## 9. Open University

The Corporation provides broadcasting services to the Open University and the income for the year of £4,331,000 (1977 £3,737,000) represents reimbursement of operating and capital expenditure incurred on the University's behalf.

## 10. Taxation

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

Home Services' corporation tax for the year ended 31 March 1978, computed on the basis described above and calculated at 52% (1977 52%) is after taking into account an under-provision of £24,000 (1977 over-provision £76,000) in respect of prior years.

## 11. Source and application of funds for the year

Home Services	1978	1977
	£,000	£,000
<i>Sources of Funds</i>		
Surplus for the year (after charging capital expenditure)		2,927
Increase in creditors	11,777	1,820
net borrowings		379
Reduction in debtors – Home Office for licence income	8,854	
stores	120	
	20,751	5,126
<i>Application of Funds</i>		
Deficit for the year (after charging capital expenditure)	1,663	
Increase in stores		285
programme stocks	3,812	378
debtors – Home Office for licence income		2,456
debtors – Others	2,728	2,007
Reduction in net borrowings	12,548	
	20,751	5,126

## External Services

	1978	1977
	£,000	£,000
<i>Sources of Funds</i>		
Surplus for the year (after charging capital expenditure)	155	
Increase in creditors	148	730
Reduction in debtors	290	
	593	730
<i>Application of Funds</i>		
Deficit for the year (after charging capital expenditure)		68
Increase in : stores	150	
: programme stocks	1	3
: debtors		260
: cash and bank balances	442	399
	593	730

## 12. Emoluments of Governors

The annual fees payable to Governors as at 31 March 1978, as determined by order in Council, were as follows:

Chairman	£10,167
Vice Chairman	£ 2,000
National Governors for Scotland & Wales	£ 2,000 each
National Governor for Northern Ireland and seven other Governors	£ 1,000 each

## 13. Emoluments of employees

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

	£	£	1978	1977
	10,001	– 12,500	273	127
	12,501	– 15,000	40	18
	15,001	– 17,500	9	10
	17,501	– 20,000	5	4
	20,001	– 22,500	4	3
	22,501	– 25,000	1	–
	25,001	– 27,500	1	1

## 14. Auditors' remuneration

The remuneration of the auditors amounted to £24,000 (1977 £20,000).

## Statement 1

## Statement of operating expenditure for the year ended 31 March 1978: Television

Year ended 31 March 1977			Year ended 31 March 1978	
Amount £000	Percentage of total %		Amount £000	Percentage of total %
84,586	56.9	Production and other staff costs	96,704	56.2
42,103	28.4	Artists, speakers, facility and copyright fees, film recording and design materials, etc.	51,638	30.0
2,571	1.7	Intercommunication circuits	2,404	1.4
3,706	2.5	Power, lighting and heating	4,443	2.6
4,151	2.8	Building and plant maintenance	4,381	2.6
3,793	2.6	Rent and rates	3,343	1.9
1,943	1.3	Telephones	1,929	1.1
2,422	1.6	Transport	2,783	1.6
3,283	2.2	Other expenses	4,451	2.6
148,558	100.0		172,076	100.0
£m	%	<i>Whereof:</i>	£m	%
86	58	BBC 1	97	57
41	27	BBC 2	50	29
17	11	Regional Services	19	11
5	4	Transmission and Distribution	6	3
149	100		172	100

## Statement 2

## Statement of operating expenditure for the year ended 31 March 1978: Radio

Year ended 31 March 1977			Year ended 31 March 1978	
<i>Amount £,000</i>	<i>Percentage of total %</i>		<i>Amount £,000</i>	<i>Percentage of total %</i>
32,260	55.6	Production and other staff costs	36,649	55.0
13,008	22.4	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	15,567	23.4
3,268	5.6	House orchestras	3,556	5.3
643	1.1	Intercommunication circuits	691	1.0
1,457	2.5	Power, lighting and heating	1,589	2.4
1,555	2.7	Building and plant maintenance	1,924	2.9
2,811	4.8	Rent and rates	3,124	4.7
930	1.6	Telephones	1,052	1.5
500	0.9	Transport	574	0.9
1,611	2.8	Other expenses	1,911	2.9
58,043	100.0		66,637	100.0
<i>£,m</i>	<i>%</i>	<i>Whereof:</i>	<i>£,m</i>	<i>%</i>
5	9	Radio 1	7	10
11	18	Radio 2	12	18
12	20	Radio 3	13	19
14	24	Radio 4	15	22
7	13	Regional Services	10	15
6	11	Local Radio	7	11
3	5	Transmission and Distribution	3	5
58	100		67	100

## Statement 3

Statement of operating expenditure for the year ended 31 March 1978:

## External Services

Year ended 31 March 1977			Year ended 31 March 1978	
<i>Amount</i> £ 000	<i>Percentage</i> <i>of total %</i>		<i>Amount</i> £ 000	<i>Percentage</i> <i>of total %</i>
17,790	66.3	Production and other staff costs	19,790	67.9
2,257	8.4	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	2,186	7.5
241	0.9	Intercommunication circuits	316	1.1
2,283	8.5	Power, lighting and heating	2,613	9.0
887	3.3	Building and plant maintenance	1,068	3.7
1,873	7.0	Rent, rates and hired transmitters	1,639	5.6
248	0.9	Telephones	278	1.0
209	0.8	Transport	239	0.8
1,054	3.9	Other expenses	1,002	3.4
26,842	100.0		29,131	100.0
£m	%	<i>Whereof:</i>	£m	%
25	93	Broadcasting	27	93
2	7	Monitoring	2	7
27	100		29	100

Statement 4  
Statement of fixed assets: Home Services

31 March 1977		31 March 1978		
<i>Total</i>		<i>Total</i>	<i>Freehold/ Leasehold Land &amp; Buildings</i>	<i>Plant Furniture &amp; Fittings etc.</i>
£000		£000	£000	£000
	<b>Cost</b>			
130,877	at 31 March 1977	138,889	55,457	83,432
18,920	Gross additions during the year	27,473	5,070	22,403
-10,908	Assets written off during the year	-12,433	-2,467	-9,966
138,889	at 31 March 1978	153,929	58,060	95,869
	<b>Depreciation</b>			
60,037	at 31 March 1977	65,424	17,022	48,402
16,295	Depreciation for the year	18,008	3,745	14,263
-10,908	Assets written off during the year	-12,433	-2,467	-9,966
65,424	at 31 March 1978	70,999	18,300	52,699
73,465	Net Book Value at 31 March 1978	82,930	39,760	43,170
	<i>Whereof:</i>			
57,181	Television	62,917	29,801	33,116
15,637	Radio	19,404	9,959	9,445
647	Open University	609		609
73,465		82,930	39,760	43,170

## Statement 5

### Statement of fixed assets: External Services

<u>31 March 1977</u>		<u>31 March 1978</u>		
<i>Total</i>		<i>Total</i>	<i>Freehold/ Leasehold Land &amp; Buildings</i>	<i>Plant Furniture &amp; Fittings etc.</i>
<u>£000</u>		<u>£000</u>	<u>£000</u>	<u>£000</u>
	<b>Cost</b>			
14,847	at 31 March 1977	17,287	6,750	10,537
3,583	Gross additions during the year	3,943	944	2,999
-1,143	Assets written off during the year	-1,553	-171	-1,382
<u>17,287</u>	at 31 March 1978	<u>19,677</u>	<u>7,523</u>	<u>12,154</u>
	<i>Whereof:</i>			
16,574	Broadcasting	18,914	7,337	11,577
687	Monitoring	737	162	575
26	Civil Defence	26	24	2
<u>17,287</u>		<u>19,677</u>	<u>7,523</u>	<u>12,154</u>

## Statement 6

### Licence Income & National Regions 1977-78

	Total	England	Scotland	Wales	N. Ireland
At 31 March 1978 the number of Television licences was	M 18.1	M 15.4	M 1.6	M 0.8	M 0.3
and the net licence income was	£m 261.8	£m 221.6	£m 23.9	£m 12.5	£m 3.8
After expenditure on:					
the production of local programmes for local audiences and	31.4	13.4	7.7	6.5	3.8
transmission and distribution costs	8.7	5.2	1.9	1.1	0.5
	40.1	18.6	9.6	7.6	4.3
the amount left to pay for capital investment, all network programmes and the use of central service departments was	221.7	203.0	14.3	4.9	-0.5
If all licensed households contributed equally to these services the amount required from each area would be	221.7	187.7	19.9	10.6	3.5
leaving a surplus/deficit ( - ) of		15.3	-5.6	-5.7	-4.0

## Statement 7

### Summarised Balance Sheets

	Year ended 31 March				
	1974	1975	1976	1977	1978
<b>Home Services</b>					
<i>Fixed assets</i>	£ 000	£ 000	£ 000	£ 000	£ 000
At cost, less depreciation	66,528	68,068	70,840	73,465	82,930
Investment in Visnews Ltd	53	53	53	53	53
	<u>66,581</u>	<u>68,121</u>	<u>70,893</u>	<u>73,518</u>	<u>82,983</u>
<i>Net current assets/liabilities</i>					
Current assets	19,154	25,293	34,747	40,041	39,838
Less: Current liabilities	17,362	41,046	39,133	41,500	42,960
	<u>1,792</u>	<u>-15,753</u>	<u>-4,386</u>	<u>-1,459</u>	<u>-3,122</u>
<i>Net total assets</i>	<u>68,373</u>	<u>52,368</u>	<u>66,507</u>	<u>72,059</u>	<u>79,861</u>
<b>Represented by:</b>					
Capital account	66,581	68,121	70,893	73,518	82,983
Provision for pension liability	1,000	3,000	2,000	2,000	2,000
Income and expenditure account	792	-18,753	-6,386	-3,459	-5,122
	<u>68,373</u>	<u>52,368</u>	<u>66,507</u>	<u>72,059</u>	<u>79,861</u>
<b>External Services</b>					
<i>Fixed assets</i>					
At cost	18,324	19,266	14,847	17,287	19,677
<i>Net current assets</i>					
Current assets	938	1,485	2,143	2,805	3,108
Less: Current liabilities	666	1,201	1,820	2,550	2,698
	<u>272</u>	<u>284</u>	<u>323</u>	<u>255</u>	<u>410</u>
<i>Net total assets</i>	<u>18,596</u>	<u>19,550</u>	<u>15,170</u>	<u>17,542</u>	<u>20,087</u>
<b>Represented by:</b>					
Capital account	18,324	19,266	14,847	17,287	19,677
Grant in aid	272	284	323	255	410
	<u>18,596</u>	<u>19,550</u>	<u>15,170</u>	<u>17,542</u>	<u>20,087</u>

Statement 7 (continued)  
Summary of Income and Expenditure and Grant in Aid

	Year ended 31 March				
	1974	1975	1976	1977	1978
<b>Home Services</b>	£ 000	£ 000	£ 000	£ 000	£ 000
<i>Income</i>					
Receivable from the Home Office	136,939	146,372	212,862	226,989	261,826
Other income	4,361	4,645	6,820	7,139	10,114
	141,300	151,017	219,682	234,128	271,940
<i>Expenditure</i>					
Operating	124,430	152,771	187,485	210,203	242,914
Capital	16,373	14,928	18,123	18,920	27,473
Taxation	788	863	1,707	2,078	3,216
	141,591	168,562	207,315	231,201	273,603
Surplus or deficit (—) for year	— 291	— 17,545	12,367	2,927	— 1,663
Provision for pension liability		— 2,000			
Balance brought forward	1,083	792	— 18,753	— 6,386	— 3,459
	792	— 18,753	— 6,386	— 3,459	— 5,122
<b>External Services (Grant in aid)</b>					
<i>Income</i>					
Grant in aid	16,713	20,546	26,653	30,259	33,199
Other income	33	60	36	107	88
	16,746	20,606	26,689	30,366	33,287
<i>Expenditure</i>					
Operating	15,808	19,625	24,417	26,842	29,131
Capital	1,074	959	2,223	3,583	3,943
Taxation	— 20	10	10	9	58
	16,862	20,594	26,650	30,434	33,132
Surplus or deficit (—) for year	— 116	12	39	— 68	155
Balance brought forward	388	272	284	323	255
	272	284	323	255	410

# Annual Report of the National Broadcasting Council for Scotland

1 April 1977 to 31 March 1978

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Broadcasting House,  
Queen Margaret Drive,  
Glasgow G12 8DG  
14 July 1978

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period from 1 April, 1977 to 31 March, 1978. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Professor Alan E. Thompson  
*Chairman*

Sir Michael Swann, FRS,  
Chairman,  
Board of Governors,  
British Broadcasting Corporation,  
London W1A 1AA

## Members of the Council at 31 March 1978

Professor Alan Thompson (*Chairman*)  
Mrs Catherine Carmichael  
Mr Colin Carnie  
Mrs Helen Davidson  
Mrs Elwena Fraser  
Professor Sir Robert Grieve  
Mrs Astrid Huggins  
Mr Farquhar Macintosh  
Mr Duncan McPherson  
Mr James Milne  
Mr Roy Thomson  
The Rev. James Weatherhead

It might be thought, on reading the monthly minutes of the Council, that it is collectively a machine for adverse criticism; but if such a largely advisory body is vigorous and interested, its force must almost necessarily issue in such a way. The natural limitation on numbers of words recorded forbids the handling of subtleties and the underlining of good news. As in all parts of the media (press and broadcasting), unemployment at 6 per cent is more newsworthy than employment at 94 per cent.

The wider truth is that the Council is always aware of, and sometimes records in its meetings, the consistent production by the BBC of superb musical, dramatic, religious, educational and documentary material. It still believes that it is the

best of its kind in the world, taken as a whole. It recognises that these programmes are only likely to be possible through an organisation as large, well controlled and unitary as the BBC; as independent as the BBC; with such traditions of checks and balances as has the BBC. All this needs to be repeated frequently, and we repeat it here. Further, we know that it can only be supported by a sufficiency of money, and that that comes wholly from the licence fee – a fee which, even for colour television (plus the extraordinary range and quality of radio) represents the equivalent of not much more than one pint of beer a week. Old and simple stuff, that arithmetic, but needing repetition. Liberties and excellences are lost just by forgetting.

Of course the Council grumbles. It fairly accurately reflects the grumbles it hears from the people it meets and talks to in schools, offices, trains, pubs, factories and universities. Some of us do not regularly frequent all of those places – who does? – but collectively we do. Sometimes we are described (as other such councils are) as middle-class, middle-of-the-road, middle-aged. However, that may be – and it is only a flash-clever phrase – we certainly, as individuals, do not talk the same way either in accent or matter. And we can quite easily suffer from the confusion of purposes that must afflict any group of people who have to examine constantly the great influence and inspiring potential of such a medium of communication. If, however, we have to locate a principal dissatisfaction we must place it in our feeling that there is an insufficient quantity of quality in the Scottish output; insufficient, that is, in the sense of reflecting properly a Scottish ethos. Perhaps we have not considered carefully enough (along with our external critics) whether or not that feeling is really justified. But the fact is that the criticism is strongly with us. So, on the one hand, we don't wish to affect the homogeneity and the power to produce and survive of the BBC as a whole and, on the other, we wish the BBC to spend more money on time and talent in Scotland. In the climate of general financial stringency (because of the inadequate licence fee) we are thus in a dilemma. From the consequent tensions come most of our grumbles. We recognise that we are not alone in this; other public organisations and authorities suffer too, at the moment; but that does not diminish the pressures on us, and within us.

However, we can stand by our stated aims which are roughly three-fold:

- (a) better reception in remote and/or difficult areas;
- (b) development of community and area radio, including Gaelic broadcasting for the Gaelic speaking area;
- (c) a more frequent presence of Scottish-made programmes on the UK network, if we are to help as quoted from our last Annual Report in 'moulding the ethos of British Broadcasting'

In all these, progress can be shown. Here is the record:

- (a) Advances are clearly being made in coverage and the planning of further coverage (for example, with the opening of 14 new 625-line TV relay stations and

preparation for substantial improvements of vhf reception in the North-west and other areas of Scotland).

(b) Community radio is now operating from stations in Orkney and Shetland. We have been greatly comforted by the satisfaction expressed by the people of those Islands and we must regard the services as a success. Radio Highland, operating an area service from Inverness, is now a going concern and it, too, can be recorded as a success. During the recent great blizzards when the North and Highlands suffered very severe conditions, these radio services (together with Aberdeen) gave substantial aid in many ways and kept the rescue and supply services in touch with the people and kept the people informed of the changing conditions and problems. They were manifestly seen to be a new help in such communities which are particularly vulnerable in crisis conditions.

(c) Network acceptance is a more difficult question and, as you know, is a continuing discussion between BBC centrally and us. We believe we know the principal difficulties, including those of the general bases of judgment used in acceptance or rejection of particular programmes. These are concerned largely, of course, with quality and content but it is clear that some subjectivity (perhaps more than a little) is inevitable in the final decisions. We have become intent, therefore, on having the bases of acceptance or rejection made more specific so that we may be more understanding and therefore less quick and automatic in criticising 'London' decisions.

We would like to emphasize, however, that we do acknowledge that acceptances should depend on quality. We recognise that the quota argument (i.e. that Scotland should have a kind of Goschen formula of programmes that *must* be taken) could, in the real event, be a begging-bowl argument; could greatly lower the status of Scottish production and reputation in the eyes of the UK; and could engender (or confirm, our critics might say) a comfortable parochial mediocrity. Acceptance must be won by manifest excellence. That means quality. That is usually judged very largely by technical sophistication. And that unquestionably is a matter of money, for even talent, if available, means money too. Football club fans will recognise these realities immediately.

This leads naturally to the questions of staff pay and conditions which the Council have discussed many times in the last year. The fact is that we are losing talent because of the unfortunate pay and conditions problems. These seem to be most marked on the engineering side and could seriously affect, for example, equipment and maintenance. As yet, however, it has not apparently struck at the more senior grades here. But, as you know, disparities in pay between comparable BBC and ITV jobs are now considerable. These related problems ie pay and staff conditions – and the licence fee question – are seen to stand high in our discussions as judged by the numbers of references in the monthly minutes. Clearly the position is deteriorating and cannot, we believe, be held much longer without real danger.

This leads to Annan and all that stems from that Report. We have already stated our views through our evidence to the Committee, and in other ways. We now momentarily await the Government White Paper on the matters arising from the Report and it would be idle, until then, for us to comment further. Meantime, one of the biggest single moves forward is Radio Scotland, due in its new form this Autumn. We have already stated its aim. Perhaps they are too comprehensive; but a sufficiency of money has been made available by the Corporation (for which we are thankful) to give it a genuine chance to meet those aims. The response in the number of job applicants attracted by this big new enterprise has been remarkable (something like 3,500). Radio Scotland will be a serious test of our aspirations, and that we accept.

We have been told, occasionally, that the programme content item on our monthly agenda is probably the most important one. In the sense that it deals with reactions to the product of the BBC, it certainly is. But the reactions of the Council vary greatly. In most things there is no consensus: on 'decadence' in drama; on violence; on social realism; on the handling of sport; on 'political slanting'; on sex; on the liberation of women (perhaps there should be more than a 25 per cent representation of women on the Council!); on bilingualism (meaning, almost wholly, Gaelic programmes); on the 'star' personalities; or on the 'Scottish Ethos'. A proper and comforting outcome, perhaps, in the light of frequently conflicting research findings, and of quite reasonable alternative points of view, politically and culturally. But all that does not mean that some drama does not appear hothouse-metropolitan to our Scottish eyes; that sex quite often appears to be, in the context, triumphantly and needlessly dragged in

(leaving the taste of too much of a good thing); or that social documentaries seem to exacerbate the dangerous divisions between classes. However, we can record no case of a desire on our part that a potentially controversial programme should not go on the air.

Finally, the Council's proceedings seem constantly to take place in an atmosphere of uneasiness at the slow progress of regional devolution within the BBC. There is little acute dissatisfaction because we think that, within the last year or two, some real advance has been made but we do earnestly repeat our belief that there is still an important distance to go in regional decision-making and in the handling of money before the unitary power of the BBC can be said to be adversely affected. One of the really important things that has happened in the last year has been the more accurate and continuous control over money entrusted to BBC Scotland. Our recent overspending, which was immediately and clearly admitted (and reported by the Press) is now under control. All this seems to have taken place without serious friction and it seems clear that the appointment of a Head of Finance has been well justified.

In general, we believe that there is a different atmosphere in the Council which is difficult to define precisely but probably reflects changes in our political and cultural surroundings; in the Council's concept of its role; and, therefore, in general atmosphere and approach. Perhaps it can be described as a more 'business-like' approach. Perhaps it is founded on the expectation of having more real business to do shortly.

### Programme services & engineering

The operational work during the year has been stimulating. One of our television OB units was equipped with lightweight cameras in October and became the first BBC unit to employ these in conjunction with traditional cameras. They have been used extensively in location drama for *Enemy of the People* and *The Standard* and also have provided a new and valuable tool in general OB coverage.

The film operation included making the *Eagle of the Ninth* and intensive use in documentaries. One of our cameramen, Alec Scott had the opportunity to direct *The Kite*. A two-man team – Andrew Dunn and Gordon Forsyth – spent 10 days in the Himalayas making the travel film *To the North of Katmandu*. (We have commissioned a rostrum camera during the year which has given greatly increased scope for visual effects.)

In radio, a high output has been maintained both in studios and OBs. One of the most outstanding outside broadcasts was the transmission of Teresa Berganza as Carmen at the Edinburgh Festival. The opera was fed in stereo to Radio 3 and the major European networks.

There has been extensive development during the year. Aberdeen has been provided with a colour telecine, a colour processing laboratory and a new radio studio. Improvements have also been made to the OB microwave receiving apparatus. This can now be rotated through 360° and allows us to provide more effective OB communications for coverage of events in and around Aberdeen.

Edinburgh has been provided with improved television studio facilities in cameras and lighting control equipment to allow its more effective use, both for political programmes and the Festival. A new radio studio has been provided in Edinburgh in advance of the new Radio Scotland programmes which start in November 1978.

Radio Orkney and Radio Shetland expanded their programmes during the year and we are planning to move Orkney to larger premises. We are also planning an additional radio contribution studio in Stornoway and a new television and radio facility in Dundee.

There has been considerable development in Glasgow during the year. Our television recording facilities have been improved by the addition of a fourth videotape recorder which can operate either as a mobile or studio facility. We are also planning the introduction of a computer based electronic dubbing facility. This is urgently needed, particularly for drama.

The acoustics in Studio A have been improved and colour slide facilities have been provided for presentation use. Sixty-four temporary offices have been provided in Glasgow to cope with expansion.

At present we are running over 60 projects in Scotland apart from transmitters.

The extension of the uhf transmission system continued. Relay stations were opened in the South-west. These are radiating the North version of BBC 1 until a new parent transmitter is opened in Sandale. This is expected at the end of 1978. Also planning has proceeded for the future uhf expansion to the Southern Hebrides. Uhf coverage increased from 95 per cent to 96 per cent during the year.

We continue to give much help and advice to communities when they wish to provide wired services in remote areas.

## Programmes

### Television

The drama group, created in 1976 under the Head of Drama (Television) continued to grow in strength and contributed a number of programmes to the Network including *Eagle of the Ninth*, a six-part adaptation of Rosemary Sutcliffe's novel about lost legions in the Scottish border; two contributions to *Play for Today* – *Charades* the first play for television by Lady Antonia Fraser and *Thin End of the Wedge* by Sean McCarthy. A repeat of the highly acclaimed *Clay, Smeddum and Greenden* was also put out in this BBC 1 slot. *The Blood-Letting*, a thriller serial in three parts was transmitted in Scotland only.

This year under review saw the creation of a new Music and Arts team which, as well as contributing successfully to the Network with Edinburgh Festival programmes and *Cantilena* – a series of four recitals of Renaissance and Baroque music on BBC 2 – has also established a new half-hour weekly Scottish based Arts programme *Spectrum*, which as its title suggests, covers a wide range of interest in music, design and literature.

The Queen visited Scotland in 1977 as part of the celebrations of her Silver Jubilee and our coverage included the Beating Retreat at Holyrood Palace; the opening of the General Assembly of the Church of Scotland; and the Installation of His Royal Highness, Prince Charles as a Knight of the Most Ancient and Most Noble Order of the Thistle. A graphic, bird's eye view of Scotland, *The Lion's Share* was made for BBC 2 and was the first in the series of three films *The Queen's Realm*.

Coverage of other events during the year included *The Children's Day* at the 74th National Mod from Golspie, *The Fiddler's Rally*, and *The International Gathering of the Clans*, an event of some importance for overseas visitors. In sport, the Open Golf Championship came from Turnberry this year and was given extensive reportage by BBC Scotland. Coverage was also given to the Scotland Football team in their fight to qualify for the World Cup in the matches against Wales and Czechoslovakia.

Noteworthy documentaries which have been shown this year included *With a Fine Feeling For Steam*, *Ski High*, and *The Long Sprint*, which related the story of British International 400m runner David Jenkins and his coach David Hemery during the seven months of the preparations before the Montreal Olympics. This film won the Gold Grand Prix

Award at Videosport '77 (British International Sport Film and Television Festival) and was shown on BBC 2. A further contribution to this channel was the highly successful series of 10 programmes *Play Golf*. Presented by Peter Alliss, these programmes gave an opportunity for everyone to watch top players demonstrate their skills.

Scottish politics and the devolution question was still a major topic of interest in 1977 and this was met with documentaries such as *Does Scotland Mean It?*, *Power of Scotland* and a five-part series *Scotland 1980?* which questioned the economic options a self-governing Scotland would face in 1980. Also from the current affairs area came *Lilybank*, a series of three programmes about a housing estate in the East end of Glasgow and how the people living there have been trying to create a sense of community and reshape and revitalise the area.

Of particular note in the light entertainment field was *Let the Music Speak* a five-part series made for BBC 1, starring Lena Martell with a variety of guests. Scotland only series included another run of the popular *Songs of Scotland* and folk music played quite a significant role this year with such programmes as *The Corries* and *Ballad Folk*.

Away from the restriction of the closed period, the Religious department had opportunity to expand their output and did so with such documentaries as *Unwanted*, *Queen and King* and *I Can't See The Light*; the last two were transmitted on network. The latter took the form of an enquiry into how big a part religion plays in some people's lives and tried to find out by visiting a Dundee pop group. There was a return of the series *Scotspraise* and *The Yes, No, Don't Know Show* and two new series *Noontidings* and *Growing Points*. This year Scotland transmitted a large number of special programmes during the Christmas and Hogmanay period and as usual, BBC 1 Network joined us for the Hogmanay programme which was very well received.

Aberdeen continued to contribute strong programmes to the BBC 1 Scottish output. *Landward* the fortnightly farming programme dealt with such diverse subjects as beef production and silage, and their 30-minute documentary *The Merchants of Venison* won a Silver Ear Award at the tenth International Agricultural Film Competition in Berlin in January.

The *Food Programme*, also produced by Aberdeen staff, returned to the screen for a second year and continued to attract a large audience in Scotland.

### Radio

Radio in Scotland in 1978 has had its sights fixed firmly on November and the opportunities that will come with major development of the Radio Scotland network at that time.

The 'new' Radio Scotland comes about with international changes in frequency allocation. From November, the Radio 4 service will be available throughout most of the UK on long wave and will be heard in Scotland without any regional opt-outs. This allows Radio Scotland to develop on its present frequency and to create a separate radio service for Scotland with its own particular flavour. This won't mean a radical change in style for Radio Scotland, but it will mean the consolidation of existing strands of output and a flexibility which will provide a chance to build on the wide variety of topics and interests already covered.

The Radio Scotland Development has involved the recruitment of more than 30 additional production staff, a greater use of the BBC radio studios in Glasgow, Aberdeen, Dundee, Inverness, Orkney, and Shetland and most of all the radio facilities in Queen Street, Edinburgh which has now become the headquarters of Radio Scotland.

For most of the year, however, the Radio Scotland schedules have been integrated with those of Radio 4 and the area and community stations in Inverness, Aberdeen, Orkney and Shetland have continued to flourish and to enhance their reputations.

A highlight of the year was the speed, flexibility and the enthusiasm with which the staffs of these stations served their respective communities during the February blizzards. They produced special services of news, information and emergency messages and their efforts were greatly appreciated by the communities and local authorities.

After a reduction for a short time in Gaelic broadcasting from Glasgow because of Radio 4 re-scheduling it was possible to restore the output to almost its original level. Gaelic broadcasting in Scotland averaged eight hours per week – 2½ hours from Glasgow, the remainder by Radio Highland and a weekly service in Gaelic produced by the Religious Broadcasting Department. The Mod, at Golspie, was given the usual comprehensive coverage.

In current affairs, *Good Morning Scotland*, and *PM Scotland* continued to attract a loyal and apparently growing audience. The placing, live, of *All Things Considered* with its new chairman, Magnus Magnusson, on Sunday, with a repeat on

Tuesday evening, widened the audience. Coverage of the Party Conferences and the STUC was maintained.

A regular weekly 10-minute space was created for the radio story and the radio essay. The first *Tales and Legends of the Highlands* by Hugh Ross produced by Radio Highland (a selection repeated by Radio 4 Network) was followed by essays written and spoken by Finlay J. Macdonald.

Wide coverage was given by Religious Broadcasting Department to the General Assembly of the Church of Scotland attended by the Queen. A new weekly programme started recently was *Crossfire* which takes an investigative look at current and controversial religious issues.

Sport continued to get wide coverage, in mid-week as well as on Saturdays and a deliberate attempt was made to enlarge the types of sports being covered. The demands often took our broadcasters abroad notably this year to Latin America for the Scottish soccer team's tour. And for the first time in Scotland special and separate coverage was given to the Open Golf Championship at Turnberry.

The BBC's two orchestras in Scotland – the sso and the sro – continued to give studio and outside performances. The sro toured a road show. The Scottish Symphony Orchestra continued to contribute programmes to Radio 3 and the Scottish Radio Orchestra to Radio 2. Smaller ensembles broadcast during the year as usual from our studios in Edinburgh and the Music Department produced a series by the well-known folk singer Jean Redpath. The department continued to produce weekly programmes of Scottish Country Dance Music and Piping.

One of the interesting developments in light entertainment was the Hogmanay programme which was broadcast from 6.15 in the evening until one o'clock the following morning. It drew contributions from a wide area of Scotland and from places abroad. Another successful series was *For You Johnny Sangster* a history of folk music written and narrated by Norman Buchan, MP.

In Edinburgh the Talks and Features Department produced the daily magazine *Twelve Noon*, *The Arts in Scotland*, *A Time to Talk*, occasional features and the monthly natural history programme *Afield*.

Poetry and drama had a regular weekly placing and our Drama producers contributed plays, stories and poetry to Radio 3 and Radio 4.

Looking to the future, beyond the imminent Radio Scotland Development, the Broadcasting Council for Scotland has, this

year, put forward its plans for the development of Area Broadcasting in Scotland. It sees the continued growth of stations like Radio Highland (based in Inverness) and Radio Aberdeen and plans to develop similar stations in Dundee, in the Borders, in Dumfries and Galloway and in the Western Isles.

### Council membership & meetings:

We record with great sorrow the death of The Rev. James Ross during the year. Two other members of the Council Mr James Young and Major Allan Cameron have retired after three years service. Their advice, their generous commitment of time and their distinctive individual contributions were greatly appreciated by their colleagues and by the senior staff of the BBC in Scotland.

Three new members were welcomed to the Council in early 1978, Mrs Elwena Fraser a former member of Perth Town Council and a member of the executive committee of the Perth Festival of the Arts; Mr Duncan McPherson a Highland Region Councillor and a farmer in the Black Isle; and The Rev. James Weatherhead, parish minister at Montrose.

The BCS wishes to express its gratitude to the Scottish Agriculture, Appeals, Music, Religion, and Gaelic Advisory Committees for their specialist advice over the year. Liaison between individual members of the BCS and the advisory committees is, in general, working well. The Council also thanks the School Broadcasting Council for Scotland for its guidance and help.

During the year under review the Council met seven times in Glasgow, twice in Edinburgh, once in Castle Douglas and once in Stornoway. The Council was pleased to welcome the Director-General to one of its meetings and was grateful for the opportunity to meet informally the Board of Governors when they visited Glasgow in November.

# Annual Report of the National Broadcasting Council for Wales

1 April 1977 to 31 March 1978

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Broadcasting House,  
Llandaff,  
Cardiff,  
CF5 2YQ  
14 July 1978

Dear Chairman,

I have pleasure in sending you herewith the Report for the Broadcasting Council for Wales for the period 1 April 1977 to 31 March, 1978. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Glyn Tegai Hughes  
*Chairman*

Sir Michael Swann, FRS,  
Chairman, Board of Governors,  
British Broadcasting Corporation,  
London W1A 1AA

## Members of the Council at 31 March 1978

Dr Glyn Tegai Hughes (*Chairman*)

Mr D.L.Carey-Evans

Mr Paul Flynn

Mrs Rachel Philipps-James

Mr Henry Nyman

Mr Peter Phillips

Mr Meuric Rees

Mr Alwyn Roberts

Dr Joyce Rowley

Mrs Beryl Williams

Dr Brinley Ross Williams

Mr George Wright

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## General

The publication in March 1977 of the Report of the Annan Committee was an event of particular significance for broadcasting in Wales because of the far reaching plans at present under discussion for the development of both radio and television here.

In the event, the Council welcomed the endorsement in the Annan Report of the plans for the development of separate radio services, Radio Wales and Radio Cymru in English and Welsh; in the words of the Report, 'we agree with the BBC that this is the best solution to the frustrations caused by attempting to make the two languages co-exist on the same channel'. The Annan Committee also considered the problem of bilingual broadcasting on television in Wales and in parti-

cular the proposal to use the fourth uhf network in Wales for a service of programmes mainly in Welsh, provided jointly by the BBC and by HTV. This was originally recommended by the Crawford Committee on Broadcasting Coverage in 1974, and it was subsequently the subject of a Working Party under the chairmanship of Mr J.W.M.Siberry which reported in 1975, followed by a Home Office Working Party which reported in July 1978. The Annan Committee gave its support to the proposals of the Siberry Working Party and recommended that they should be implemented 'as soon as the Government can find the necessary finance'. Indeed, they 'put this second in priority only to the extension of the uhf television and vhf radio coverage', and they added that 'the

provision of the Fourth channel in Wales should certainly precede the use of the channel in the rest of the UK'.

As may be imagined, members of the Broadcasting Council were pleased that the Annan Committee had endorsed so wholeheartedly their major proposals for the future. There were, however, some reservations to be made. One of the recommendations in the Annan Report was that if the fourth network in the UK as a whole were to be operated by the Open Broadcasting Authority (as they proposed it should be), then in Wales 'The mixture of the programmes on the channel would be a matter for the Welsh people to decide through the Open Broadcasting Authority's Welsh Advisory Committee, the public hearings (of the proposed Public Enquiry Board for Broadcasting), and in the light of any discussions in the Welsh Assembly'. However, in discussing the Report, members of the Council reaffirmed their strongly-held view that the BBC ought to remain responsible for broadcasting to Wales in both languages of Wales. If the Annan proposal were implemented then the BBC would in effect have to hand over the responsibility for serving the Welsh-speaking population with television programmes. Apart from any considerations of public service, this would be to lose the operational advantages of integrated production and planning. The Council greatly preferred the simpler solution put forward in its submission to the Annan Committee, whereby the BBC and HTV would each be responsible not only for the production of programmes but also for the presentation of the programmes, each organisation being responsible for 3½ days per week on the fourth network. This, it is believed, would bring to the fourth network the variety of service and of editorial judgement in news and current affairs programmes which competition has brought to television in the UK as a whole.

In another section of the Annan Report, dealing with the autonomy of the National Regions of the BBC, the Committee clearly wished to ensure that a greater number of programmes would be offered to the BBC's networks by producers working in the National Regions. The Council supported the general aim and noted with pleasure the continuing increase in networked programmes from Wales during the year.

The Report also recommended devolution of some financial powers to the National Regional Broadcasting Councils (which at present have no such powers). This was very much in accordance with the Council's views as expressed in their

submission, and indeed a recurring theme throughout the year has been the need for greater financial information from the BBC, which members regard as essential to the proper fulfilment of their role. It is good to be able to report that as far as the finances of BBC Wales are concerned such information is now being provided regularly.

The Council was pleased to note that the Report supported their plea for more information about the size of audiences for programmes broadcast only in Wales. It is well understood that such information can be expensive to obtain, and that some attempt has been made in the last year or so to obtain reliable information from small samples by aggregating the returns over a period of time for series of programmes. Unfortunately, even this service has not yet been provided regularly, so that BBC Wales is in the position of having to make difficult programme and scheduling decisions without the benefit of reliable information about audiences for programmes, regarded as both normal and essential elsewhere.

The year also saw an increase in the licence fee for television which by common consent was sufficient for only about one year before the BBC would need a further increase. The dangers in this have been fully pointed out by the BBC and by others concerned to protect its independence and financial viability. However, the lack of a stable financial base for the BBC as a whole was felt particularly acutely in Wales because of the substantial developments in both radio and television planned for the next few years – developments which are needed to tackle serious underlying difficulties which have been allowed to persist for too long. Already there have been a series of delays and postponements for a whole variety of reasons, and these seem likely to continue unless the BBC is freed from what would virtually amount to a system of annual grant-in-aid. The Council was also aware during the year of the great strains imposed by Government incomes policy upon the BBC's staff, distorting both internal and external pay differentials.

In the last 12 months, the Broadcasting Council has held a number of far-ranging discussions on the future of BBC Wales, its relationship with the BBC in London, and on the role of the Council itself. There is within the BBC at present a genuine policy of decentralisation of responsibilities from London and the Council expressed willingness to play its part, without attempting or wishing to create a role which separates Wales from the British broadcasting system. However members felt that there was a need for the BBC to give greater

recognition to the specific problems faced by broadcasters in Wales, for example the requirement for programmes in Welsh to be as wide-ranging in content and style as their networked counterparts in English, which is simply not possible on present programme budgets. Members also felt that there was still some ambiguity in the Council's functions and responsibilities; at a time of greater autonomy for the National Regions, they sought more clearly defined terms of reference so that they could carry out their duties as effectively as possible.

### Radio development

Although there was very little change in radio output during the year, the Council warmly welcomed two significant developments: the financial approval given to a substantial increase in the output of Radio Wales in the Autumn of 1978, and the provision of two new vhf transmitters bringing Radio Cymru to large populations which were previously unserved.

The frequency changes which in November 1978 will affect all of the BBC's radio services networked throughout the UK on the medium and long wavebands, mean that Radio Wales on medium wave will no longer have the obligation to carry Radio 4 programmes for a major part of the day (because Radio 4 will become available throughout Wales on long wave). This means that not only will it be possible to transmit many more programmes specifically for listeners in Wales, but indeed it will be important to do so to retain the interest of that audience. There are at present fewer than 20 hours per week of English language programmes for Wales on Radio Wales, and the plan is to increase this initially to about 50 hours per week so as to make it a substantial and satisfying service. Members of the Council recorded their appreciation of the fact that at a time of financial shortage and uncertainty, the BBC had recognized the very great need for Radio Wales to be developed in this way. It is hoped to expand the output of Radio Cymru to about the same level a year later. In the Council's discussions of Radio Cymru, which will be a vhf-only service using the former Radio 4 Wales vhf transmitters, there was increasing concern at the requirement to transmit programmes for schools through most of the weekday mornings and part of the afternoon in term time. This is likely to be an increasingly onerous obstacle to the proper development of Radio Cymru as a continuous service and members pressed the BBC to consider various solutions (not all within the jurisdiction of the Council itself), pending the provision of a

new vhf radio network for the UK as a whole to carry education programmes.

The opening of the two new Radio Cymru vhf transmitters at Carmel and Kilvey Hill (serving parts of East Dyfed and West Glamorgan) plugged the largest gaps in Radio Cymru's coverage of Wales. The existence of these large communities unserved by Radio Cymru on vhf had meant that it was not really possible to reduce the number of programmes in Welsh carried on medium wave and it was therefore an inhibition on the separation of the languages on to Radio Wales and Radio Cymru which is a cornerstone of the Council's policy for the future of radio in Wales.

### Television development

Following a statement made to Parliament in February 1977 by the Home Secretary, in which he reaffirmed the Government's acceptance in principle of the use of the fourth network in Wales for a service mainly in Welsh, a second Working Party was established to consider practical arrangements. The Working Party was chaired by Mr Dennis Trevelyan (later, Mrs Shirley Littler) of the Home Office and included representatives of the Home Office, the Welsh Office, the IBA, HTV, and the BBC. At the time of writing this report, the Working Party had not completed its work. In view of the great urgency for the fourth network to be provided in Wales, a point supported by the Annan Committee as already noted, the Council was concerned at the continuing delay in the Government's decision to proceed with the project.

Early in 1977 a survey was published of Welsh-speaking among primary school-children in Wales which seemed to show a very considerable decline. The realisation that immediate action was needed if Welsh was to remain an everyday language in use in all parts of Wales, prompted a number of Welsh MP's, together with representatives of Urdd Gobaith Cymru (the Welsh League of Youth), Mudiad Ysgolion Meithrin (the Welsh Nursery Schools Movement), Cymdeithas yr Iaith Gymraeg (the Welsh Language Society) and other organisation, to meet the Home Secretary. One of their proposals was for an increase in children's programmes on television and a deputation from the same group met representatives of the Broadcasting Council and of BBC Wales to seek some way of achieving such an increase. As far as the BBC was concerned, it would be possible to place an extra half-hour of children's programmes in Welsh on BBC 2 each

weekday afternoon, using times which are at present unoccupied and thereby avoiding further deprivation of networked programmes in English. In discussing this proposal, the Council was clear that it was not in any way a substitute for the use of the fourth network in Wales, since it would not alleviate the present deprivation of networked programmes in English, and it would provide additional programmes in Welsh for only one section of the Welsh-speaking population. However, if the Government, as part of its policy for fostering the use of Welsh, wished the BBC to institute such a service, and if it were made possible financially, then the Council would give full support to the plan. There would of course be problems about accepting finance from the Government if it were offered as a direct grant, but after considerable discussion members made clear their position in the following resolution: 'The Broadcasting Council for Wales, while recognising the difficulties involved, would find it impossible not to accept any offer of assistance to produce additional children's programmes in Welsh on television'. It is understood that the proposal is among the matters being considered by the Home Office Working Party referred to above.

To turn to more immediate developments, Studio C1 at Llandaff, the large television production studio which will be capable of full scale drama and light entertainment productions, rose from the ground during the year. Indeed, the shell is almost complete, and the date for the opening of the studio (the winter of 1979/80) no longer seems quite so remote.

In Bangor, the site at Plas-y-coed for a new purpose-built radio and television building has at long last been purchased and planning work is proceeding with the aim of bringing the new headquarters into operation in 1982. The Council also made strong representations to the BBC to colourise the film output from Bangor, which is at present the last outpost of monochrome film for the BBC in the UK. After considering various ways of achieving colour film from the present overcrowded premises, the Council was glad to receive an assurance that it would be introduced by the beginning of 1979.

## Programmes

### General

As a fixed part of its agenda, the Council each month discusses radio and television programmes, mainly – but not exclusively – those produced by BBC Wales. While this is certainly part of the Council's responsibility, there is often

insufficient time to deal adequately with the many and varied programme topics that members raise, and it has therefore been decided as a matter of policy to hold regular meetings with the senior producers of output departments, to learn of their specific problems and to discuss their programme output. In recent months, the Council has invited Mr Jack Williams, Senior Producer Light Entertainment, and the Rev. John Stuart Roberts, Religious Broadcasting Organiser, to its meetings.

### Radio

The new pattern of radio output established at the beginning of 1977 was maintained throughout the year – not an easy task since Radio Wales and Radio Cymru had been launched only by means of the most careful redeployment of existing slender resources. *Good Morning Wales* and *Helo Bobol* remained the bulwarks of the two services, each apparently building up its own audience loyalties (although in the absence of regular reliable audience research information it was difficult to gauge their impact). However, there was an important development in the introduction of a new sports programme on Radio Wales on Saturday afternoons, enabling full reports to be given of many different sporting events as well as a full results service.

The BBC Welsh Symphony Orchestra is by now well used to travelling the length and breadth of Wales giving concerts in association with the Wales Arts Council, which in turn makes an annual grant to the orchestra. This year it also made two overseas visits, first to Ireland where it gave a series of four concerts in different towns and cities, and to Belgium where two concerts were given as part of the Bruges Festival. All these concerts were enthusiastically received and it is hoped that more tours outside Wales can be arranged before long, as an implicit recognition of the consistently high standard being achieved by the orchestra. There was another piece of good news during the year: work is proceeding on a new purpose-built National Concert Hall for Wales to be sited in the centre of Cardiff. The BBC is discussing with the architectural consultants ways of ensuring that the hall will be fully capable of handling a wide variety of broadcasting activities, and it is expected that the Welsh Symphony Orchestra will give many of its public concerts in this badly-needed new hall when it is opened in 1981.

Finally, for radio, the 1977 Annual Radio Lecture was delivered by Professor Gwyn Jones on the subject *Being and*

*Belonging.* The lecture was repeated in its entirety on Radio 3 to mark St David's Day.

### Television

The year was overshadowed by the death of one of Wales' most versatile and popular entertainers – Ryan Davies. The extent of the loss was brought home by the short series of Ryan's programmes broadcast in St David's week in 1978. They ranged from some of the most successful comedy series ever produced in Wales, *Ryan a Ronnie* and *Fo a Fe*, to his appearances in *Poems and Pints* and a superb one-man cabaret show from the Double Diamond in Caerphilly.

Viewers of the BBC's television networks throughout the UK could hardly have been unaware of the existence of BBC Wales in the past year. The first major drama series from Wales for many years was seen on BBC 1, *Hawkmoor*, the story of Twm Sion Cati, the sixteenth-century Welsh hero doing battle with wicked English overlords! Max Boyce returned with another series which was greeted with as much enthusiasm in viewers' homes as it was by the audiences seen on the screen. There was plenty of music from Wales, with features on three great singers – Helen Watts, Stuart Burrows, and Adelina Patti (a programme about her life at the home she made just outside Swansea). Owain Arwel Hughes, who made his first television appearance as conductor/presenter in the Welsh series *Blodeugerdd* some years ago, took part in *The Lively Arts in Performance* with rehearsals and performances of Cherubini's *Requiem* and Mendelssohn's *Elijah*. There was also a programme on the International Eisteddfod at Llangollen, *A World that Sings*. Apart from these, the year saw yet another series of *Poems and Pints* and a number of documentaries including features on the restoration of a stately home at Erddig in North Wales, on the rise and fall of Picture Post, and *Come Out, Come Out, Wherever your are!*, the story of the escape of German prisoners from a wartime camp at Bridgend.

There were, of course, many more programmes transmitted only in Wales. These included a number of new series in Welsh: *Trem* consisted of documentaries on a variety of subjects, from the wildlife on the shores of the Menai Straits to the linguistic problems of the Austrian Tyrol; in contrast, *Twmish* presented aspects of pop and rock music, including punk rock. Traditional light entertainment was represented by *Cawl a Chân*, while *Glas y Dorlan* was a new situation comedy series. It is a striking fact that *Pobol y Cwm*, the

weekly serial of life in a Welsh valley community, should have reached its 100th episode, and it remains the most popular television series in Welsh with a large and faithful audience. Children's programmes also kept up their high standard through the year, adding a new series, *Siandifang*, consisting of outside broadcast fun and games from all over Wales.

Programmes in English included very substantial coverage of the Queen's Jubilee Tour of Wales in June with outside broadcasts of her visits to Harlech Castle and to Cardiff where she attended a National Service of Thanksgiving in Llandaff Cathedral. In the year in which the Welsh rugby team won the Triple Crown for the third time in succession, it is appropriate to mention the continuing high quality of BBC Wales sports coverage on television, particularly *Sports Line-up* on Sunday afternoon. Unfortunately, BBC Wales does not yet have the necessary money or facilities to provide a sports results service on television on Saturday afternoon (the only National or English Region which does not do so), and it is also regrettable that adequate coverage of football matches is not yet possible, for contractual reasons. But these problems should not be allowed to detract from the continuing high standard of sports coverage, especially of rugby in the winter and cricket in the summer. Other outstanding programmes included documentaries on the music of Daniel Jones *Fortissimo Jones* celebrating the composer's 65th birthday, and on Graham Sutherland's obsession with the landscape of Pembrokeshire.

### Education

The mainstay of BBC Wales further education broadcasts each year is usually a series for adults who are learning Welsh. Following last year's successful *Demch i Siarad* | *Let's speak Welsh* programmes on radio and television, there has been a break from formal learning courses while the department researched the best ways of helping learners. There is, of course, considerable public demand for such programmes, and this was partly met by the radio series *Siop Siarad*, which was prepared for the Welsh Joint Education Committee by the National Language Unit at Pontypridd.

As for school broadcasting, there were two important developments. The first was the re-introduction of a series for learning Welsh after a gap of some six years, in response to a substantial demand from teachers. Second, all of the series in English for Wales were co-ordinated under a broad heading of *Welsh studies*; this followed the recent trend in schools to

concentrate on teaching children more about their immediate environment.

### Reception

Mention has already been made of two new vhf radio transmitters at Carmel and Kilvey Hill which serve 70,000 and 90,000 people respectively. Although both are transmitting Radio Cymru only, they will add Radios 2 and 3 in about a year's time. The Council also noted the demand from parts of Wales not yet served by stereo broadcasts that this service should be provided as soon as possible.

For television, the year saw no less than 14 new uhf relay stations brought into service, making BBC Wales uhf television available to an additional 122,050 people. One of these stations, at Wrexham-Rhos, provides only two services (BBC Wales and HTV Wales) to an area near the border with England which was already able to receive English television services including BBC 2. This 2-channel station was provided in time for the National Eisteddfod which was being held in the area in 1977. It was unfortunate that owing to a shortage of suitable frequencies it was not possible to provide a normal 3-channel station thus avoiding the need for viewers to have to provide themselves with a second aerial. The Council is aware that there are other parts of Wales in which there is public demand for the television services for Wales in addition to services primarily meant for England which are already received in the areas. It has called for a study to be made by the BBC of the use made of the Wrexham-Rhos service so as to assess the success of a 2-channel solution to this problem.

Planning work for Phase II of the uhf transmitter plan (serving populations between 500 and 1000 in number) has already begun and it is expected that the first two stations will come into service before the end of 1978. For the many communities in Wales which will not qualify by size for transmitter coverage, the BBC has begun a service of advice on how to provide their own cable relay system. Already, the Engineering Information Department has made a number of visits, mainly to small communities in North Wales.

### Broadcasting Council

During the year the Council met in Cardiff (seven times), Haverfordwest, Bangor, Machynlleth and London.

Two members of the Council retired at the end of 1977, Mrs Auriol Watkin and Mr Dafydd Jones-Williams; their lively

interest in the work of the Council and their contributions to meetings had been greatly appreciated by fellow-members and by the staff of BBC Wales. Their places were taken by Mrs Beryl Williams of Aberfan, Mid-Glamorgan, and Mr Meuric Rees of Tywyn, Gwynedd.

The Council wishes to record its gratitude to members of the Welsh Agricultural, Appeals and Religious Advisory Committees, as well as to the School Broadcasting Council for Wales.

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# Appendix I

## Broadcasting receiving licences 1927-78

Licences at 31 March	Total	Issued free for blind persons	Issued for payment		
			Radio only	Radio & television combined	
				Monochrome	Colour
1927	2,269,644	5,750	2,263,894		
1930	3,092,324	16,496	3,075,828		
1935	7,011,753	41,868	6,969,885		
1940	8,951,045	53,427	8,897,618		
1945	9,710,230	46,861	9,663,369		
1946	10,395,551	47,720	10,347,831		
1947	10,777,704	49,846	10,713,298	14,560	
1948	11,179,676	52,135	11,081,977	45,564	
1949	11,747,448	53,654	11,567,227	126,567	
1950	12,219,448	56,376	11,819,190	343,882	
1951	12,369,027	58,161	11,546,925	763,941	
1952	12,753,506	60,105	11,244,141	1,449,260	
1953	12,892,231	61,095	10,688,684	2,142,452	
1954	13,436,793	62,389	10,125,512	3,248,892	
1955	13,980,496	62,506	9,414,224	4,503,766	
1956	14,261,551	62,745	8,459,213	5,739,593	
1957	14,525,099	62,453	7,496,390	6,966,256	
1958	14,646,350	61,387	6,494,960	8,090,003	
1959	14,736,413	57,784	5,423,207	9,255,422	
1960	15,005,011	54,958	4,480,300	10,469,753	
1961	15,176,725	50,852	3,858,132	11,267,741	
1962	15,372,219	46,782	3,491,725	11,833,712	
1963	15,698,991	43,371	3,212,814	12,442,806	
1964	15,884,679	40,337	2,959,011	12,885,331	
1965	16,046,603	34,355	2,759,203	13,253,045	
1966	16,178,156	31,499	2,579,567	13,567,090	
1967	16,773,205	29,662	2,476,272	14,267,271	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971 (Note 1)	15,943,190	—	—	15,333,221	609,969
1972	16,658,451	—	—	15,023,691	1,634,760
1973	17,124,619	—	—	13,792,623	3,331,996
1974	17,324,570	—	—	11,766,424	5,558,146
1975	17,700,815	—	—	10,120,493	7,580,322
1976	17,787,984	—	—	9,148,732	8,639,252
1977	18,056,058	—	—	8,098,386	9,957,672
1978	18,148,918	—	—	7,099,726	11,049,192

### Notes:

1. Owing to industrial action within the Post Office between January and March 1971 the licences in force at 31 March 1971 do not reflect the true licensing position at that date.

2. Radio only licences were abolished on 1 February 1971.

3. Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.

4. Dealer's demonstration fees and concessionary licences for residents of old people's homes have been excluded from the figures.

Appendix II  
Hours of output 1977-78  
Television

	Network programmes			Regional Services only	Total	%
	BBC 1	BBC 2	Total			
	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	
<b>Programmes produced in London</b>	3,277	1,858	5,135		5,135	43.1
<b>Programmes produced in regions:</b>						
England – Birmingham	318	176	494	213	707	
Manchester	207	160	367	199	566	
Bristol	86	85	171	189	360	
Leeds	6	6	12	186	198	
Newcastle	3	3	6	194	200	
Norwich	2	1	3	184	187	
Plymouth	3	2	5	187	192	
Southampton	2	5	7	195	202	
Scotland	627	438	1,065	1,547	2,612	
Wales	74	54	128	450	578	
Northern Ireland	87	31	118	722	840	
	12	4	16	287	303	
<b>Total programmes produced in regions</b>	800	527	1,327	3,006	4,333	36.4
<b>British and foreign feature films and series</b>	4,077	2,385	6,462	3,006	9,468	
	792	476	1,268		1,268	10.7
<b>Open University</b>	4,869	2,861	7,730	3,006	10,736	
	212	960	1,172		1,172	9.8
<b>Total hours of broadcasting</b>	5,081	3,821	8,902	3,006	11,908	100.0

Appendix IIa  
 Programme analysis 1977-78  
 Television networks

	BBC 1		BBC 2		Total	
	<i>Hours</i>	%	<i>Hours</i>	%	<i>Hours</i>	%
<b>BBC productions</b>						
Current Affairs, Features and Documentaries	865	17.0	841	22.0	1,706	19.2
Sport	634	12.5	450	11.8	1,084	12.2
Children's Programmes	655	12.9	120	3.2	775	8.7
Light Entertainment	368	7.2	189	4.9	557	6.3
Drama	284	5.6	194	5.1	478	5.4
News	254	5.0	137	3.6	391	4.4
Schools	361	7.1	4	0.1	365	4.1
Further Education	215	4.2	180	4.7	395	4.4
Religion	128	2.5	12	0.3	140	1.6
Music	19	0.4	89	2.3	108	1.2
Programmes in Welsh	40	0.8			40	0.4
Continuity	254	5.0	169	4.4	423	4.7
	4,077	80.2	2,385	62.4	6,462	72.6
<b>British and foreign feature films and series</b>	792	15.6	476	12.5	1,268	14.2
	4,869	95.8	2,861	74.9	7,730	86.8
<b>Open University</b>	212	4.2	960	25.1	1,172	13.2
	5,081	100.0	3,821	100.0	8,902	100.0

### Appendix III

## Hours of output 1977-78

### Radio

	Network programmes					Regional Services only	Local Radio	Total	%
	Radio 1	Radio 2	Radio 3	Radio 4	Total				
	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	
<b>Programmes produced in London</b>	4,783	5,503	5,006	5,532	20,824			20,824	17.6
<b>Programmes produced in regions:</b>									
England – Birmingham		246	223	488	957	104		1,061	
Manchester	12	306	404	259	981	104		1,085	
Bristol	3	51	190	418	662	105		767	
Leeds									
Newcastle						104		104	
Norwich						518		518	
Plymouth						490		490	
Southampton						20		20	
South East						73		73	
Scotland	15	603	817	1,165	2,600	1,518		4,118	
Wales		6	147	22	175	2,902		3,077	
Northern Ireland		24	109	18	151	2,307		2,458	
<b>Total programmes produced in regions:</b>	15	779	1,240	1,257	3,291	9,902		13,193	11.2
<b>Local radio</b>	4,798	6,282	6,246	6,789	24,115	9,902	82,958	34,017	70.3
<b>Open University</b>	4,798	6,282	6,246	6,789	24,115	9,902	82,958	116,975	
			779	243	1,022			1,022	0.9
<b>Total hours of broadcasting</b>	4,798	6,282	7,025	7,032	25,137	9,902	82,958	117,997	100.0

The output of Wales includes 1,640 hours of programmes in the Welsh language

Appendix IIIa  
 Programme analysis 1977-78  
 Radio networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Music	4,363	90.9	4,704	74.9	4,731	67.3	320	4.5	14,118	56.2
Current Affairs, Features & Documentaries	139	2.9	16	0.3	440	6.3	3,089	43.9	3,684	14.7
News	90	1.9	429	6.8	197	2.8	913	13.0	1,629	6.5
Drama			124	2.0	172	2.5	912	13.0	1,208	4.8
Sport	3	0.1	576	9.2	223	3.2	69	1.0	871	3.4
Light Entertainment			247	3.9			334	4.7	581	2.3
Religion	25	0.5	104	1.6	38	0.5	281	4.0	448	1.8
Schools							466	6.6	466	1.9
Further Education			6	0.1	267	3.8	68	1.0	341	1.3
Children's Programmes	173	3.6					53	0.8	226	0.9
Continuity	5	0.1	76	1.2	178	2.5	284	4.0	543	2.1
	4,798	100.0	6,282	100.0	6,246	88.9	6,789	96.5	24,115	95.9
Open University					779	11.1	243	3.5	1,022	4.1
	4,798	100.0	6,282	100.0	7,025	100.0	7,032	100.0	25,137	100.0
Simultaneous broadcasts (in addition to above) were:	1,882		1,466				207		3,555	

## Appendix IV

## Hours of broadcasting in the External Services

*Programme hours per week as at 1 April 1978*

	<i>English</i>		<i>Latin American Service</i>
227½	BBC World Service (including alternatives for Europe, Africa, Asia and the Falkland Islands) and English by Radio	28	Spanish
		15½	Portuguese
	<i>Overseas Regional Service</i>		<i>Central European Service</i>
¼	French for Canada	21¼	Czech/Slovak
½	Maltese	18	Hungarian
	<i>African Service</i>	21¼	Polish
8¾	Hausa	8½	Finnish
5¼	Somali		<i>South European Service</i>
7	Swahili	10½	Greek
63	<i>Arabic Service</i>	7	Italian
	<i>Eastern Service</i>	8¾	Portuguese
8	Bengali	7	Spanish
7	Burmese	7	Turkish
15¼	Hindi		<i>East European Service</i>
¾	Nepali	12¼	Bulgarian
10½	Persian	14	Romanian
1½	Tamil	34¼	Russian
8¾	Urdu	16¼	Yugoslav Serbo-Croat and Slovene
	<i>Far Eastern Service</i>	710¼	<b>Total hours broadcast weekly in External Services</b>
5¼	Chinese – Cantonese		
10¾	<i>Standard Chinese Kuoyu</i>		
8¾	Indonesian		
7	Japanese		
1¾	Malay		
7	Thai		
8¾	Vietnamese		
42	<i>French Language Service</i> to Europe and Africa		
¾	<i>French/German joint programme</i>		
24½	<i>German Language Service</i>		

## Appendix V Rebroadcasts of BBC External Services

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

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Abu Dhabi		Topical tapes, transcriptions
Anguilla <i>Leeward Is.</i>	World Service in English	Topical tapes, transcriptions, English by Radio
Antigua <i>Leeward Is.</i>	World Service	Topical tapes, transcriptions, English by Radio
Argentina	Latin American in Spanish	Latin American in Spanish, transcriptions
Australia	World Service	Overseas Regional Service, topical tapes, transcriptions
Austria		German, transcriptions, English by Radio
Bahamas		Topical tapes, transcriptions, English by Radio
Barbados	World Service	Topical tapes, transcriptions, English by Radio
Belgium		German, transcriptions, English by Radio
*Belize	World Service	Topical tapes, transcriptions, English by Radio
*Bermuda	World Service	Topical tapes, transcriptions
*Bolivia	Latin American in Spanish	Latin American in Spanish, English by Radio
*Botswana	World Service	English for Africa, topical tapes, English by Radio
*Brazil	Latin American in Portuguese	Latin American in Portuguese, transcriptions, English by Radio
*British Virgin Islands	World Service	Transcriptions
*Brunei	World Service	Malay, Standard Chinese, Cantonese, English, topical tapes, transcriptions, English by Radio
Burundi		English by Radio
Cameroun		English for Africa, Hausa, English by Radio
*Canada	World Service	Overseas Regional Service, (English and French), topical tapes, transcriptions
Canary Islands		English by Radio
Cape Verde Islands		English by Radio
*Cayman Islands	World Service	Topical tapes, transcriptions, English by Radio
*Chile	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Christmas Island <i>Indian Ocean</i>		Transcriptions
*Colombia	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Congo		English by Radio
Cook Islands		Topical tapes, transcriptions
Costa Rica		Latin American in Spanish, transcriptions, English by Radio
Cuba		Latin American in Spanish
Curacao <i>Netherlands Antilles</i>		English by Radio
Cyprus		Greek, topical tapes, transcriptions, English by Radio
Czechoslovakia		Transcriptions, English by Radio
Denmark		Transcriptions
Dominica <i>Windward Is.</i>		Topical tapes, transcriptions, English by Radio
*Dominican Republic	Latin American in Spanish	Latin American in Spanish
Dubai		Topical tapes, transcriptions, English by Radio
*Ecuador	Latin American in Spanish	Latin American in Spanish, English by Radio
Egypt		Topical tapes, English by Radio
Eire		Topical tapes, transcriptions
*El Salvador	Latin American in Spanish	Latin American in Spanish, topical tapes, English by Radio
*Falkland Islands	World Service	Topical tapes, transcriptions
Faroe Islands		Transcriptions
Fiji		Hindi, topical tapes, transcriptions, English by Radio
Finland		Finnish, transcriptions

France		Transcriptions, English by Radio
*Gambia	World Service	English for Africa, topical tapes, English by Radio
Germany <i>West</i>		German, transcriptions, English by Radio
Ghana		English for Africa
*Gibraltar	World Service, Spanish	Topical tapes, transcriptions, English by Radio
*Gilbert Islands	World Service	Topical tapes, transcriptions, English by Radio
Greece		Greek, transcriptions, English by Radio
*Grenada <i>Windward Is.</i>	World Service	Topical tapes, transcriptions, English by Radio
*Guatemala	Latin American in Spanish	Latin American in Spanish
*Guyana	World Service	Transcriptions
Haiti		Transcriptions
*Honduras Republic	Latin American in Spanish	
*Hong Kong	World Service, Cantonese, Standard Chinese	Cantonese, topical tapes, transcriptions, English by Radio
Hungary		Transcriptions
Iceland		Transcriptions, English by Radio
India		English by Radio
Indonesia		Indonesian, transcriptions, English by Radio
Iran		Transcriptions, English by Radio
Israel		Topical tapes, transcriptions
Italy		Italian, German, transcriptions, English by Radio
Ivory Coast		English by Radio
*Jamaica	World Service	Topical tapes, transcriptions, English by Radio
Japan		Japanese, transcriptions
Jordan		Transcriptions, English by Radio
Kenya		English for Africa, topical tapes, transcriptions, English by Radio
Kuwait		Transcriptions
*Lesotho	World Service	English for Africa, English by Radio
*Liberia	World Service	English for Africa, English by Radio
Libya		Topical tapes, transcriptions
Malawi	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Malaysia <i>Malaya, Sabah, Sarawak</i>	World Service, Malay	Malay, Standard Chinese, Tamil, topical tapes, transcriptions, English by Radio
Maldives Islands		English by Radio
Mali		English by Radio
Malta	Overseas Regional Service (Maltese)	Transcriptions, English by Radio
Mauritania		English by Radio
*Mauritius	World Service, Overseas Regional Service (English & French)	Hindi, topical tapes, transcriptions, English by Radio
Mexico		Latin American in Spanish, topical tapes, transcriptions, English by Radio
*Montserrat <i>Leeward Is.</i>	World Service	Topical tapes, transcriptions, English by Radio
Morocco		English by Radio
Nauru Island		Transcriptions
Nepal		Nepali
Netherlands		Transcriptions
New Hebrides		Topical tapes, transcriptions
*New Zealand	World Service	Overseas Regional Service, topical tapes, transcriptions
*Nicaragua	Latin American in Spanish	English by Radio
Niger		Hausa, English by Radio
Nigeria		English for Africa, topical tapes, transcriptions, English by Radio
Niue Island		Topical tapes, transcriptions
Norfolk Island		Topical tapes, transcriptions
Norway		Transcriptions
Oman		Topical tapes, transcriptions, English by Radio

Panama	Latin American in Spanish	Latin American in Spanish, English by Radio
Papua New Guinea		Topical tapes, transcriptions
Paraguay	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Peru		Latin American in Spanish, transcriptions, English by Radio
Philippines		Transcriptions, English by Radio
Poland		Transcriptions, English by Radio
Portugal		Portuguese, English by Radio
Puerto Rico	Latin American in Spanish	
Qatar		Topical tapes, transcriptions, English by Radio
Ras al Khaima		English by Radio
Saudi Arabia		Transcriptions
Senegal		English by Radio
Sharjah		English by Radio
Singapore	World Service	Malay, topical tapes, transcriptions, English by Radio
Solomon Islands	World Service	Topical tapes, transcriptions, English by Radio
Somalia		Transcriptions
South Africa	World Service	Topical tapes, transcriptions, English by Radio
South Korea		English by Radio
Spain		Spanish, Catalan, topical tapes, transcriptions, English by Radio
Sri Lanka		Urdu, Tamil, topical tapes, transcriptions, English by Radio
St. Helena Island		Topical tapes, transcriptions
*St. Kitts <i>Leeward Is.</i>	World Service	Topical tapes, transcriptions, English by Radio
*St. Lucia <i>Windward Is.</i>	World Service	Topical tapes, transcriptions, English by Radio
St. Vincent		Topical tapes, transcriptions, English by Radio
Sudan		English by Radio
*Swaziland	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Sweden		Topical tapes, transcriptions
*Switzerland	World Service	German, Italian, transcriptions, English by Radio
Syria		English by Radio
Tanzania		English by Radio
Thailand		Thai, Standard Chinese, transcriptions, English by Radio
Togo		English by Radio
*Tonga	World Service	English by Radio
*Trinidad	World Service	Topical tapes, transcriptions, English by Radio
Tristan da Cunha	World Service	Transcriptions
Tunisia		English by Radio
Turks and Caicos Islands		Topical tapes, transcriptions
Tuvalu Islands Territories		Transcriptions
*United States of America	World Service	Overseas Regional Service, topical tapes, transcriptions, English by Radio
Upper Volta		English by Radio
Uruguay		Latin American in Spanish, transcriptions
*Venezuela	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Western Samoa		Topical tapes, transcriptions, English by Radio
Yugoslavia		Transcriptions, English by Radio
Zambia		English for Africa, topical tapes, transcriptions, English by Radio
<i>British Forces Broadcasting Service</i>		
*Cyprus	World Service	Topical tapes, transcriptions
*Germany	World Service	Topical tapes, transcriptions
*Gibraltar	World Service	Topical tapes, transcriptions
Hong Kong	Nepali	Nepali, topical tapes, transcriptions
*Malta	World Service	Topical tapes, transcriptions
Nepal		Topical tapes, transcriptions

## Appendix VI World Service programmes

### A Selection, illustrating the wide range of programmes broadcast

#### Regular series

##### *Twenty-Four Hours*

A Monday to Friday current affairs programme with four daily editions following World News at 05.09, 07.09, 13.09 and 20.09 gmt.

##### *The World Today*

A 15-minute world affairs background feature, broadcast Monday to Friday.

##### *Outlook*

A Monday to Friday topical magazine programme on people, events and opinions, broadcast three times each day.

##### *Europa*

A weekly review of trends and events in Europe.

##### *Talkabout*

Personalities from the theatre, sport, politics or literature discuss a wide range of topics.

##### *People and Politics*

Each week leading personalities on the British political scene discuss the happenings and the background.

##### *Business Matters*

A weekly survey of commercial and financial news including background features on the stories of the week and interviews with people who make business news.

##### *Commentary*

Specialists in economics, international politics and other fields, give their background to world events.

##### *Letter from London*

A weekly radio 'essay' in which different speakers make a personal comment on aspects of life in Britain.

##### *From the Weeklies*

A survey of editorial opinion.

##### *Discovery*

Each week research scientists talk about their work.

##### *World Radio Club*

Information for shortwave enthusiasts in language also acceptable to the non-technically minded.

##### *The Face of England*

A topical weekly report on people, trends and events.

##### *Scotland Today*

##### *Wales and the Welsh*

##### *Ulster in Focus*

A weekly look at life, work and leisure in the national regions of Britain.

##### *Letterbox*

A weekly forum of listeners' views and comments on World Service programmes.

##### *The Farming World*

A weekly programme about agriculture, research and rural development.

##### *Nature Notebook*

A weekly look at the wildlife of the world.

##### *New Ideas*

A radio shop window for British industry, with news of the latest products and inventions.

##### *Science in Action*

A weekly review of progress and achievement in science, technology and medicine.

##### *Top Twenty*

Presented by Paul Burnett.

##### *Theatre Call*

A weekly programme about metropolitan and regional British theatre and the background to theatrical activity in the widest context.

##### *Music Now*

A weekly look at events and personalities in Britain's musical life.

##### *Take One*

A wide-ranging look at films and film-makers.

##### *Books and Writers*

Reviews of recently published books and discussions with authors, critics and publishers.

##### *Book Choice*

A review, broadcast five times weekly, of an important or interesting book published in Britain.

##### *The Paperback Programme*

Interviews and information about paperbacks, broadcast weekly.

##### *Reflections*

A daily consideration of the meeting point between religion and life.

##### *Report on Religion*

News and developments in the world's religious traditions.

##### *Merchant Navy Programme*

A magazine programme for seafarers.

##### *Saturday Special*

Commentary, reports and results on top sporting events of the day.

##### *Request Shows*

Discs and personal messages linking families across the world, presented by Sandi Jones, Sarah Ward and Bob Holness.

##### *A Jolly Good Show*

Pop news, interviews and listeners' requests.

##### *What's New*

The best of the latest pop singles.

##### *International Soccer Special*

Commentary and reports on major midweek international matches.

##### *Sportscall*

Reports and interviews covering Sunday British and international sporting events.

##### *World Service Short Story*

Unpublished short stories sent in by World Service listeners.

##### *Matthew on Music*

Brian Matthew looks into the world of progressive and contemporary rock.

##### *Sports International*

Stories behind the headlines, personalities, previews and answers to listeners' letters on sport.

##### *Sarah Ward*

15 minutes of music and chat every weekday.

##### *The Pleasure's Yours*

Gordon Clyde plays classical music requests.

##### *Theatre of the Air*

A wide selection of 60-minute and 90-minute plays, specially produced for World Service, ranging from Aristophanes to Harold Pinter.

##### *Suspense*

Thriller serials and series, most produced especially for World Service.

## Documentary programmes

### *Farming Tomorrow*

Will the food of the future be produced by farmers or biochemists and how may eating habits change?

### *The Right Sort of Food*

Leading experts on nutrition give their views on foods to avoid and those which help us live to a healthy old age.

### *The Changing Role of the Ambassador*

How modern developments in communication are dramatically changing the job of the ambassador today.

### *Five Stations to Istanbul*

Word-pictures of places associated with the Orient Express.

### *Equal to the Task*

A look at the work of the Equal Opportunities Commission.

### *The K is for Klapka*

The life and writings of Jerome K. Jerome, marking the 50th anniversary of his death.

### *The Royal Ulster Constabulary*

Its history and how it has adapted to the violent world that is Northern Ireland today.

### *No Place Like Home*

Two programmes, the first describing the work of the United Nations for refugees, the second looking at one particular group of refugees.

### *The Dambuilders*

How the world's great dams are designed and built and how problems are overcome.

### *A Tour of Writers*

The literary history of Oxford and Cambridge.

### *Storehouses of the World*

Four programmes exploring areas of the world rich in natural resources: Amazonia, Australia, the Arctic, the sea bed.

### *The Open University*

Its success and its influence, five years after its inception.

### *Spare-part Surgery*

Two programmes looking at recent advances in medical science and the effect on people who have benefited from the surgeon's skill.

### *Making a Map*

How professional map-makers set about reducing a landscape to a series of standard lines and symbols on a sheet of paper.

### *No News is Bad News*

An examination of growing pressures and restraints being placed on the reporting of news.

### *Consultants to the World*

An occasional series looking at the expertise of Britain in practical fields, in demand all over the world: theatre design, electronics and civil engineering.

### *The Mystery of the Loch Ness Monster*

Does it exist? Could it exist? World Service investigates.

### *The Lessons of North Sea Oil*

Technological advances made in the battle to recover the oil of the North Sea.

### *The Professionals*

An examination of the men and the work of the Army, the Royal Navy and the RAF.

### *The 2,000-Year-Old Village*

The story of Foxton and its inhabitants, from Roman invasion to industrial revolution and agricultural reform.

### *Antibiotics – a Failing Weapon?*

Is their power waning and if so, what can take their place?

### *The Secret War*

A four-part series about the efforts of British scientists to frustrate the activities of their German rivals during the Second World War.

### *The Revolution Remembered*

Reminiscences of an eye-witness of the Russian Revolution in 1917.

### *Aspects of Education*

The problems of gearing education to the needs of today in Britain and in some less developed countries.

### *Power to the Consumer*

How consumer protection has developed in recent years in Britain.

### *Fish Farming*

Its research and development around the world.

### *Fare Well on Welfare*

The story of Britain's welfare state and the prospects for the future.

### *England and Ireland: Landlord or Tenant?*

An outline of the often troubled relationship between the two countries over four centuries.

### *Television by Satellite*

The incredible history of tv from space and what the future may hold for it.

### *Marine Archaeology*

How ancient wrecks are located and raised and how this youngest branch of archaeology can enrich our understanding of the past.

### *King Coal*

A look at the history of coal and the development of modern mining technology.

### *Mayfair*

An exploration of Mayfair past and present.

### *Christopher Fry at Seventy*

The career of the playwright who dominated the English theatre in the 1940s and 50s.

### *The Severn Barrage Scheme*

The potential and the problems.

### *Psychology at Work*

The role of the occupational psychologist, seen through the eyes of practitioners.

### *Pop goes the Music*

What makes a hit song? How is a record put together? What happens to the performers? Two programmes look behind the scenes of the pop music world.

### *Safety at Sea*

An examination of the efforts being made to improve international standards of sea safety.

### *Living in Space*

An exploration of the whole concept of extra-terrestrial colonisation.

### *Something Up There*

How satellites are providing new information in the fields of navigation, mapping, mineral studies and weather forecasting.

### *Life on Other Worlds*

Is there intelligent life in outer space? How can we communicate with other planets and they with us? Scientists involved give their views.

### *India's Year of Change*

Three programmes looking at India's political revolution since the end of the 30-year rule of the Congress Party.

### *Life after Life*

An investigation of the survival of the human personality after death and its theological implications.

### *Shannon Journey*

A trip up Ireland's longest river.

## Talks and music series

### *Portraits from the Past*

The personalities of five great men of history and the influences of their background.

### *Time Off*

Eight programmes looking at some of the ways Britons spend their spare time.

### *Black British, White British*

What is it like to be black in Britain: nine programmes investigate.

### *One Man's Lifetime*

Four distinguished scientists look back over the last 50 years.

### *Lives of Lives*

Nine programmes looking at the art of biography and autobiography.

### *The Russian Revolution – 60 Years on*

The developments within Russia itself and within international communism; the Soviet role in the world today and prospects for the future.

*Scientifically Cheating*

Sometimes through carelessness or error, sometimes through fraud or deceit, the image of scientific research becomes a little tarnished. This series investigates four instances.

*A Way to Be*

Cecil Lewis expounds his scientific approach to religion.

*Following a Famous Father*

Four well-known personalities explain the advantages and disadvantages of having a celebrated parent.

*When Nothing Else is Left*

What are the essentials to which one turns in times of extreme stress? Seven people who have been faced with this question give their personal answers.

*The Intrusive State*

Eight distinguished British personalities give their personal views on the increasing centralisation of modern society.

*Orb and Sceptre*

Words and music for, by and about royalty.

*Three's a Crowd*

A series illustrating how lovers in opera resolve and conclude the problems they encounter.

*Ballet in Britain*

A survey of the 1976-77 season.

*My Kind of Jazz*

Humphrey Lyttelton selects some favourites.

*The Gospel Train*

The story of the negro spiritual: its roots and its message.

*Command Performance*

A selection of some of the best-loved light classical music.

*The Composer Abroad*

An exploration of the influences that certain composers absorbed during their sojourns in foreign lands.

*Alistair Cooke's Jazzmen*

A personal view of the music and its personalities.

*The Tall Ships*

Three programmes evoking the excitement, the dangers and the hardships of the days of sail from writings of the period.

*Feet on the Ladder*

Four professions are put under the microscope, with views on the rewards and the pitfalls from the professionals.

*I Was There*

Memories of five people who were eyewitnesses of historical events.

*From the Music Festivals*

A look at the most important music festivals of summer 1977.

*Folk Music and the Classical Tradition*

How the musical tributaries of folk music contribute to the mainstream of classical composition.

*Composer and Interpreter*

Robert Philip delves into the BBC gramophone library to illustrate the many ways in which performers interpret the work of a composer.

*On the Street where They Lived*

Each programme looks at the London visit of a great composer.

*Let the Peoples Sing*

The semi-final rounds and the final of the international choral competition.

*The Common Touch*

Well-known musicians and broadcasters talk about works they feel they should despise but cannot help liking.

*The Syd Lawrence Orchestra*

The popular broadcaster chooses some intriguing personal favourites among his records and illustrates a point or two on the piano.

*The Golden Age of English Music*

Selections from the vast treasure of 16th- and early 17th-century sacred and secular music.

*How to be a Musician*

Sidney Harrison discusses various techniques in the art of music.

*The Academy of St. Martin-in-the-Fields*

Neville Marriner, founder and director of a famous British chamber orchestra, introduces outstanding recordings.

*Am I Too Loud?*

The celebrated accompanist Gerald Moore reminisces about artists with whom he has enjoyed working.

*Alexis Korner*

A selection of rhythm-and-blues, soul music, gospel and related music old and new.

*Theme and Variations*

Each week Christopher Hogwood explores a different subject and its musical connections.

**World Service alternative programmes for Africa**

*Network Africa*

The music, the people, the action on the big continent.

*Focus on Africa*

A thrice-daily current affairs programme, giving the background to the African political scene.

*What the African Papers Say*

A weekly review of the African press.

*This Week and Africa*

A look back at the week's events in Africa, giving the background to some of the major news items.

*This Sporting Life*

Coverage of the African sporting scene, both in Africa and outside it.

*Postmark Africa*

Answers to questions sent in by listeners.

*The Medical Programme*

Health and medicine in Africa today.

*African Theatre*

An occasional series of specially written plays for Africa.

*Blueprint Africa*

A weekly magazine programme on scientific, technical and development themes.

*Arts and Africa*

Words, music, colour and shape of a continent.

*Africa '77*

Each week a detailed look at one of the major issues Africa faces today.

*African Anniversary*

Recent African turning points, with the voices of those involved.

*Book of the Day*

Four reviews broadcast each week of books of interest to listeners in Africa.

**World Service alternative programmes for South Asia**

*South Asia Survey*

A weekly review of the stories, the personalities and the background to events in India, Pakistan, Bangladesh and their neighbours.

## Appendix VII

## Regular religious broadcasts

## Radio

*Sundays:*  
*New Day:* Reflections in words and music; *Sunday Reading: Sunday:* Topical religious magazine programme; a programme of popular religious music; *Morning Service; The People's Service; Sunday Half Hour:* Community hymn singing; *The Epilogue.*

*Monday – Friday*

*Prayer for the Day; Thought for the Day; Pause for Thought.*

*Tuesdays:*  
*Religion and Life*

*Wednesdays:*  
*Choral Evensong; Quest.*

*Thursdays:*  
 Religious Service for Primary Schools; Material for Assembly.

*Fridays:*  
 Religious Education for Secondary Schools.

*Saturdays:*  
*Yours Faithfully; Daily Service.*

In addition there are a number of 'special' programmes, features and documentaries broadcast throughout the year on Radio 3 and Radio 4.

## Television

*Morning Worship:* from churches and studios (Sunday mornings, BBC 1); *The Sunday Gang:* series for children (Sunday morning, BBC 1); *Everyman:* topical documentary series covering the religious world (Sunday evening BBC 1); *The Light of Experience:* expressions of personal belief (BBC 2 Sunday evenings). Large-scale documentary programmes and short series of talks are placed at various times, usually on weekdays.

*Songs of Praise:* Sunday evening, BBC 1.

## Regional Services

**Wales:**  
*Radio*  
 Religious Service in Welsh; Morning Service in English; Hymn Singing in Welsh; regular Welsh and English magazine programmes dealing with various aspects of religious life in Wales; *Prayer for the Day.*

*Television*  
 Religious features and studio programmes; *Songs of Praise*, in Welsh; religious services in Welsh are occasionally broadcast, as are other outside broadcast events of religious significance.

## Scotland

*Radio*

*Sunday*  
*Church News and Views:* weekly topical magazine; *Word for Living:* weekly worship programmes from studio or church; Gaelic Services once every four weeks from a church, otherwise from a studio; periodic feature programmes.

*Monday–Friday*  
*Thought for the Day; Ere I Sleep; Pause for Thought.*

*Television*

*Growing Point* magazine programme; *Noon Tidings:* Church Services; *Come to Think of It* meditation; *Scotspraise* varied hymn and music programme; *The Yes No Don't Know Show* weekly discussion programmes; *Queen and King, I Can't See the Light, Seeing is Believing* films.

## Northern Ireland

*Radio*

*Hymns Old and New; Morning Service; Sunday Half Hour; The People's Service; Thought for the Day; Prayer for the Day; General Assembly Report; Synod in Session; Choral Evensong; Sing Together:* talks and feature programmes are also broadcast regularly.

*Television*

*Songs of Praise; Morning Service; Meeting Place.*

### Appendix VIII

#### School broadcasting

Number of schools buying BBC television and radio publications

Television School year	England	Scotland	Wales	N.Ireland	Others	Total
1958-59	—	—	—	—	—	1,309
1959-60	—	—	—	—	—	2,445
1960-61	—	—	—	—	—	2,890
1961-62	—	—	—	—	—	3,839
1962-63	—	—	—	—	—	4,941
1963-64	—	—	—	—	—	6,784
1964-65	—	—	—	—	—	9,157
1965-66	11,452	1,609	491	138	42	13,732
1966-67	15,188	1,937	696	348	46	18,215
1967-68	17,060	2,111	854	426	55	20,506
1968-69	17,971	2,207	952	392	56	21,578
1969-70	20,880	2,411	1,292	602	56	25,241
1970-71	22,005	2,423	1,413	654	54	26,549
1971-72	23,763	2,674	1,675	401*	64	28,577*
1972-73	24,948	2,726	1,771	945	66	30,456
1973-74	No figures available					
1974-75	23,948	2,914	1,687	645*	—	29,194*
1975-76	24,588	2,722	1,664	692*	—	29,666*
1976-77	25,065	2,733	1,667	980	—	30,445
1977-78	24,259	2,747	1,593	1,067	—	29,666

\*Figures are known to be incomplete in respect of Northern Ireland  
This also affects the figures in the total column.

Radio School year	England	Scotland	Wales	N.Ireland	Others	Total
1938-39	9,121	1,217	714	118	—	11,170
1945-46	12,242	1,375	1,036	86	55	14,794
1955-56	23,576	2,584	2,017	745	85	29,007
1965-66	23,851	2,831	1,942	547	57	29,228
1966-67	25,641	2,831	2,043	1,303	55	31,873
1967-68	25,108	2,746	1,984	1,105	57	31,000
1968-69	25,610	2,827	2,000	919	63	31,419
1969-70	26,408	2,865	2,047	1,204	65	32,589
1970-71	26,821	2,794	2,104	1,167	65	32,951
1971-72	26,945	2,880	2,084	623*	68	32,600*
1972-73	26,817	2,899	2,031	1,212	70	33,029
1973-74	No figures available					
1974-75	27,407	3,045	2,085	919*	—	33,456*
1975-76	26,007	2,798	1,871	816*	—	31,492*
1976-77	26,429	2,838	1,846	1,157	—	32,270
1977-78	25,307	2,809	1,761	1,180	—	31,057

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

This also affects the figures in the total column.

*Notes:*

The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from sales of publications may be regarded as a broad indication of the number of schools using the School Broadcasting Service. The schools in the Channel Islands, previously listed under 'others' are now included in the English figure.

**School radio series (United Kingdom): series broadcast to schools in the school year 1976-77 excluding series for Scotland, Wales and Northern Ireland only.**

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>	<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For primary schools:</b>			<b>For secondary schools:</b>		
Playtime	4 & 5	3	Inquiry	14-16	3
Springboard	7-9	3	Masterworks	14 & over	1
Let's Join In	5-7	3	By the People, For the People	14-17	1
Stories and Rhymes	7-9	3	Learning about Life	14-16	3
Poetry Corner	5-7	3	Art and Experience	16-18	1
Wordplay: That'd be Telling	8-12	1	Prospect	16-18	3
Living Language	9-11	3	Look!	13-16	1
			People at Work	13-14	1
Inside Pages	10-12	1	The World of Work	14-16	2
Listening and Reading I	6-7	1	Listening and Writing	11-14	3
Listening and Reading II	8	1	Adventure	13-16	3
Look and Read: Radio resource material	7-9 -	2	Speak	14-16	3
Exploration Earth	10-12	3	Books, Plays, Poems	14-17	3
History: Not So Long Ago	9-12	3	Our Changing World	13-16	3
Man	10-12	3	History in Evidence	11-14	3
Let's Move!	5-6	3	History in Focus	14-17	3
Time to Move	6-7	3	France	13-16	1
Movement and Drama 1	7-9	3	Salut les Jeunes	11-13	1
Movement and Drama 2	9-11	3	La Parole aux Jeunes (French III)	13-15	1
Country Dancing	8-11	2	La France aujourd'hui (French IV)	14-16	2
A Corner for Music	6-7	3	Horizons de France (French V)	15-17	2
The Music Box	6-7	3	Voix de France (French VI)	16-18	2
Time and Tune	7-9	3	In Germany	12-15	1
Music Workshop	8-10	3	Da sind wir wieder	14-16	2
Music Makers	10-12	3	Deutsch für die Oberstufe	16-18	2
Singing Together	9-12	3	Que tal?	Secondary	1
A Service for Schools	8-12	3	Drama Workshop-Theatre Workshop	11-13	3F
Quest	9-11	2	Music Club	13-16	3
Nature	8-10	3	Music Club Intermezzi	13-16	2
Discovery	9-11	3	Contact: Material for Assemblies	8-12	1
			Material for Assembly	11-16	2
			Religious Education 1 & 2	11-16	3
			Religion and Life	16-18	2
			Secondary Science	14-16	1

F = fortnightly programmes

**School television series (United Kingdom): series broadcast to schools in the school year 1976-77 excluding series for Scotland, Wales and Northern Ireland only.**

**Radio and television series for schools in Northern Ireland, Scotland and Wales, only broadcast in the school year 1976-77.**

<i>Title of series</i>	<i>Terms</i>	<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For primary schools</b>		<b>For schools in Northern Ireland</b>		
		<i>Radio</i>		
You and Me (mornings and afternoons)	3	Today and Yesterday in Northern Ireland	8-11	3
Watch	3	Explorations	14-15	1
Merry-go-Round	3	Irish Geography	14-15	1
Merry-go-Round: Keep up with the times	1	Modern Irish History: People and Events	14-15	1
Merry-go-Round: It's All Right!	1	<i>Television</i>		
Merry-go-round: sex education	1	Green Peas and Barley -O	7-9	2F
Words and Pictures	3F	Ulster in Focus	10-13	3F
Look and Read	2	<b>For schools in Scotland:</b>		
Near and Far	3F	<i>Radio</i>		
Out of the Past	3F	Jigsaw	7-9	3
Music Time	3	A Religious Service	8-12	3
Science all Around	3F	Culaidh Mhiogais (N.West Scotland only)	5-7	2
<b>For secondary schools:</b>		Exploring Scotland	9-11	3
Scan	3F	Cò Iad? (N.West Scotland only)	8-10	2
Television Club	2	From Scotland's Past	10-12	2
Scene	3	Scottish History	11-13	3
General Studies	2	Living with Others	12-14	1
Going to Work!	3	Scottish Magazine	11-14	2
A Job Worth Doing?	2	Questions of Living	14-16	3
English	1	Modern Studies	14-16	1
Geography: Ghana, Europe & British Isles	3F	Geography Studies	14-16	1
British Social History	3F	Scottish Writing	17-18	1
Twentieth Century History	3F	<i>Television</i>		
Mathshow	3F	Let's See	7-9	2
Twentieth Century History	14-17	Around Scotland	9-12	2
It's Maths!	3F	Living in Scotland	14-16	2
Quatre coins de la France	1F			
Corners of France	1F			
Treffpunkt: Deutschland	1			
Encounter: Germany	1			
Encounter Italy	1			
Appuntamento in Italia	1			
Exploring Science	3F			
Biology	2			
Physical Science	2			

F = fortnightly programmes

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For schools in Wales:</b>		
<i>Radio</i>		
Un, dau, tri!	5 & over	3
Dere Di	5-7	3
Gair yn ei Le	7-9	3
Amser Stori	5-7	1
Living in Wales	7-9	1
Symud a Chân	5-7	3
Sain, Cerdd a Chân	7-9	3
Gwrando a Darllen I	6-8	1
Gwrando a Darllen II	9-11	1
Byw a Bod	9-11	3
O Bant i Bentan	9-11	3
Wales and Beyond	9-11	3
Wales and the Welsh	15+	2
<i>Television</i>		
Tablau	5-7	1
Ffenestri	5-7	2F
Hwnt ac Yma	8 & over	2F
Let's Look at Wales	10-12	3F
Hyn o Fyd—Cyfes deledu newydd	10-13	3

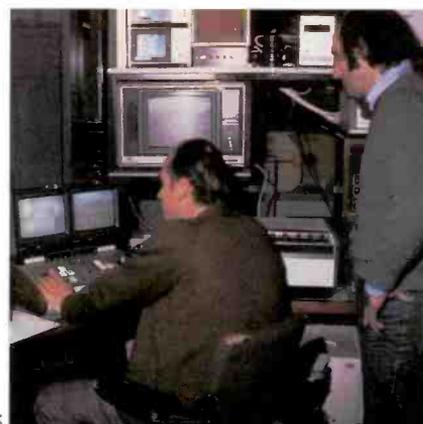
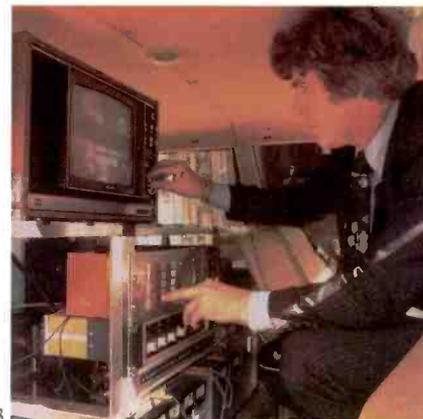
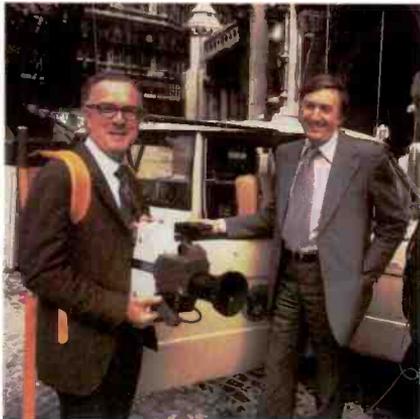
F = fortnightly programmes

Norman Bailey and Patricia Johnson in Verdi's *Macbeth*, the BBC's first studio opera production to be recorded with stereophonic sound for simultaneous broadcast on BBC-2 and Radio 3.

# Pictorial Review

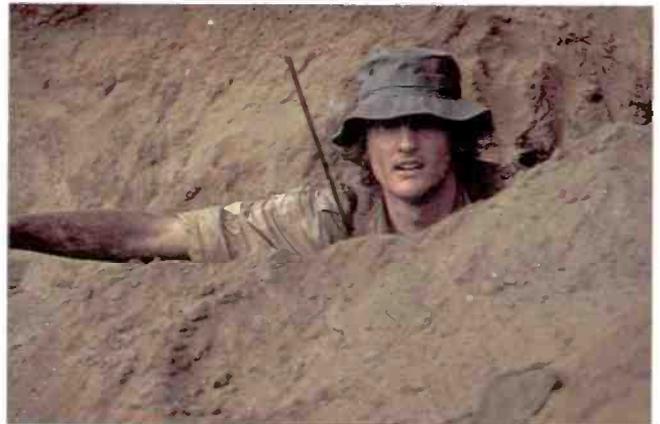
of BBC Programmes 1977 | 1978





- 1) David Holmes, the BBC's Political Editor, with Bernard Heskett who operates the camera
- 2) An interview with Margaret Thatcher was the first time that ENG was used by BBC Television News
- 3) One of the crew, Dave Thomas, at the controls console in the vehicle
- 4) The vehicle outside the Houses of Parliament
- 5) Back at base at Television Centre and pictures are recorded and edited

October 1977 saw the introduction by BBC Television News of Electronic News Gathering, the fastest mobile way of getting pictures to the screen. Live pictures can be beamed via a small transmitter on the vehicle, from a miniaturised electronic camera, direct to the Television Centre. Pictures can be recorded on video-tape on the site and sent back by established television circuits or by despatch rider.



Front line coverage of the war in the Horn of Africa. The *BBC Annual Report* says: 'long and arduous journeys over rough country were the price of a number of BBC war reports from the Ogaden front'.

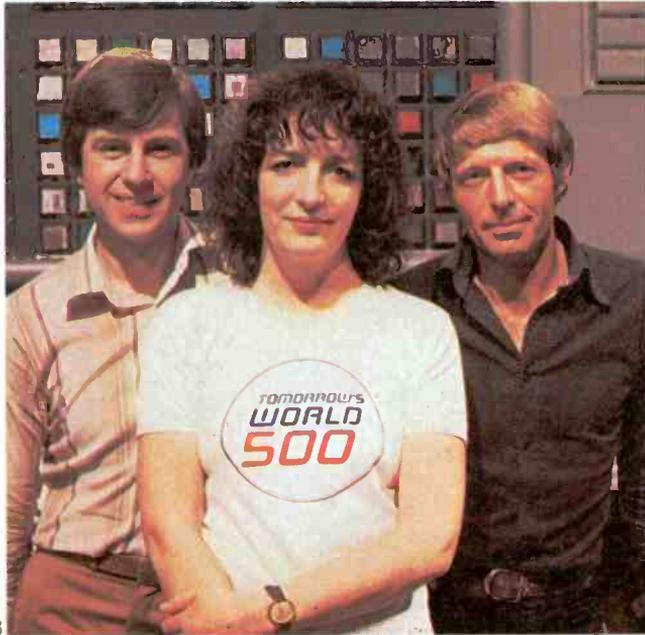
- 1) A Russian tank is 'captured' on film in Ethiopia
- 2) BBC Correspondent Simon Dring reporting from an Ethiopian front-line dug-out
- 3) Armed civilians training for the front



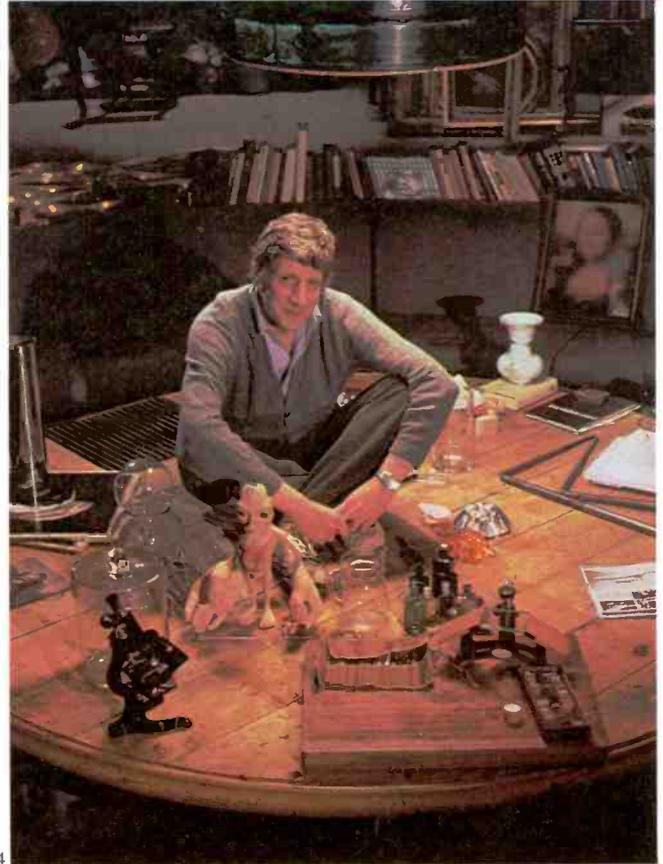
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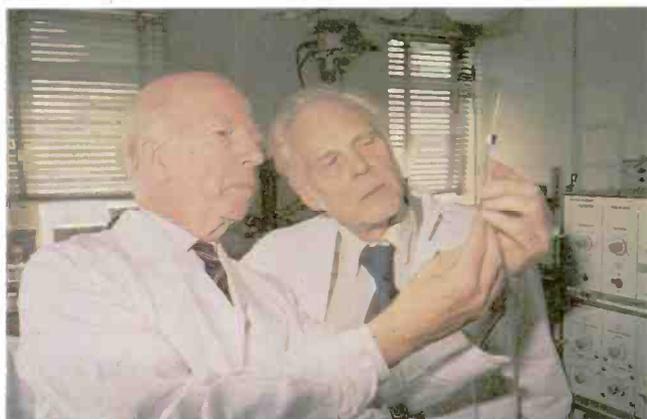
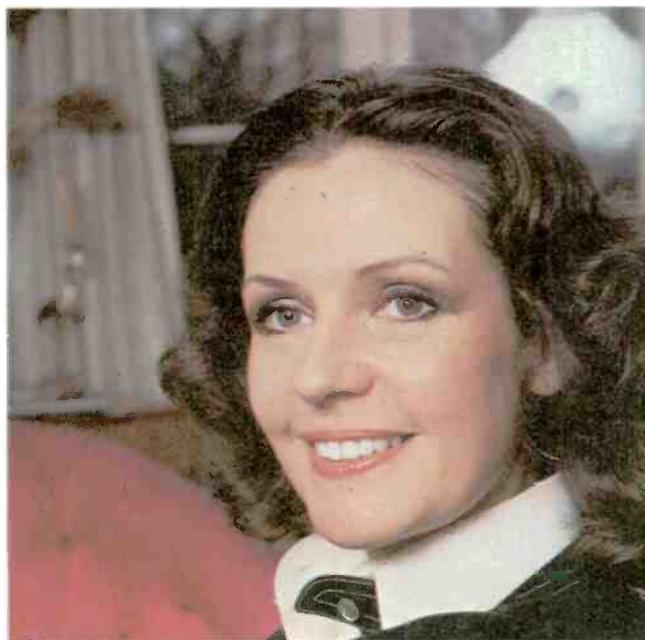


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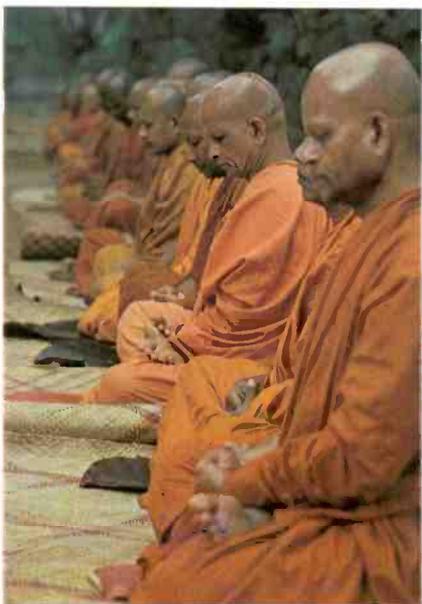
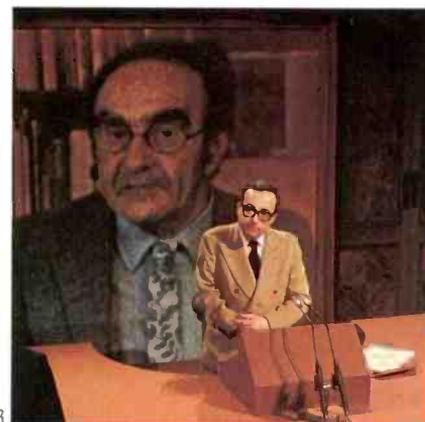


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1) *Parkinson* with David Bellamy, Magnus Pyke and Patrick Moore  
2) *Landscapes of England*, Professor W.G.Hoskins in Ashby Pastures  
3) *Tomorrow's World* 500th edition, Michael Rodd, Judith Hann and William Woollard. *Tomorrow's World* won the 1977-78 *Sun* award for Top Factual Programme  
4) *The Body In Question*, written and presented by Jonathan Miller

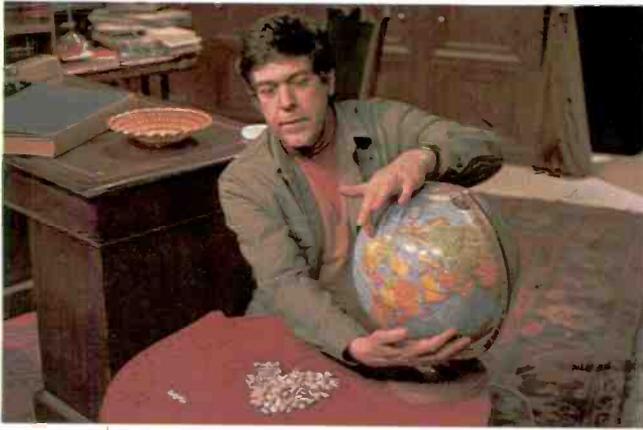


- 1) James Burke's: *Connections*
- 2) *The Money Programme*, the Chancellor of the Exchequer Denis Healey being interviewed by Hugh Stephenson and Colin Chapman
- 3) *Horizon: Forty Years of Murder*, Professor Keith Simpson and Marius Goring
- 4) Moyra Bremner presenting *The Money Programme*



1) *Horizon: The Case of the Ancient Astronauts*, Dr. Ian Graham examines a Palenque tomb slab in Mexico  
2) *Everyman*, the Archbishop of Canterbury, Dr. Donald Coggan, with the Patriarch of the Russian Orthodox Church in Moscow  
3) George Steiner gives the *Bronowski Memorial Lecture*

4) *The Long Search: Buddhism*, the narrator, Ronald Eyre, won the Highly Commended award for Outstanding Creative Achievement in Front of Camera in the 1978 Royal Television Society awards  
5) *Spaceships of the Mind*, a series presented by Nigel Calder on the future of, and outside, our planet

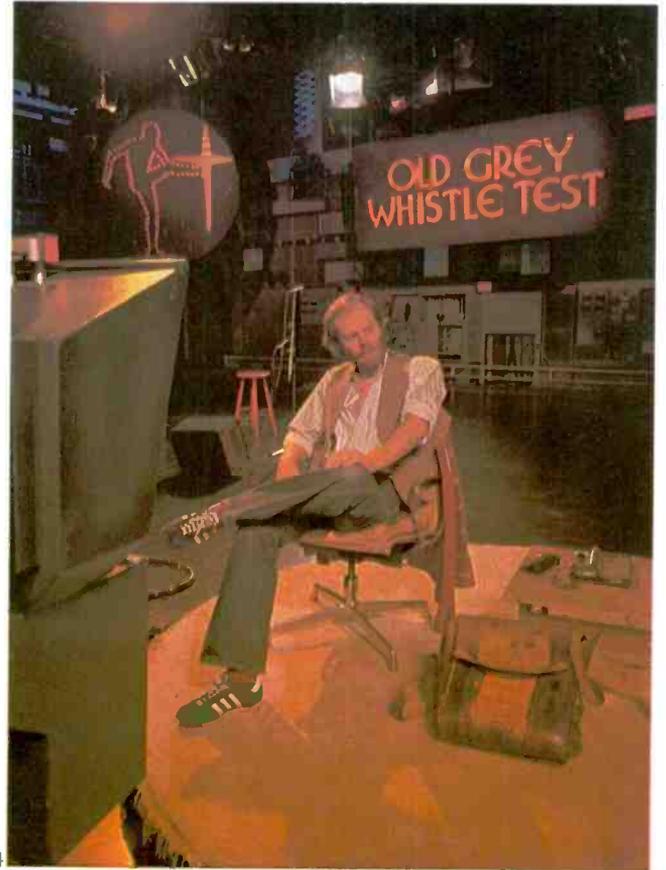


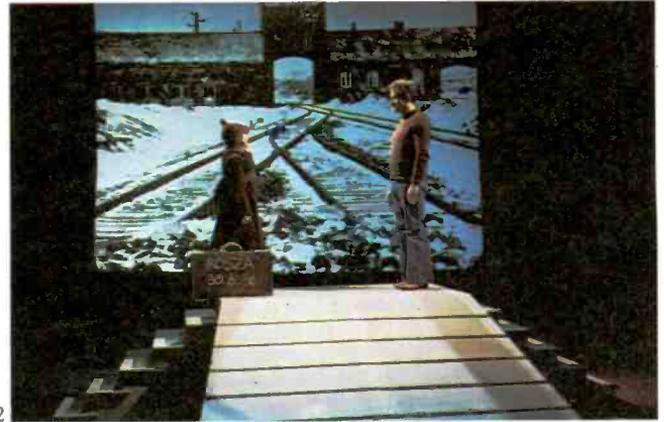
1) *Heads and Tails*, Robert Erskine's series which looked at the way coins tell the history of their time

2) *Men of Ideas*, Isaiah Berlin with Brian Magee in the first of a 15-part series about philosophy today

3) *Robinson's Travels: U.S.*, Robert Robinson talking to an American rancher as he followed the trail of the western pioneers

4) Bob Harris presenter of the *Old Grey Whistle Test* – the weekly magazine programme of rock music





- 1) *Play of the Month: The Beaux Strategem*, Tom Conti, David Waller and Ian Ogilvy
- 2) *Play of the Month: Flayed*, Lucy Taylor and Ian Holm
- 3) *Play for Today: The Spongers*, Christine Hargreaves. The play won the Prix Italia Drama Award at the 1978 International Television Festival in Milan
- 4) *Pennies from Heaven*, Bob Hoskins and Cheryl Campbell



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2



3



4

1) *Angels*, Shirley Cheriton and Kate Saunders  
 2) *Play of the Month: You Never Can Tell*, Robert Powell and Kika Markham  
 3) *The Devil's Crown*, Michael Byrne as Richard I

4) *Playhouse: Eustace and Hilda*, Sarah Webb and Grant Bardsley. The first episode of this series won the First Prize for Drama at the Monte Carlo Television Festival



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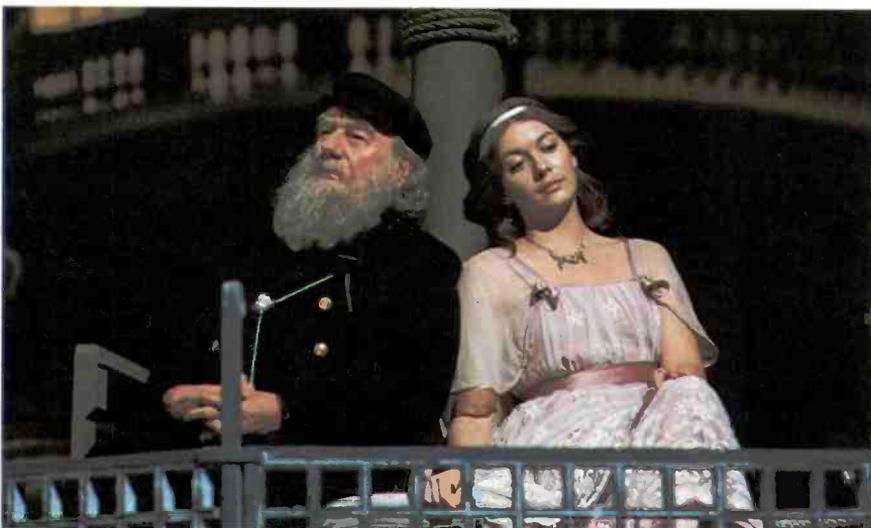
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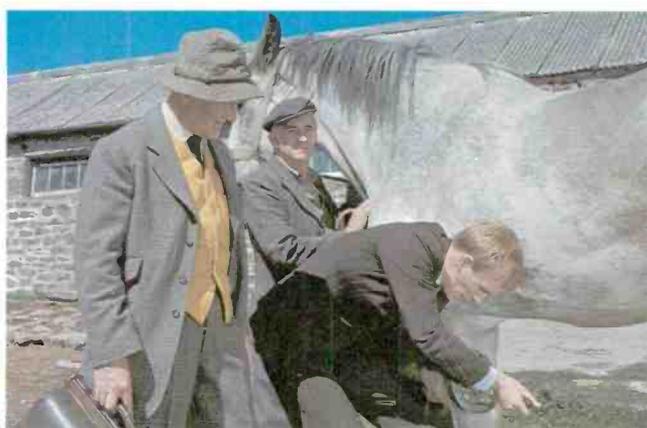
- 1) *Playhouse: The Big H.*, Hazel McBride
- 2) *Play of the Month: Waste*, Hannah Gordon and Paul Daneman
- 3) *Play of the Week: She Fell Among Thieves*, Eileen Atkins
- 4) *Play for Today: Stronger Than The Sun*, Francesca Annis
- 5) *Play of the Month: Heartbreak House*, Sir John Gielgud and Lesley Ann Down
- 6) *Blake's Seven*, a science-fiction series



6



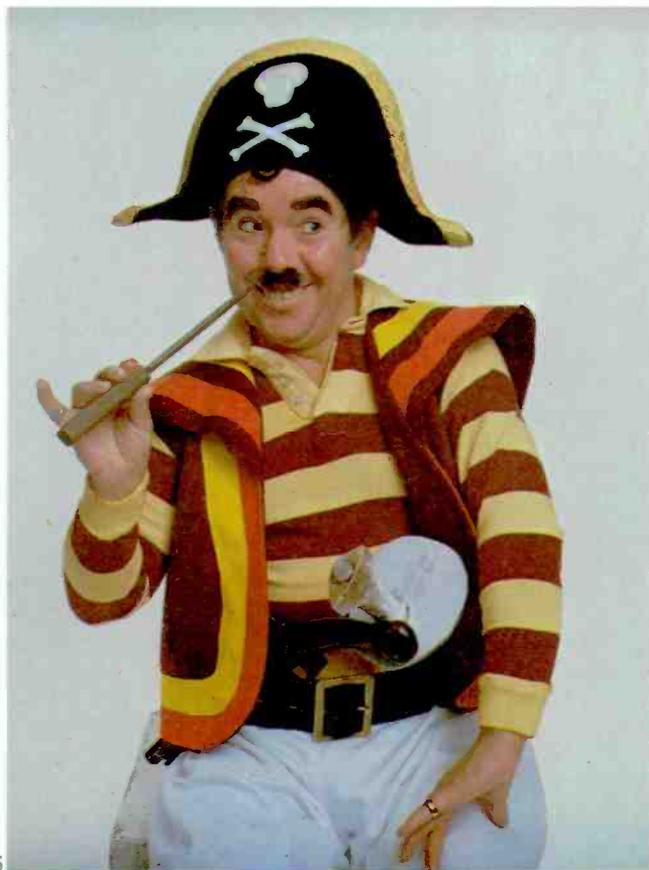
1) 1990, Edward Woodward  
2) *All Creatures Great and Small*,  
Robert Hardy and Christopher  
Timothy  
3) *Mayor of Casterbridge*, Anne  
Stallybrass and Alan Bates



2

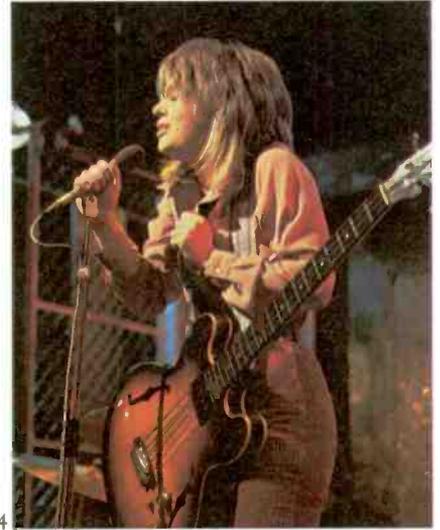
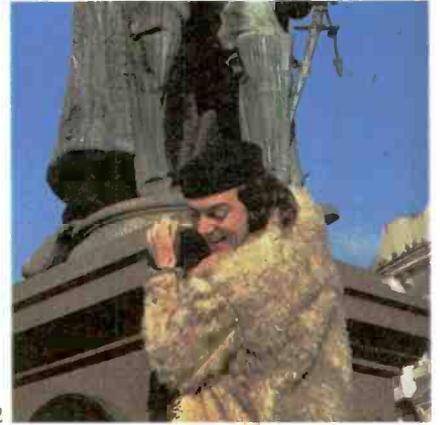


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1) Hattie Jacques and Eric Sykes in *Sykes*  
2) *The Liver Birds*, Nerys Hughes and Elizabeth Estensen  
3) *The Captain and Tenille*, Daryl Dragon and Toni Tenille  
4) *The Mike Yarwood Show*. Mike Yarwood won the Highly Commended award for Outstanding Achievement in Front of Camera in the 1977 Royal Television Society Awards  
5) Ronnie Corbett. *The Two Ronnies* series won the 1977-78 *Sun* award for Top Comedy Personalities





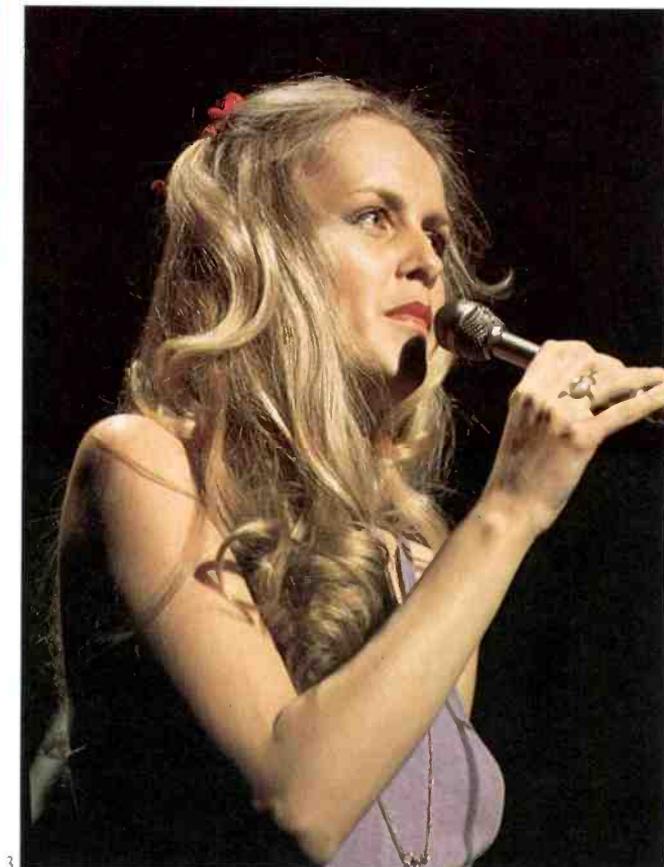
- 1) *Going Straight*, Richard Beckinsale, Patricia Brake and Ronnie Barker. Ronnie Barker won the Radio Industries Club Award for BBC Television Personality and the 1977 British Academy Film and Television Award for the Best Light Entertainment Performance in *Porridge* and *The Two Ronnies*
- 2) Robert Lindsay as *Citizen Smith*
- 3) *I Didn't Know You Cared*, Liz Smith and Robin Bailey
- 4) Suzi Quatro in *Top of the Pops*



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- 1) *World of Music*, Stoika Milanova
- 2) A special performance before the Queen of *The Good Life*: Penelope Keith, Felicity Kendal, Richard Briers and Paul Eddington. *The Good Life* series won the Radio Industries Club Award for the Best Situation Comedy; the Pye Award for the Best Female Comedy Role Created for Television by a writer went to Bob Larbey and John Esmonde for Margo
- 3) *The Ronnie Corbett Special*, Twiggy
- 4) *Jim'll Fix It*, Jimmy Savile with guests
- 5) *Rolf on Saturday - O.K.?*
- 6) *Dave Allen at Large*, which won the Silver Rose at the 1978 Golden Rose of Montreux Festival
- 7) *The Barry Humphries Show*
- 8) *Perry Como's Olde English Christmas*, Leo Sayer, Gemma Craven, Perry Como and Petula Clark



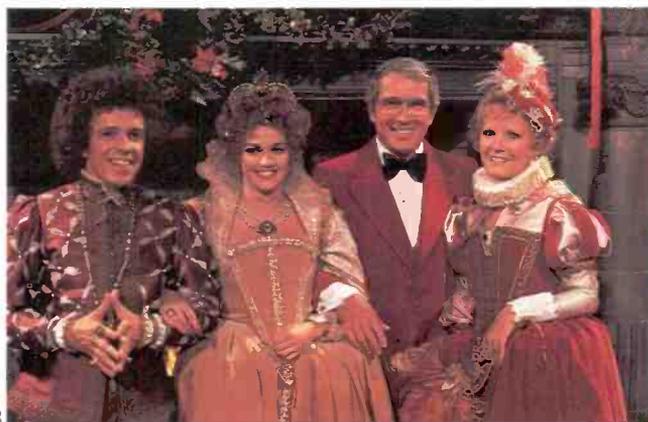
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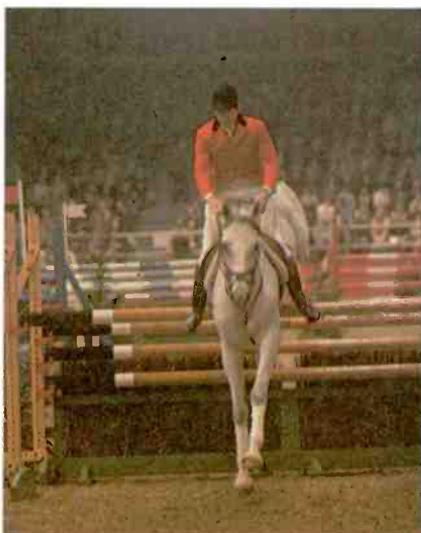
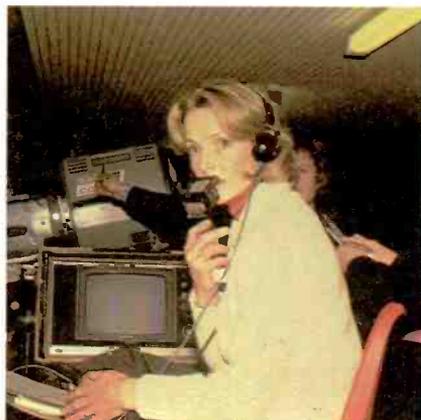
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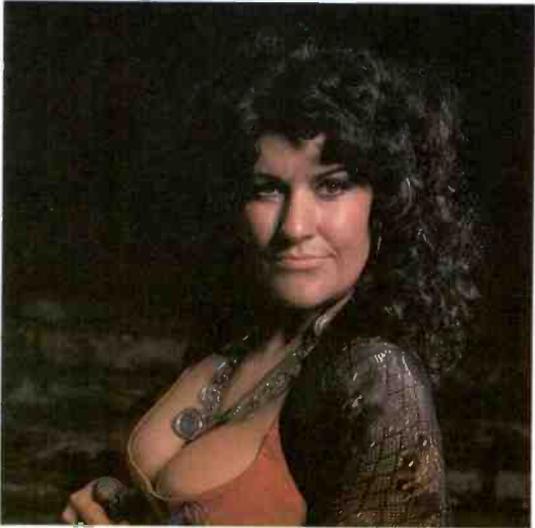


- 1) Shot-putter Geoff Capes in *Superstars*
- 2) *Grandstand* presenter David Coleman
- 3) Patricia Thornton commentating on netball
- 4) British champions Janet Thompson and Warren Maxwell who came third in the European Ice Skating Championships
- 5) *The Horse of the Year Show*, David Broome



1) *Miss World*, Mary Stavin of Sweden  
2) *Pro-celebrity Golf*, Tony Jacklin, Johnny Miller, Sean Connery and Henry Cooper  
3) *Match of the Day*





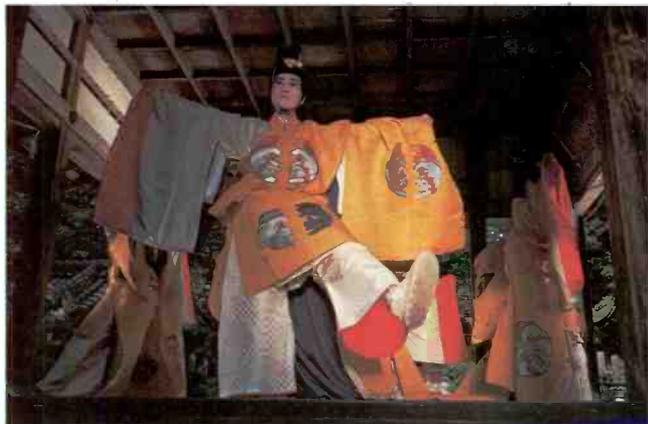
1) *Young Musician of the Year*: Michael Hext (right), the 1978 winner, with the other finalists, Michael Collins (clarinet), Caroline Dale (cello) and Stephen Hough (piano)

2) *Chronicle: The Treasure of Porto Santo*, a reconstruction of John Lethbridge's 18th-century 'diving engine'

3) Katherin Pring as *Carmen* in the English National Opera production of Bizet's opera

4) *Die Fledermaus* from Covent Garden on New Year's Eve was shown live on BBC 2 and also seen live throughout the United States and Europe

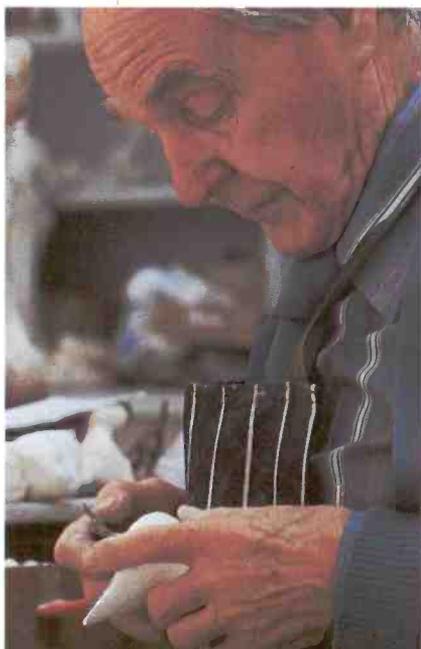
5) *Oscar Petersen* in a studio workshop about jazz improvisation



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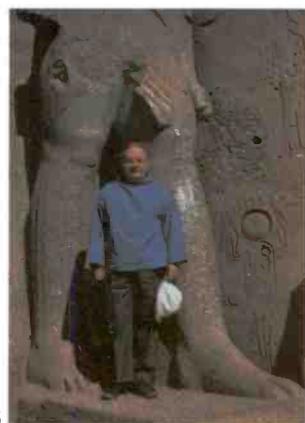
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- 1) *Omnibus: Music of a Thousand Autumns*, the traditional music and dance of the Japanese Imperial Court
- 2) Julian Bream, who was the subject of the Lively Arts documentary *Julian Bream: A Life in the Country* which won the RAI prize at the 1977 Prix Italia
- 3) Sculptor Henry Moore on his 80th birthday, which was celebrated by documentaries in *The Lively Arts* and *Omnibus*
- 4) Stravinsky's *Les Noces* danced by the Royal Ballet
- 5) *The Lively Arts: Spirit of Place*, Lawrence Durrell revisits Egypt



- 1) *Parosi*: Further Education television series encouraging Asians, particularly women, to learn English
- 2) *Words and Pictures: Tale of the Turnip*, Schools Television
- 3) *Indoors Outdoors*: Zena Skinner in the Further Education Television money-saving magazine
- 4) *Watch*, Schools Television filming Robin Hood at Bodiam Castle
- 5) *It's Maths*, Schools Television, Elaine and David working with producer David Roseveare
- 6) *You and Me*, Schools Television, Barbara Parker with Duncan the Dragon
- 7) *Roadworthy*, Further Education Television series. Richard Hudson Evans and Judith Jackson explaining do-it-yourself car maintenance





- 1) *Playhouse: The Portrait*
- 2) *Multi-Coloured Swap Shop*, Noel Edmonds won the 1977-78 *Sun* award for Top Children's Personality
- 3) *Traveller in Time*, a serial on time-travel with Sophie Thompson and Graham Rigby
- 4) *Graham's Gang*, a situation comedy series
- 5) *All Star Record Breakers*, a display at Television Centre by the world's largest tap dancing troupe
- 6) *Grange Hill*, life in a comprehensive school, Roger Sloman with some of the pupils



- 1) *The News Huddlines*, Roy Hudd
- 2) The late Victor Silvester whose career in broadcasting spanned 40 years
- 3) *Critics' Forum*, John Higgins and Hilary Spurling discuss paintings
- 4) *Two Guitars*, John Williams and Paco Peña in a joint recital

5) Radio's cricket experts and commentators who cover the Test Matches on Radio 3, at a lunch given in their honour by Stephen Hearst, Controller Radio 3, at the start of the 1978 season. From left to right standing Bob Burrows (Head of Sports Radio), Howard Newby (Managing Director Radio), Tony Lewis, Stephen Hearst, E.W.Swanton, Trevor Bailey, Freddie Trueman, Don Mosey, Brian Johnston; foreground Bill Frindall, Christopher Martin Jenkins, Peter Baxter



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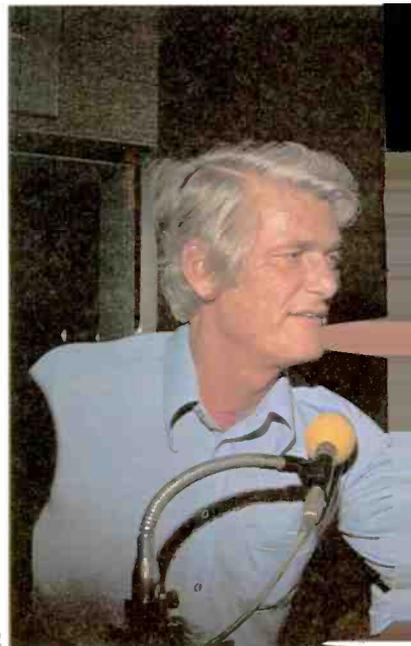


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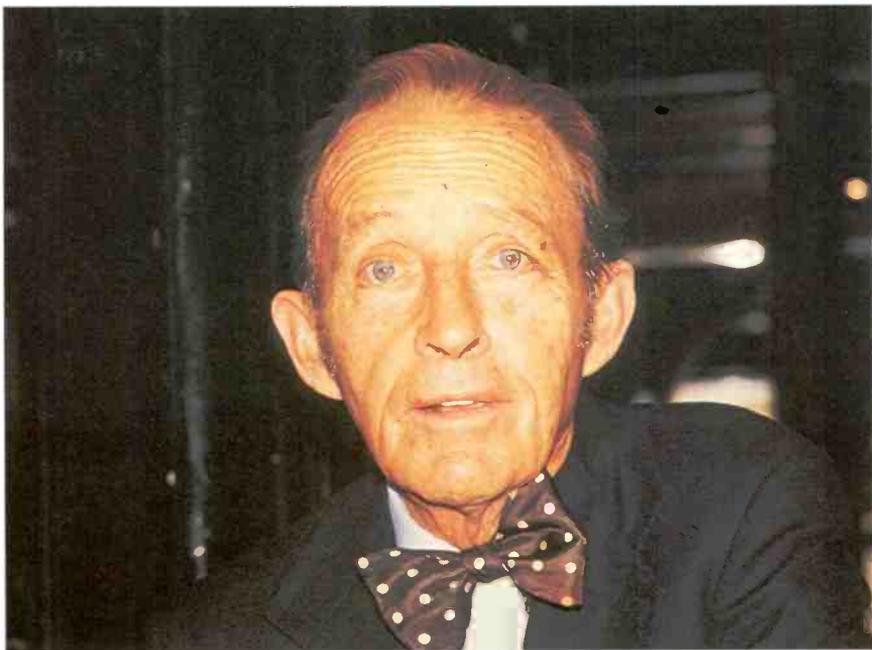




- 1) *Sight and Sound in Concert*, Gilbert O'Sullivan
- 2) *Open House*, Pete Murray with Muhammed Ali and daughter
- 3) Bing Crosby who recorded a Radio 2 programme three days before he died
- 4) Simon Bates with Abba
- 5) Dave Lee Travis with Billy Connolly
- 6) Tony Blackburn hands out flowers on Radio 1's 10th anniversary



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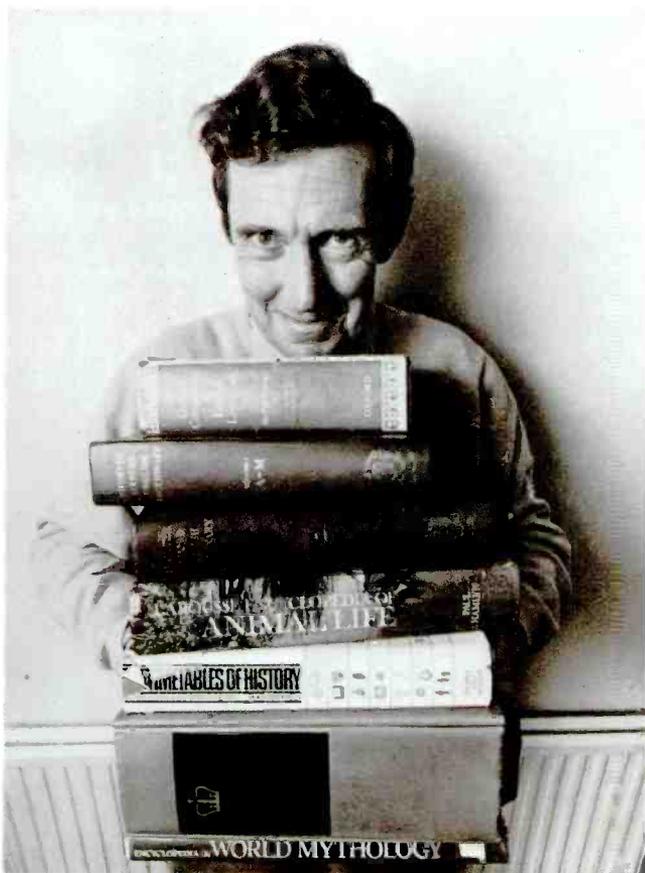
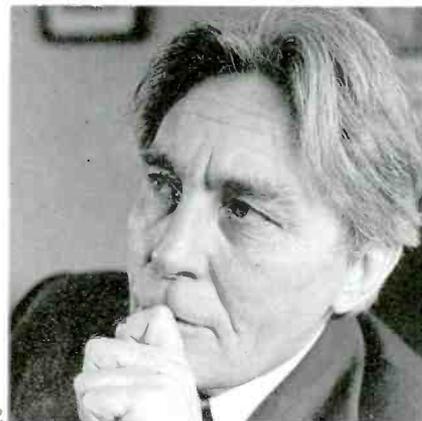


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- 1) *File on 4*: introduced from Manchester by Peter Oppenheimer
- 2) Professor A.H.Halsey, 1977 Reith Lecturer
- 3) *Brain of Britain*: question setter Ian Gillies – a former *Brain of Britain*, a *Brain of Brain* and *Top Brain* of 1971
- 4) The permanent broadcasting of Parliamentary proceedings began on BBC Radio on 3 April 1978. Brian Curtois and Christopher Jones, two of the BBC's parliamentary correspondents





- 1) *A Book at Bedtime*: Joan Plowright
- 2) *Woman's Hour*: Dr. Audrey Wisbey demonstrates her methods of musical training
- 3) *Notes from My Piano*: Billy Milton and Dame Anna Neagle
- 4) *Derek Robinson presenter of Disgusted, Tunbridge Wells*
- 5) *Analysis*: BBC Chairman Sir Michael Swann with Lord Annan and Lady Plowden in a discussion on the future of broadcasting
- 6) *Chronicles of the Sappy Family*: Chris Beetles and Rob Buckman
- 7) *A Little Night Exposure*



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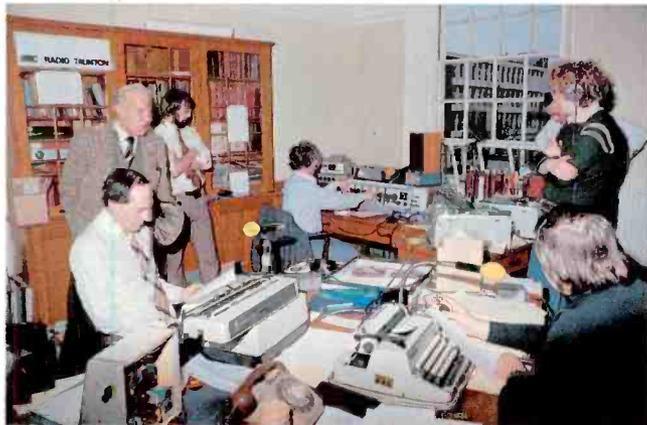


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- 1) Radio Solent's *Albert's Gang* broadcast live with Nick Girdler
- 2) Radio Newcastle broadcaster Sylvia Horn who has also been a presenter on the *Today* and *Woman's Hour* programmes and appears on BBC North East television
- 3) Radio Cleveland staff participated in a display by the Cleveland Search and Rescue team in Middlesbrough
- 4) Radio Leeds news producer Steve Haigh interviewing an Australian trade and government official in Sydney for a programme about Export Year



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5) Radio London listeners and station staff join in a keep fit session  
 6) Radio Nottingham's Dennis McCarthy visits a local Job Centre for his weekly feature *Job Spot*  
 7) Radio Bristol's two most popular broadcasters Big Eva'l and Old Pete introducing a record request show in a broad Bristolian accent  
 8) Radio Taunton operating an emergency information service during the severe weather conditions which hit the area in February

9) Radio Medway manager Harold Rodgers (left) with John Merrill and Tom Dymond on their round Britain walk for charity during which they submitted regular radio car reports  
 10) Radio Birmingham producer Sue Fenoughty with some of the contestants for the Round 12 Trophy  
 11) Radio Merseyside presenter John Cain and television's *Dr. Who*, Tom Baker, visit children in a local hospital for the station's *Junior Spin* programme



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1) *The Making of a Musical or the Creation of Kingdom Come*, a BBC Northern Ireland musical for Radio 4

2) *One Man Band*, Derek Bell

3) *Catchpenny Twist*, Gerard Murphy and Sam Dale

4) *Star Brass*, soloist, Don Lusher, trombone  
5) Brigadier Mervyn McCord, Commander of the Ulster Defence Regiment taking part in the BBC Radio Ulster phone-in programme with producer Sean Rafferty

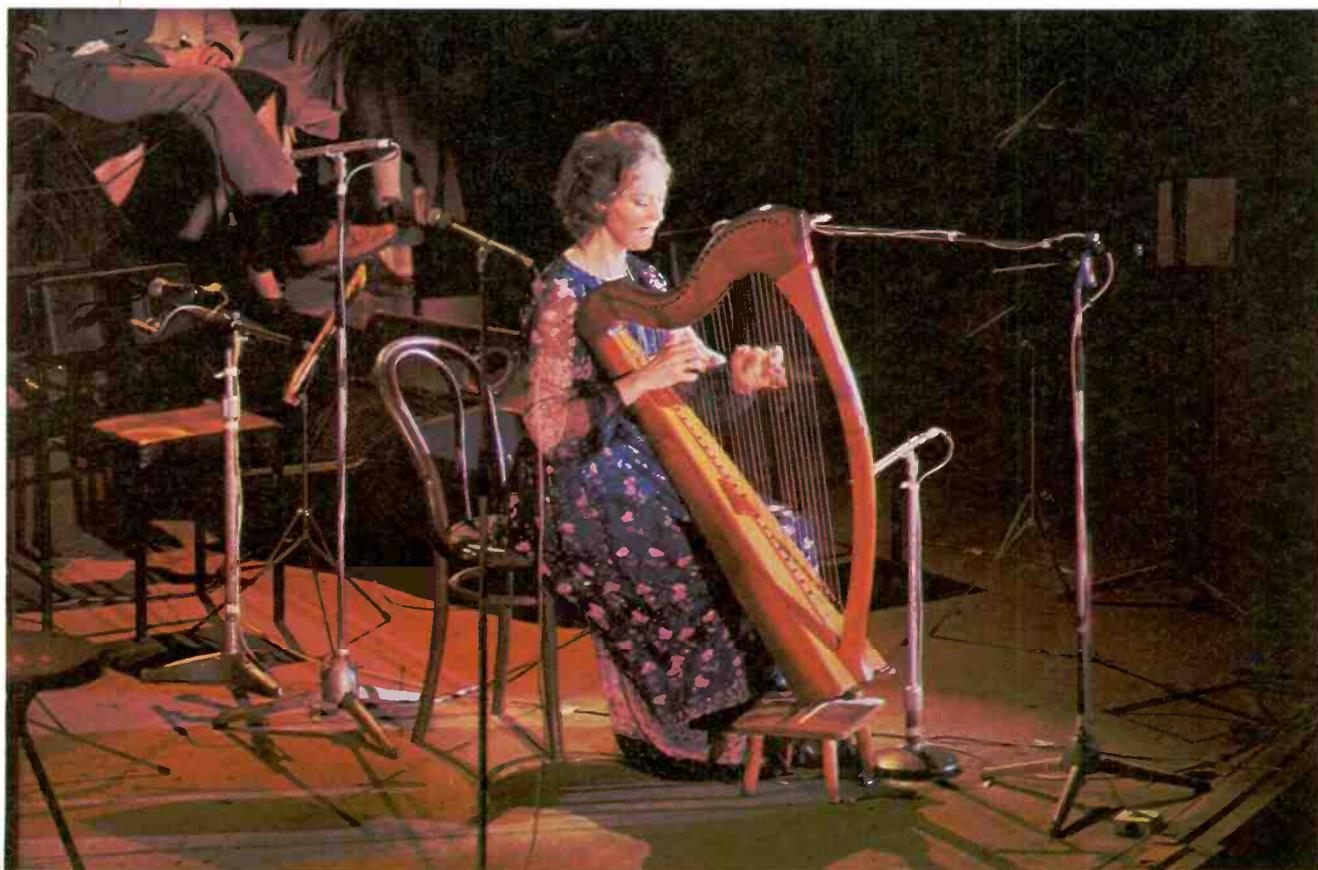
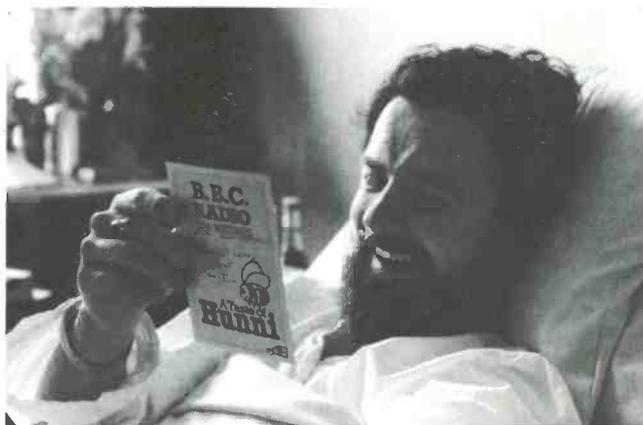
6) Douglas Hurd, MP, with reporter Roisin McAuley in *Spotlight*

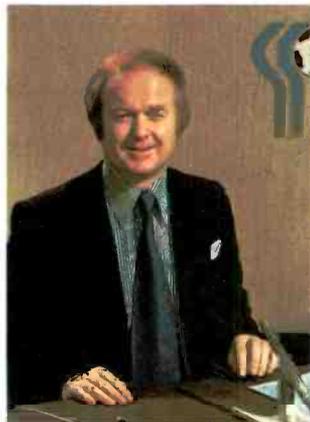
7) James Galway, the international flautist, recovering from a road accident, was interviewed for the Northern Ireland edition of *Woman's Hour*

8) Mary O'Hara's concert of traditional Irish and contemporary folk song



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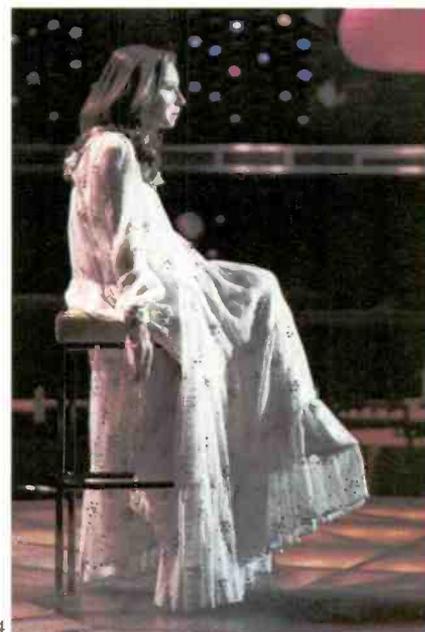
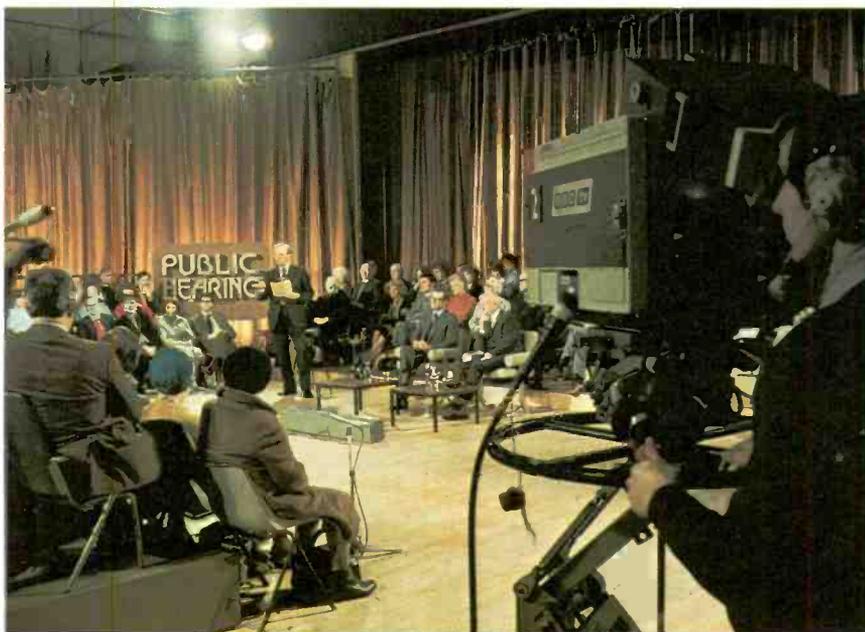
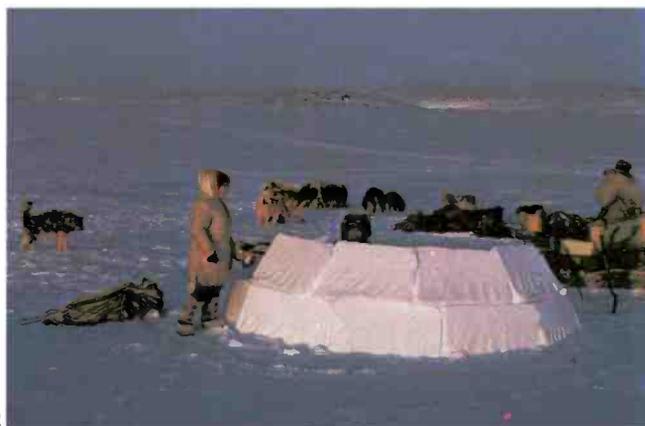
1) World Cup sports commentators David Francey and Archie Macpherson  
2) Karl Anton Rickenbacker appointed principal conductor of the BBC Scottish Symphony Orchestra



3) *Songs of Scotland*, Peter Morrison and Alistair MacDonald



4) *The Standard*, left to right (standing) Gerry Slevin, Neil Stacey, Jan Wilson, Patrick Malahide; (sitting) Tom Watson and Colette O'Neil

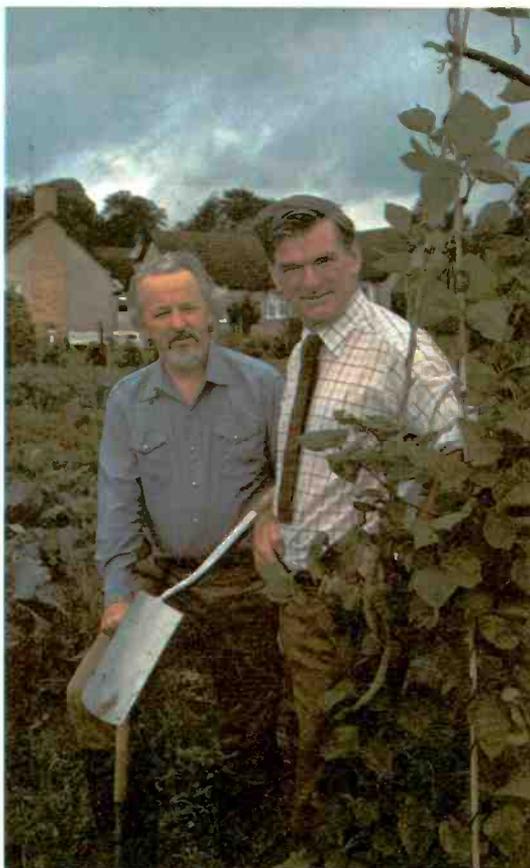
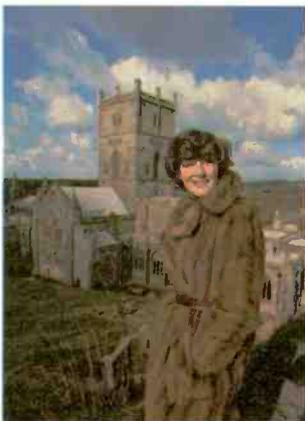
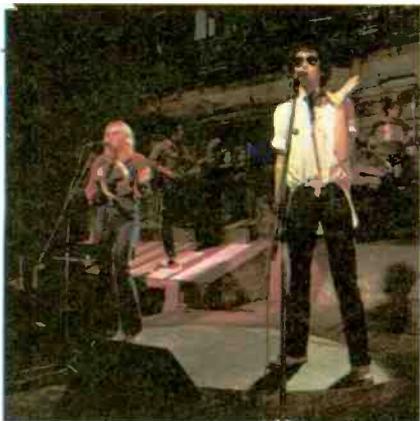


1) James Cameron pictured during the shooting of *The Race to the North*

2) *Spectrum*, grandmother Mrs. Jenny Gilbertson, aged 75, from Shetland, who made an Arctic journey across Greenland

3) BBC Controller in Scotland, Alistair Hetherington and William Brown, managing director Scottish Television, answering questions from members of the audience at Falkirk Town Hall in the BBC 2 series *Public Hearing*

4) *Cabaret Showtime*, Lena Zavaroni



1) Heather Jones a Geraint Jarman yn *Twndish*  
2) A folk duo from Sardinia typify the spirit of Llangollen the international musical Eisteddfod  
3) 1938, David Lynch fel Adolf Hitler  
4) *Were You There?* Barbara Murray appearing in a programme about Eastertide  
5) *Get Gardening*, Welsh gardening expert Richard Bowering (right) with producer Gareth Bowen  
6) *In Our Nature*, with Gerry Gadsden  
7) *Hawkmoor*, John Ogden and Jane Asher





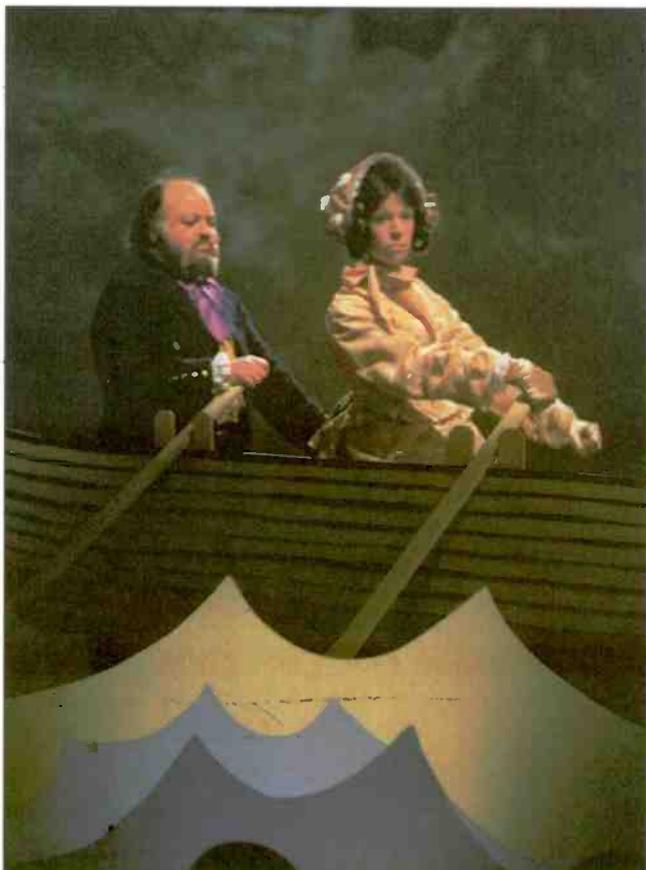
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- 1) *BBC East* – The Norfolk actor Peter Whitbread in *On Camera*
- 2) *BBC South* – *Year of the Trees*, Roy Lancaster, Curator of the Hillier's Arboretum, with children who followed him through the seasons during the making of *Year of the Trees*
- 3) *BBC North-East* – The way Victorian melodrama recreated the Grace Darling story – a scene from the epic rescue
- 4) *BBC Midlands* – The Leicester Children's Choir sings at Pebble Mill for *A Carnival of Music*
- 5) *BBC South-West* – *Word for Word*

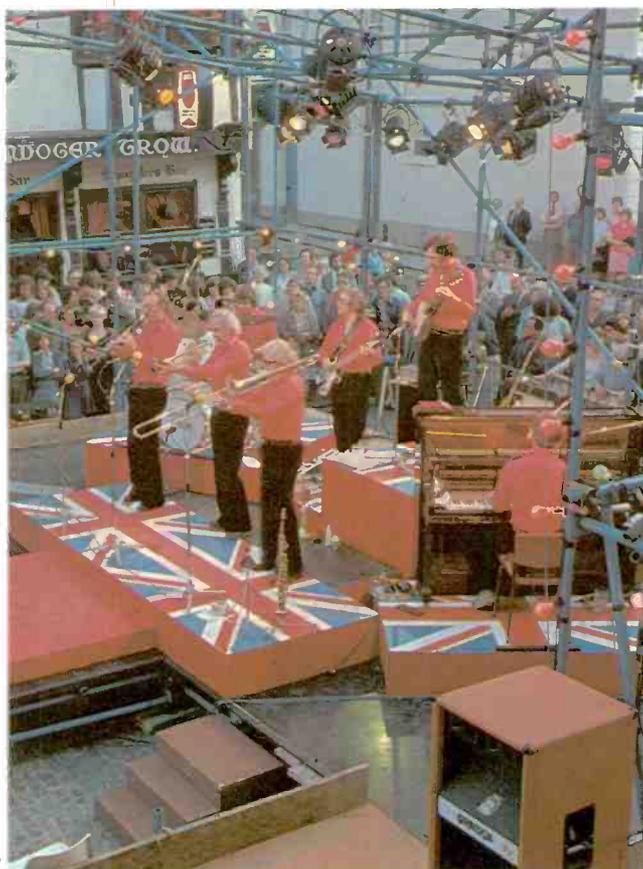
- 6) *BBC West* – *The History Makers*, Arianna Stassinopoulos as Jane Austen
- 7) *BBC West* – *Jazz on the Quay*
- 8) *BBC North-West* – *Sense of Place*, Roy Kinnear (centre) starred as a Blackpool Punch and Judy man in the *Sense of Place* drama series
- 9) *BBC North* – *Beneath the Pennines*, filmed by spelioilist Sid Perou, won the 1978 Royal Television Society Regional Programme Award



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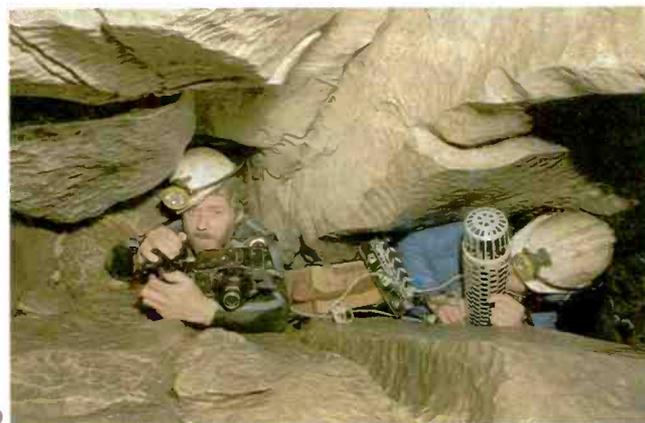
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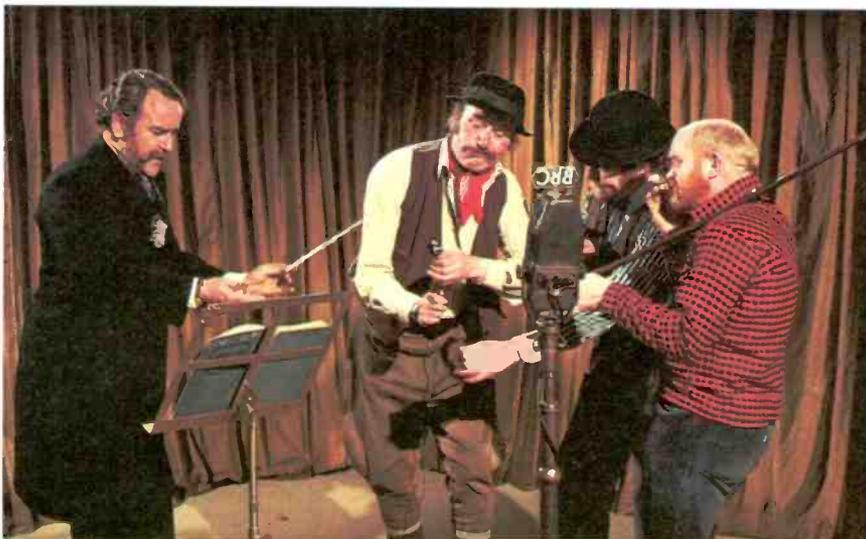
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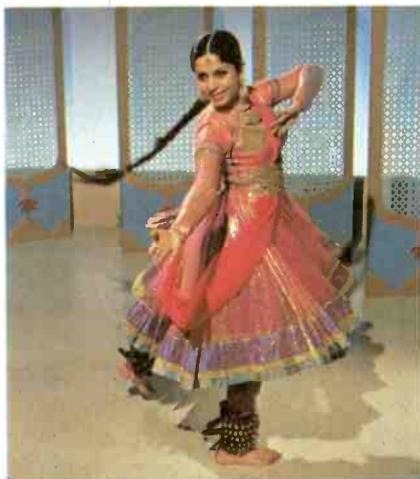


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- 1) Chris Farlowe and cast in *Curriculee Curricula*, a rock musical with a comedy background from the campus of Birmingham University broadcast simultaneously on radio and television
- 2) The presenters of BBC 1's *Pebble Mill*: David Seymour, Jan Leeming, Marian Foster and Donny Macleod
- 3) The band that plays without instruments, Captain Freddie's Pigs Trotters, performs for BBC 1's *Nationwide* at Pebble Mill
- 4) Perrie Mans of South Africa and Doug Mountjoy of Wales meet in the final of *Pot Black* for the BBC 2 snooker championship

- 5) The blind gardener, Bob Roberts, presents gardening ideas for the blind in *Gardeners' World* (BBC 2) from Clacks Farm in Worcestershire
- 6) Naheed Siddiqui, a Kathak dancer, performing in *New Life* a weekly magazine programme for Asians
- 7) Liz Cassidy of BBC 1's *Gangsters* meets radio's Dick Barton, Noel Johnson, in *Hermesprung*, the Radio 4 classical serial
- 8) Britt Ekland in *Saturday Night at the Mill*



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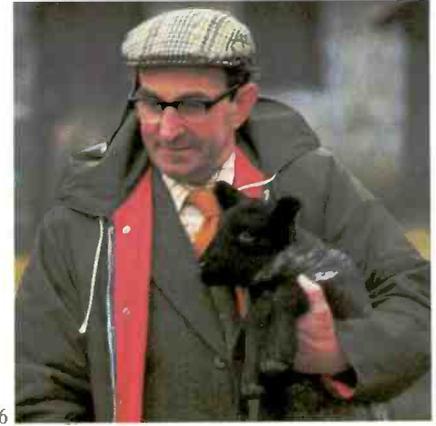




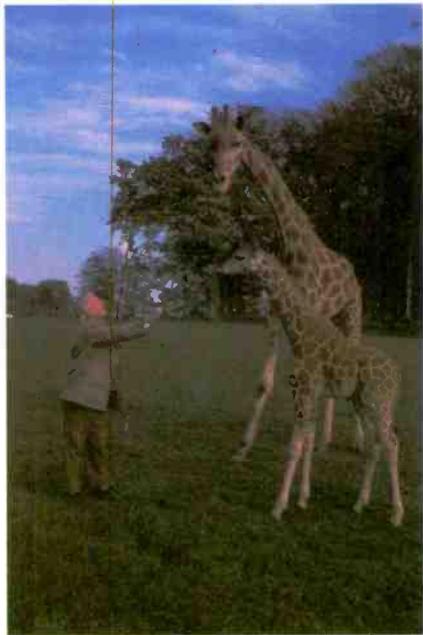
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1) Hugh Falkus in *Self Portrait of a Happy Man*  
 2) *Badger Watch*: using infra-red techniques to study the night-life of badgers  
 3) *Living in the Past*: a reconstruction of life in the Iron Age

4) *Something in the Wind*: the 3,000 year history of kites  
 5) *Wild Life on One: Run Cheetah Run*, the study of cheetahs in South Kenya  
 6) *The Vet*: the story of Exmoor vet Alec McGuinness  
 7) *Animal Magic*: Johnny Morris

8) *Going for a Song*: Arthur Negus with Hermione Waterfield, Max Robertson (chairman), Davina Galica and Patrick Lichfield

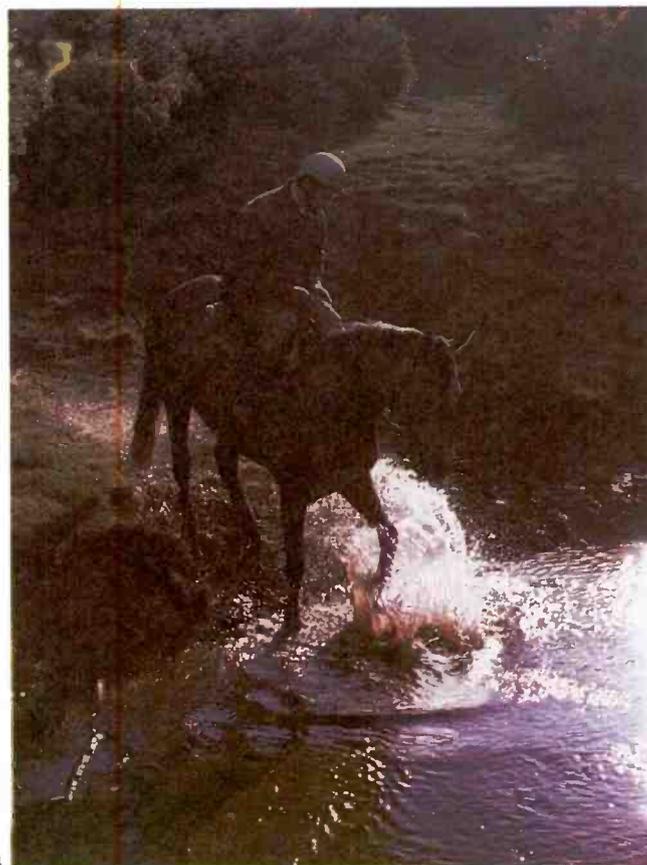




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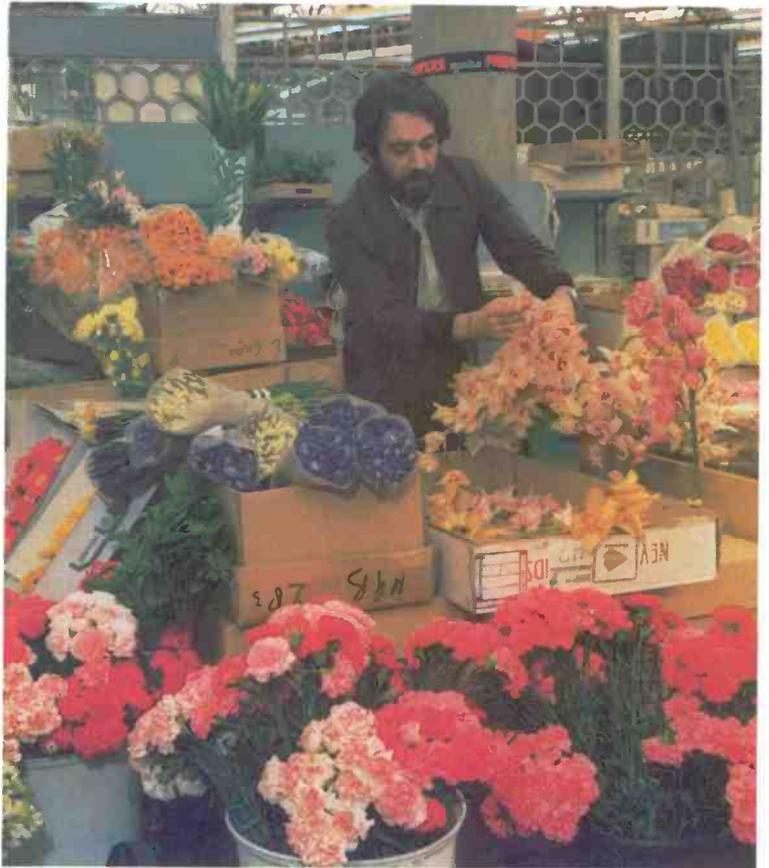
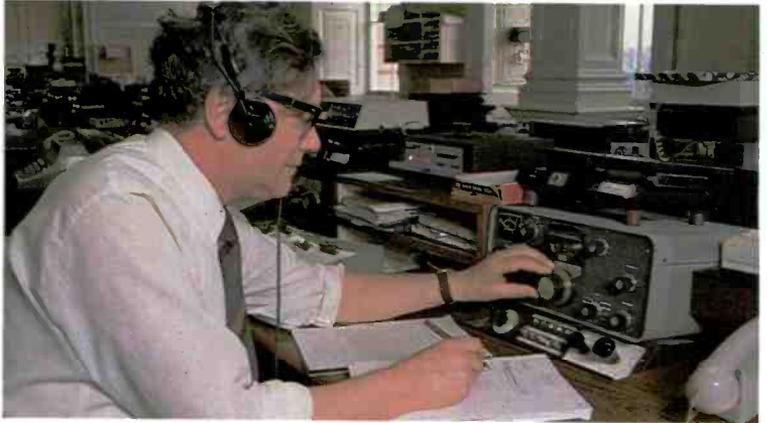


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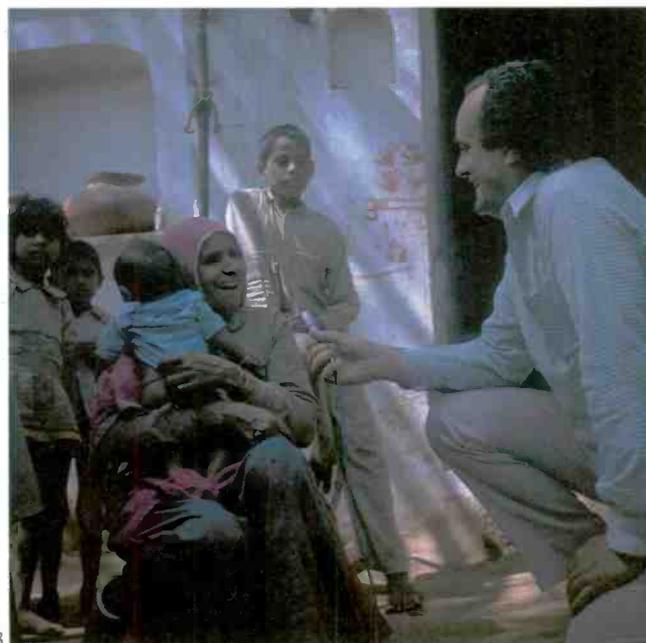
- 1) Keith Chegwin leads a studio full of local youngsters in a half hour of fast-moving games based on the week's top twenty, *Cheggers Plays Pop*
- 2) *Mike Harding and Fivepenny Piece* starring in a series of music and comedy with a definite Northern flavour
- 3) Chainmaking – one of the traditional industries of the Black Country, which was featured in the *Roots of England* series
- 4) *Living on the Land*, Cecil Price on Grey Dove, the race-horse that changed the life of a farming family
- 5) Squalls ahead when Rod Hull and Emu broadcast the *EBC 1* weather forecast

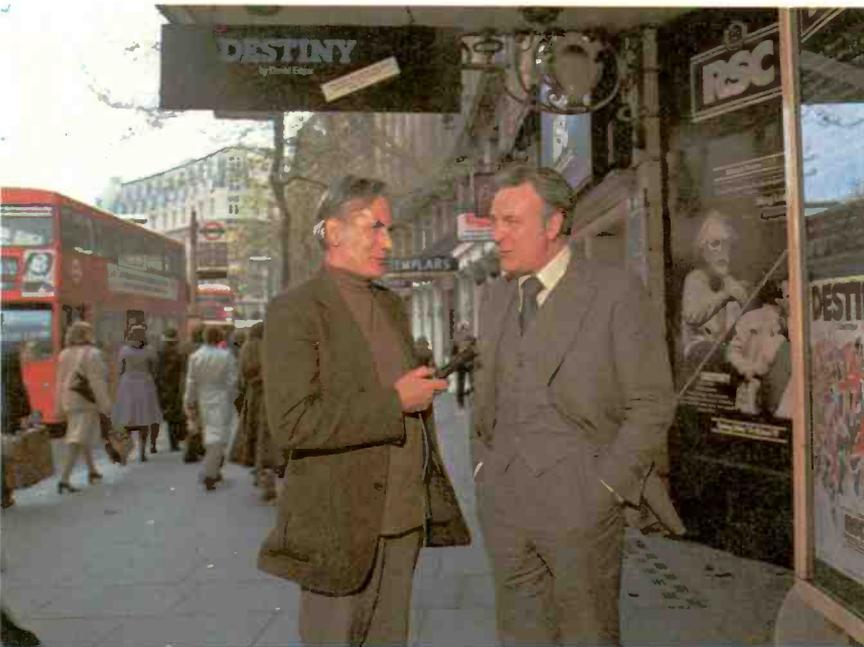
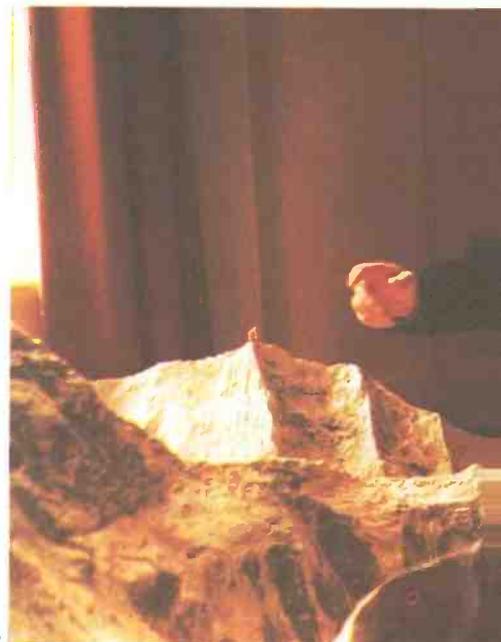


- 1) Actress Glenda Jackson talks to Rubin Rocha, of the Brazilian Service, at the Old Vic
- 2) BBC Monitoring Service: listening to foreign radio broadcasts
- 3) Sirpa Rasanen, Finnish Service, at the Tower of London
- 4) Carlos Alves, Portuguese Service, visits the flower market at Covent Garden

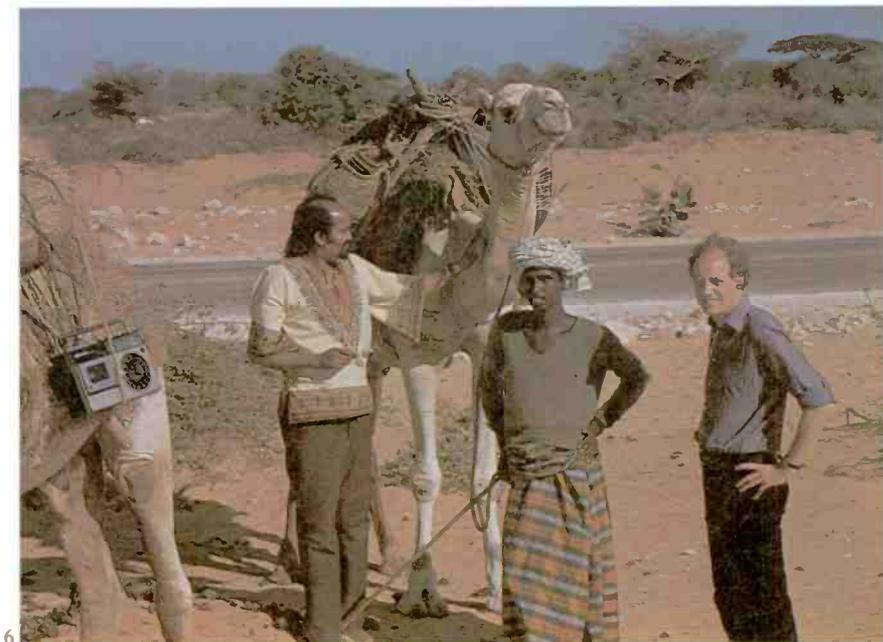
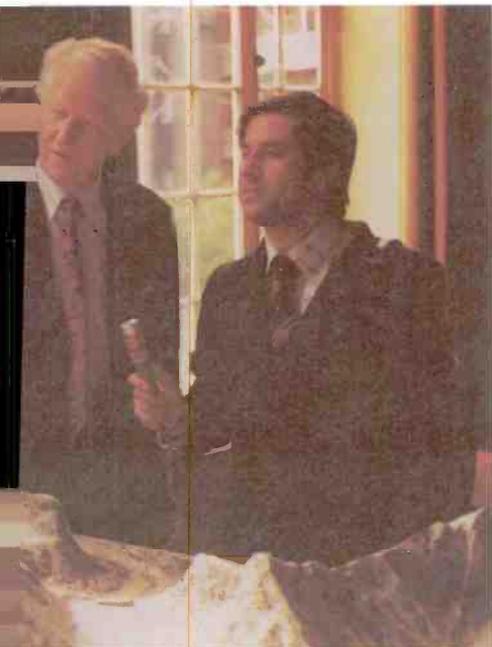


- 1) World Service sports presenter Paddy Feeny with the 1978 World Cup mascot
- 2) Derek Griffiths presenter of BBC English by Television new series *Songs Alive*
- 3) Mark Tully, Chief of Bureau New Delhi, on a news assignment





- 1) News correspondent Gordon Martin assessing local opinion in Madrid
- 2) Waseem Siddiqui, Urdu Service, interviews Lord Hunt for the *Falakhoma* series dealing with the Himalayas
- 3) Hausa Programme Organiser Graham Mytton meets members of the Hausa Service Listeners' Club in Kano, Northern Nigeria
- 4) Actor Donald Sinden interviewed by Edward Blishen who presented *The World of Books* for BBC Topical Tapes
- 5) Manuel Menezes, Portuguese Service, reports on one of the largest suppliers of laboratory equipment in Europe
- 6) George Bennett, Head of BBC African Service, and programme assistant A.Haji meet a listener to the BBC Somali Service in the Somali desert





## Part two

# 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.

Jane Lapotaire. *Marie Curie* won for Peter Goodchild and John Glenister the 1977 British Academy Film and Television Award for the Best Directed Drama Series or Serial



# The services

## Television

The two BBC national television networks, BBC 1 and BBC 2, complement each other, so as to give the viewer a choice, reflecting subjects of interest both to the majority and to the many minorities which make up the audience. The BBC's policy is to provide a wide range of original television material and encourage writers, artists and producers to create new work for the medium.

### The programmes

#### *Transmissions*

The Controllers of BBC 1 and BBC 2 are each responsible for the overall pattern and style of their own networks. Their planning of the transmission schedules must relate to the tastes and viewing patterns of the audience at all times of the day. It must also take account of fixed points such as continuing types of programmes (like news broadcasts), as well as outside events on fixed dates (like sporting fixtures). The Managing Director, Television, is responsible to the Director-General and the Board of Governors for the efficient operation of the Television Service in management and editorial terms. His responsibilities include the allocation of the delegated television budget to the two networks and their supporting services as well as the co-ordination of their output. He is supported by the Deputy Managing Director, Television, whose specific responsibilities include long-term planning and capital investment in resources in London and the National and English Regions.

The programmes which are finally seen on the screen have been chosen from among many offered by the programme makers, who are grouped into a number of departments which in the main correspond to programme types, and which may be in London or in other centres in the British Isles. Every year each producer suggests the programmes that he would like to make, describing their contents and what he expects them to cost. The heads of these departments then decide which programmes to offer to the two networks for the follow-

ing year. The Controllers select programmes according to their content and in relation to the final network transmission pattern which they wish to achieve. Of course the production of these programmes is inevitably subject to the cost and availability of resources. At the same time the Controllers consider what repeats and bought programmes they wish to include in the year's output.

#### *Production*

The production process will vary depending on the kind of programme: a play starts with a script, so first this will be written and probably revised many times until both author and producer are satisfied that it achieves what they want and can be produced effectively and economically. Any factual programme requires intensive research, often for many months, before the script can be written – expert advisers have to be consulted, their views considered, and sometimes reconciled. All programmes which are based on a script, and many others as well, need thorough rehearsal before they can be recorded, or performed live. A play, for example, may have three weeks rehearsal with the actors only, before it reaches the studio or location for rehearsal with cameras, sound and lights.

Programmes may be made in the studio or on location, and with electronic or film cameras. They may be made in studios in London or one of the regions, or on location anywhere in the world. Wherever the actual shooting is done the process is fundamentally the same. The performers or participants must be chosen, scenery and costumes must be designed, furniture and hand props must be selected and sometimes made, wigs must be ordered and fitted, make-up decided upon. Abroad there are customs regulations to consider for the transport of equipment, costumes and film; and there are questions of insurance. Contact with the police has always to be made for their help in avoiding nuisance and controlling sightseers.

The resources which go into any programme are provided by many people, who in the BBC are grouped into servicing departments. The BBC's Engineering Division provides the equipment and people in the studios and on location for electronic production: the cameras, the electronic control units, the lighting equipment, the videotape recording machines, the sound booms and microphones, sound recording machines, the links by landline or radio to transmitters, the transmitters themselves, and all the people to man them.

There is a large film department providing film cameramen, sound operators, editors with their cutting rooms, dubbing theatres (where speech, music and sound effects are mixed 'in sync' with pictures) and an enormous film library. Gathered together as the Design Group are creative departments employing professional designers who produce the sets, costumes, make-up, graphics and visual effects for the programmes. Other departments are concerned with the construction of scenery and with the rapid process of setting up and dismantling scenery and properties in the studios.

#### *The production departments*

The work of producing the programmes is entrusted to a number of groups and departments who specialise in different types of output, often with very different methods and time scales of production. Each department has its own staff of editors, producers and directors. All the departments make programmes for both BBC 1 and BBC 2.

The *Current Affairs Department* is responsible for a high proportion of television service output, above all for its topical programmes.

*Television News* supplies the nationally broadcast news bulletins to both networks as well as being responsible for the regular reports on Parliamentary affairs. It also produces, from time to time, documentary reports.

*Drama Group* has three separate departments each specialising, though not exclusively, in a different style of output. One department is responsible for producing single plays, another for serials, such as the classics and a third produces series.

The *Light Entertainment Group* has two departments, Variety and Comedy. The latter produces programmes ranging from situation comedy to offbeat humour.

The *Outside Broadcasts Group* is responsible for all televised sport, both live commentaries on sporting events and the regular sports programmes. It also produces outside

broadcast entertainment programmes and is responsible for covering non-sporting events such as state occasions.

There are four departments creating features and documentaries. *General Features* produces a wide range of programmes from topical items to historical series, regular programmes, and special programmes.

*Science and Features Department* produces a range of programmes covering advances in modern technology, science and medicine.

*Music and Arts Department* covers the arts on an international scale, in both documentary form and in the performance of opera, ballet and music.

*Documentary Programmes Department* produces filmed documentaries covering social, political and historical issues throughout the world.

Five specialised branches of output are each organised in separate departments: *Children's Programmes* cover a whole range of output from programmes with audience participation such as *Multi-Coloured Swap Shop* and *Blue Peter* to *John Craven's Newsround*, *Religious Programmes*, *School Broadcasting*, *Further Education* and *Open University Productions*.

*Community Programmes Unit* exists to achieve public access to BBC Television air time. The unit produces *Open Door* and *Write On*.

Finally, there is *Presentation Department* which is editorially responsible for the supervision of the transmission operation; for the promotion of programmes on the screen and for network identification; for programme announcements and public service information, including the weather forecasts; and for running the Television Duty Office, which handles telephone enquiries from viewers. The department is also responsible for the production of a number of programmes.

#### *The production centres*

At the BBC Television Centre in Wood Lane there are seven colour studios, two special colour studios for news programmes and two small studios used by the Presentation Department. There is an international commentary area where the production of incoming international programmes is co-ordinated and which is also used by overseas commentators for outgoing programmes. This complex can be linked by satellite to any area in the world and is the technical clearing house for the BBC's Eurovision programme links. There are two other colour television studios at Lime Grove;

and the Television Theatre at Shepherds Bush is used for programmes with studio audiences. Film operations are based at the BBC Television Film Studios at Ealing.

Outside London there are production centres in Bristol, Birmingham and Manchester whose function is to provide programmes for transmission on the network. The production centres in Belfast, Cardiff and Glasgow also provide programmes for the network as well as transmitting their own programmes for Northern Ireland, Wales and Scotland. In addition, there are regional television studios in Leeds, Newcastle, Norwich, Plymouth, Southampton, Edinburgh and Aberdeen, as well as Birmingham, Bristol and Manchester. There are smaller studios for news contributions in Hull, Nottingham, Bangor, Brighton and Dundee.

### Management of resources

The method the BBC has adopted to make the most efficient and economical use of its resources is to work within a pre-determined plan for every year's programme output. Every programme, before it can be accepted for production, has to provide a budget for its needs. These Programme Offers are matched, with the aid of a computer, to available resources. Each individual resource, for example a studio, a make-up artist, or a scene painter, is costed at a rate per unit of a day or an hour and the spending of each of these components on a production is reported via the computer. By this means both production and servicing departments can be constantly aware of the costs of each production and these costs can form the basis for the following year's budgets. Through this cost control system, the most sophisticated anywhere in the world, BBC Television is able to make the maximum and most effective use of all its resources.

## BBC Radio

### *Network radio*

The BBC's national radio service broadcasts through four networks: Radios 1, 2, 3 and 4, providing the listener with a wide and immediate choice and catering for all tastes and interests – whether it be for pop or serious music, light entertainment or drama, talks or features.

As well as its general programme services of information and entertainment, BBC radio provides more specialised edu-

cational services in its broadcasts to schools and its adult education programmes, all on Radio 4 vhf. The BBC also has an agreement with the Open University to provide up to 30 hours of radio time a week; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra vhf channels can be set up, part of the general radio service is thus available only on long and medium wave, while the vhf is devoted to education; and the listener should have a set capable of receiving long wave, medium wave and vhf transmissions.

### BBC Radios 1 and 2

BBC Radio's service of popular music broadcasting is on Radios 1 and 2, two networks each with its own style which now maintain their separate identities for most of the day. Radio 1 is the pop channel, while Radio 2 covers all aspects of middle-of-the-road music. Taken together they account for nearly 80 per cent of radio listening. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country.

Now in its 11th year, the popularity of Radio 1 is unchallenged. As well as its pop music the network includes series on pop stars and trends, a twice-daily news and current affairs programme, and special rock concerts many of which are televised simultaneously on BBC 2.

Radio 2 is also the main sports network carrying commentaries on major events and a regular service of sports news. On weekday evenings 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. The network also gives prominence to a wide range of comedy shows and quiz and panel games.

### BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of ideas and the presentation of the dramatic and fine arts. It also carries news bulletins at certain points of the day.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste. The network's policy is also to commission new works for radio and to present masterpieces of world theatre as well as new plays. There are regular poetry programmes, and eight hours

a week of speech content also include programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

### BBC Radio 4

Radio 4 is the main service of news and current affairs, and this fills about half the airtime of the channel. On weekdays there are news bulletins on the hour between 7 am and 7 pm, and major current affairs 'sequences' in the early morning, at lunchtime, in the late afternoon and late evening. A variety of other analytical and magazine programmes and reports on the affairs of Parliament complete the wide range of topical output.

The rest of the output is made up of entertainment and more specialised informational programmes. There are plays, comedies, quizzes, serials and readings from literature to stimulate or amuse; consumer, wildlife, science, phone-in, gardening and correspondence programmes to enlighten or entertain. This mixture of speech is leavened by a number of music-based gramophone programmes and concerts of classical music.

### Programme organisation

The Managing Director, Radio, is responsible for programme policy and output in all four networks. Editorial responsibility for the networks, which includes choice of programmes, and planning the sequence in which they are broadcast, is vested in three Controllers (one for Radios 1 and 2, and one each for Radios 3 and 4); each of these is also responsible, through a Presentation Editor, for the continuity of operation of his network, including all announcements, news reading and programme promotion.

The production of the programmes is undertaken by specialised output departments. All their expenditure is closely controlled by systems introduced in the past few years; this has enabled Radio to reduce its programme cost per hour without loss of standards.

The *Drama Department* supplies the networks with the full range of radio plays, dramatised features and serial readings. The *Talks & Documentaries Department* provides programmes on the arts and sciences, world affairs, the environment and poetry.

A group of *Current Affairs* units, all working to the Editor, News and Current Affairs, Radio, are responsible for the daily current affairs sequences programmes, and for a range of

other programmes during the week. A separate unit produces a range of magazines, including phone-in programmes.

The *Sport & Outside Broadcasts Department* handles all the sports programmes on radio, including the supply of sports news to other programmes; also non-sporting events such as Trooping the Colour.

The *Religious Broadcasting Department* is responsible not only for broadcasting services of worship but also for talks and other programmes with a religious basis.

The *Recording Services Department* provides programmes from two separate units: The Archive Features Unit produces programmes based on recordings in the BBC's Sound Archives, and also contributes documentary programmes on Radio 3 and Radio 4; the Gramophone Programmes Unit supplies Radio 3 and Radio 4 with a wide range of programmes based on gramophone records of music.

The *Light Entertainment Department* provides radio entertainment shows of many kinds, including situation comedy, satire, quiz and panel games.

The *Music Programmes Department*, part of Music Division, is responsible for programmes of serious music not on gramophone records; they include performances for broadcasting, relays of public concerts and operas, and talks about music.

The *Radio 1 Music Department* and *Radio 2 Music Department* provide the whole musical content of their respective networks, using both BBC recordings and commercial gramophone records – the latter department also supplies the lighter music programmes broadcast on Radio 3.

The *School Broadcasting Department* and *Further Education Department* supply the radio component of the BBC's educational broadcasting service.

The *Radio News Department*, part of the News Division, is responsible to the Editor, News and Current Affairs, Radio, for providing all networks with news bulletins and summaries. The department also provides the staff for the parliamentary broadcasting unit.

### Local radio

BBC Local Radio began in 1967 with eight stations. A further 12 were added in 1970, and the BBC has just completed plans to expand the system to a total of 65 stations throughout

England. The plans depend, of course, upon government approval and the economic climate, but when implemented would make local radio available to virtually everyone in the country.

The output of the four radio networks is directed at listeners who share comparatively specialised interests. The output of each local station, on the other hand, is directed at all those who belong to the community served by that individual station. If the BBC as a whole provides 'public service' radio, BBC local stations narrow the definition to 'community service' radio, and within that framework offer the widest range of broadcasting topics and styles. Each station is free to choose its own programme policy: there is no central direction. But given that common aim of community service it is inevitable that family resemblances should have developed between the stations. While a great deal of music can of course be heard on BBC Local Radio, the output of each station is founded on speech. Each newsroom provides a full service of local news and information. Each staff education producer is responsible for programmes of adult and further education and, very often, in conjunction with the local authority, for a wide range of school programmes that meet local needs.

Each station makes great use of such broadcasting devices as the 'phone-in' to give as many members of the community as possible direct access to the microphone. Each station with a noticeable immigrant population carries special programmes for them, very often in the immigrants' home language.

Typical programmes that illustrate this community approach are Radio Leicester's daily programmes *Milan*, and *The Six Three O Show* for Asians living in the city, and Radio Nottingham's *Back A' Yard* for local West Indians. *The Patient's Voice* on Radio Birmingham is presented by the Community Health Councils of the West Midlands. Radio Humber-side runs a talent competition for up-and-coming entertainers from the local pubs and clubs, while at Radio Newcastle the local Citizens Advice Bureaux have their own weekly programme.

The manager of each station is helped to determine the appropriate programme policy for his area by a Local Radio Council, made up of local people with a keen sense of what Lord Annan calls 'the great possibilities' of local radio. Individual members of a council are not representative of particular interests, but taken together, the membership reflects

the whole community, and interprets to the manager its needs and aspirations. Nominations for membership may be made by listeners and appropriate local organisations. On occasions, stations advertise council vacancies 'on-air' and in the press.

## Scotland

BBC Scotland exists to provide television and radio programmes reflecting the range of Scottish interests and tastes both to the audience in Scotland and to the wider audience of the BBC's nationwide networks. Responsibility for policy and the content of BBC Scotland's television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (who is also the National Governor for Scotland on the BBC's Board of Governors) and 11 members. Advisory Committees provide specialist guidance in specific areas of broadcasting – agriculture, appeals, Gaelic, music (with a piping sub-committee) and religion. The School Broadcasting Council for Scotland is an autonomous body which co-operates with its counterparts in sponsoring BBC educational programmes.

About 400 hours of television programmes made in Scotland are broadcast to BBC Scotland viewers in a year, and a further 100 hours a year are contributed to the BBC 1 and BBC 2 Networks. On Radio Scotland, the total Scottish output is now just short of 50 hours a week with a further 15 hours a week produced for listeners in the BBC Highland and BBC Radio Aberdeen areas (and roughly three hours a week for Orkney and Shetland respectively), but in November, 1978 Radio Scotland will have its own network and aims to broadcast, to begin with, about 80 hours of material weekly.

BBC Highland which started broadcasting in 1976, provides over 10 hours a week in Gaelic and English for listeners on vhf throughout the Highlands and Islands while BBC Radio Aberdeen provides a similar service with an average of five hours per week to listeners in the Grampian Region, Caithness, Orkney and Shetland. In May, 1977 BBC Scotland started their Radio Orkney and Radio Shetland community services, a new concept in British broadcasting currently staffed by only two people. Phone-ins and local services of information and news are the mainstay of these two community stations.

As far as equipment is concerned Edinburgh now has two colour cameras in its Studios, Studio B in Glasgow has three, Aberdeen two and one is being installed in Dundee. In the main production centre in Glasgow a fourth video tape recording machine was brought into operation, and planning proceeds for the provision of a new Studio B. BBC Scotland has been the first region to use its own lightweight electronic cameras to shoot location drama. With these producers are given the freedom of film location shooting and the speed of electronic production methods.

The BBC Scotland and BBC 2 television services are being spread throughout Scotland and 95 per cent of the population now live within the area of first class service. Many others use long range reception to obtain a slightly poorer standard, whilst some communities have joined together to instal master aerial and cable distribution systems. There are still some areas which receive the English version of BBC 1. For those in South-west Scotland, we plan to make the change to BBC Scotland programmes towards the end of 1978. The coverage of the vhf radio services still stands at 98 per cent of the population, but signal measurement surveys are taking place in many parts of Scotland to determine where best to place additional transmitting stations. The first of these could be in operation in 1979.

For the future, BBC Scotland is proceeding with another television studio to be built within the existing Glasgow complex. This studio, when completed, will house all news and current affairs programmes plus certain strands of output in sport, Gaelic and religion. The major developments of studio facilities, both radio and television, in Edinburgh to match the increasing political importance of Scotland's capital city continues. Detailed plans for a new Broadcasting House have now been prepared so that construction may proceed with a target completion date of 1981/82.

## Wales

BBC Wales is faced with the challenging task of providing radio and television services in two languages. It has the largest output of programmes of all the BBC 'regions'.

Radio broadcasting is divided between programmes in Welsh with an average weekly output of 35 hours and those in English amounting to 24 hours a week.

In a major step forward at the beginning of 1977 two services, Radio Wales (in English) and Radio Cymru (in Welsh), were consolidated on the medium wave and vhf respectively. The separate identities of the two services are, at present, most apparent in the early morning: complete separation – which is envisaged as extending continuously right through the day until, perhaps, 7.00 pm – is a matter for gradual development. In the autumn of 1978 Radio Wales, taking advantage of the wavelength changes, will double its output with new developments especially in the mornings. Developments on a similar scale will occur within Radio Cymru in the latter part of 1979. To accommodate these developments some 90 additional staff will be needed, a number of whom have already been recruited. These developments were supported in the recommendations made by the Committee on Broadcasting Coverage (Chairman, Sir Stewart Crawford) in its report in 1974. It was further recognised as the best solution to the frustrations caused by attempting to make the two languages exist within a single service in the Report of the Committee on the Future of Broadcasting (Chairman, Lord Annan) in 1977.

Both Committees also recommended the use, in Wales, of the spare uhf network (the Fourth Channel) to provide a separate television service in which Welsh language programmes would be given priority. At present, BBC Wales television programmes – seven hours a week in Welsh and five in English – are transmitted on uhf and vhf networks based on BBC 1. Use of the fourth channel will overcome many of the problems associated with BBC Wales's task of providing television services in a country where two languages exist. The implementation of the proposal to use the Fourth Channel in Wales is subject to, and awaits, the financial approval of the Government.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose 11 members are broadly representative of the main areas of Welsh life. The BBC's National Governor for Wales is the Chairman of the Council. Four advisory bodies guide the work of BBC staff in certain specialised fields: the School Broadcasting Council for Wales, the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee.

The Controller is the senior member of the BBC Wales staff. There are three main departmental heads, those of programmes, programme services and engineering, and ad-

ministration. The staff numbers about 900. The BBC Welsh Symphony Orchestra gives many concerts each year from the concert hall at Broadcasting House or from public halls in various centres.

The headquarters of BBC Wales is at Broadcasting House, Llandaff. This modern, purpose-built studio complex houses radio, administration, engineering, the newsroom and a general purpose television studio. The opening of this new colour studio at Llandaff in March 1974 marked the conclusion of the first stage of a development planned so that in due course television operations, which have so far been accommodated elsewhere in Cardiff, will become fully integrated at Broadcasting House. The second stage of the development began in April 1975 with the start of work on an additional office block (now completed) and continued with the start of work, in March 1977, on a major television studio and ancillary areas which are scheduled to come into service in the winter of 1979/80. Two mobile colour television outside broadcast units are based at Llandaff.

There is a radio studio centre at Bangor in North Wales which also houses a small television studio with a colour camera and monochrome film facilities which will be colourized by early 1979. A site has been acquired in Bangor for the building of a new broadcasting centre for North Wales which, in the early '80s, will replace the existing premises. There are unattended radio studios at Wrexham, Aberystwyth, Carmarthen and Swansea.

The provision of adequate reception in Wales is made difficult by the hilly nature of much of the terrain. Four medium-wave transmitters and 15 vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave deteriorates during hours of darkness. About 95 per cent of the population are served by the vhf transmitters and some 70 per cent are able to receive stereo transmissions from Wenvoe and certain of its relay stations.

A chain of 19 vhf 405-line transmitters provides BBC Wales television to 75 per cent of the population. Under the uhf 625-line development plan, several scores of transmitters will be needed to provide most of Wales with BBC Wales television and BBC 2. The addition of 3 new relay stations during the first half of 1978 will bring uhf 625-line coverage up to about 93.5 per cent of the population.

## Northern Ireland

BBC Northern Ireland operates from a main base at Broadcasting House in central Belfast. This houses all the radio facilities and a small colour television studio used mainly for news and current affairs programmes. A new office block has been added on the same site bringing almost all programme staff for the first time under one roof, with immediate access to studios and production facilities. Larger television productions are handled in a converted exhibition hall some two miles away. The hall is used on a drive-in basis by the region's colour OB unit. Full studio lighting has been installed together with such facilities as make-up and dressing rooms, a band room, extensive scenery dock and a canteen service for staff and artists. There is also a small radio studio and a resident producer in Londonderry.

Regional television output amounts to a little over 6.5 hours a week, about half of which is news and current affairs material, together with religious broadcasts, school programmes, documentaries, light entertainment and music, and programmes about the arts, sport and farming. Radio output contains the same elements plus a proportion of drama programmes by local writers, who are also commissioned to write documentaries and a wide variety of scripts for the Northern Ireland schools service. All radio drama and various other programmes are produced for the national networks. The Music Department contributes significantly to the musical life of the Province, but a substantial proportion of its 140 hours of broadcasting a year is for the national radio networks. All the BBC Northern Ireland Orchestra's programmes are in stereo.

Radio Ulster, which began on 1 January 1975, has an output of about 60 hours a week. Much of it relates to matters unconnected with the troubles and embraces a wide range of programmes. They include the arts, religion, consumer advice, sport, comprehensive coverage of news and current affairs and popular music and discussion programmes.

The BBC has 17 transmitter stations in Northern Ireland which between them make BBC 1 and the radio services on medium wave and vhf available to 99 per cent of the population. Reception of BBC 1 and BBC 2 in colour, now available to about 90 per cent of the population, is being extended as rapidly as conditions allow. Five new low power fill-in stations have been brought into service in the last 12 months and these bring BBC 1 and BBC 2 to small pockets of

population where reception has been very difficult. All the vhf radio networks, including much of the local output of music, have been available in stereo since May 1976, with the exception of the Londonderry area where technical problems have to be overcome before the stereo service can be extended there.

## The English Television Regions

Former editions of the BBC Handbook have referred to all the non-metropolitan activities of the BBC in England under the blanket title of 'The English Regions'. This year a separation is made between the work of the English Television Regions and that of the three Network Production Centres. This change is not without significance since it reflects a restructuring of English regional organisation which has taken place during 1977 whereby the eight television regions of England are now independently managed by a new Controller, English Regional Television. Of course the proper role of structures is to create an ambience in which programme-making activity can flourish and the BBC believes that this new arrangement enhances that capacity, gives the English Regions a chance to grow and is moreover a clear demonstration of the BBC's faith in and commitment to regional broadcasting.

The eight BBC regional television stations in England are located in Newcastle, Leeds, Manchester, Norwich, Birmingham, Southampton, Bristol and Plymouth. They perform an essential part within the BBC's national broadcasting responsibility since they not only provide a platform for the reflection of regional interests and affairs to the individual regions themselves, but they also inject that provincial life-style into the BBC's central newsrooms and particularly so into the nightly programme *Nationwide*. Their present output consists of a daily 25-minute weekday news magazine, two weekly programmes of general interest, a short sports programme on Saturdays and a weekday 'presentation' operation whereby the identity of each region is clearly enforced for the particular regional audience. This then is the present base line from which – given adequate future finance – the BBC intends to expand. It is worth noting however that these hours of output are not a strait jacket, and from time to time as occasion demands each region can negotiate for additional air

time for local purposes. An example of this was the extra programme presented by BBC North East (Newcastle) at the time when the Swan Hunter shipyards on Tyneside were in danger of losing a large Polish shipbuilding order.

Though the English regions are primarily television stations, each mounts a small residual radio service for those listeners who have no access to a BBC Local Radio station and two of the regions – East (Norwich) and South West (Plymouth) – present a much larger localised radio service for their regions since at present they have no BBC Local Radio station at all within their regional boundaries.

### Birmingham Network Centre

Birmingham is responsible for much network drama, including, *Second City Firsts*, *The Brothers*, *Angels*, *Poldark* and most recently *All Creatures Great and Small*. The name of the building Pebble Mill has now become nationally known through the daily lunchtime 45-minute live programme mounted from the entrance hall and called *Pebble Mill*. It has generated other programmes – notably the live late evening entertainment series *Saturday Night at the Mill* – which has attracted international artists to appear. Birmingham is also the chief centre for agricultural programmes, and the Asian Programmes Unit is also based there. Radio programmes are widespread and cover serious and popular music, phone-ins, documentaries, and of course *The Archers*.

### Manchester Network Centre

The Manchester Centre produces television programmes in four main fields, entertainment, outside broadcasts, features, and children's programmes. In addition to this, there are individual specialists in sport, documentaries and religion. Its radio output provides a range of current affairs, drama, sport, light entertainment and music from the differing musical fields of the BBC Northern Symphony Orchestra and the BBC Northern Radio Orchestra.

### Bristol Network Centre

Bristol's Natural History Unit continues its world-wide programme making – both for television and for radio. On the technical front development continues on the infra-red electronic techniques pioneered in 1978. And work went on apace on the 13-part series on evolution *Life on Earth* with David Attenborough. In total the Unit broadcasts about a hundred television programmes each year, and rather more than that

on radio. General Programmes Unit continued to produce its range of film, studio and outside broadcast programmes. A new venture was the successful *Driver of the Year* competition which gave BBC 1 four semi-final programmes, one for each National Region, and a UK final. In radio, the long established series continue to flourish – including *The Living World*, *Down Your Way*, *Any Questions?* and *Any Answers?* – together with new programmes like *Disgusted*, *Tunbridge Wells*, a general correspondence column about radio.

## The External Services

### Organisation & output

The External Services are an integral part of the BBC. They operate under the same Royal Charter as the BBC domestic services and share the same traditions. The British Government prescribes the languages in which the External Services broadcast and the length of time each language is on the air. Beyond this point the BBC has full responsibility for the broadcasting operation and is completely independent in determining the content of news and other programmes. The External Services are financed by a parliamentary grant-in-aid.

The BBC External Services broadcast to the world in English and 38 other languages for a total of 710 hours a week. There are transmissions in 17 languages to Europe and in 21 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London headquarters of the External Services, and are carried round the world on 76 transmitters, 46 of them in the UK and 30 on relay bases overseas. The output is summarised on page 108. 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 39 languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes.

### Programme operations

Over 3,000 hours of work on transmissions and recordings is done in Bush House every week by studio managers in the Programme Operations department. They are responsible for the sound balance, mixing, recording and editing of External Services programmes, and they handle transmissions contributing to eight networks round the clock.

Further support services to the programme production departments are provided by a bookings unit, a gramophone library which stocks over 10,000 commercial records and BBC effects records, and a recorded programmes library which stores English language tapes, and handles the arrangements for despatching over 800 tapes every week to other radio organisations and to the BBC relay bases overseas.

### The European Services

The *French Language Service* broadcasts a total of 42 hours a week, comprising 26¼ hours to Africa and 19¼ to Europe with 3½ hours transmitted simultaneously to both areas. The French and German Services co-operate on two weekly programmes on European affairs – one being a round-up of latest developments, the other a study in depth of a subject of common interest – and on a weekly 45 minute programme of music and chat.

The *German Language Service* broadcasts 24½ hours a week to German-speaking countries in Europe. In addition to news bulletins and commentaries, it puts out from Monday to Friday two editions of a current affairs magazine comprising BBC despatches from all over the world, as well as programmes dealing with international developments and all aspects of life in Britain. Several thousand items each year are taken by German-speaking stations for rebroadcasting purposes.

The *East European Service* broadcasts in Russian, Bulgarian, Romanian and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak. Listeners to these services live in closed societies in which the media are state-controlled, and the services therefore concentrate on news bulletins and objective comment about world and British affairs.

The *Finnish Service* (which is included in the *Central European Service* for administrative reasons) broadcasts news and current affairs with a larger proportion of programmes about Britain with emphasis on science, technology, trade and tourism.

The *South European Service* broadcasts in Italian, Spanish, Portuguese (to Portugal and Africa), Greek and Turkish. In these five languages news and comment on international affairs form the basis of the output. Radio stations in seven countries receive a regular service of London-dated despatches and whole programmes in six languages (including Catalan), at a current rate of some 2,000 items or over 200 hours of broadcasting time a year.

### The World Service

The BBC World Service broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external broadcasting services in providing not only news and every kind of talks programme, but also sport, drama, light entertainment and music in continuous transmission addressed to all parts of the world and to all who can understand English. The round-the-clock world-wide service is supplemented at appropriate peak listening times by additional streams of programmes specially designed for audiences in Africa and South Asia.

The World Service carries live coverage of major international events while maintaining a daily schedule of over 50 news broadcasts a day. Although news is the staple, the whole spectrum of life in Britain is brought to the microphone: *The World Service* presents the best of classic and contemporary drama each week and draws on great works of English literature for its regular readings and dramatised serials. The active musical life of Britain is fully reflected and the weekly concerts of orchestral music include regular visits to London's Royal Albert Hall during the Promenade Concert season.

Major sporting events are covered. There are programmes about developments in science, technology and agriculture, and a good deal of time is devoted to the promotion of British exports. Radio stations around the world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sport and other programmes. The 1100 GMT, 1300 GMT and 1600 GMT World News bulletins, for example, are each relayed by some 20 stations around the world. In all there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in about 50 countries.

### The Overseas Services

The *African Service* broadcasts news bulletins, topical com-

mentaries, features, export promotional material and educational programmes in Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa.

The *African Service* also produces English programmes which are included in the World Service as alternative programmes for Africa.

Many African radio stations rebroadcast BBC African Service programmes which are despatched to them on tape. The Script Service for Africa sends English scripts to 80 recipients every week for translation by African broadcasting services.

The *Arabic Service* is on the air for nine hours daily. It reaches a large audience in the Middle East, the Gulf and North Africa. In addition to seven news bulletins a day and three news summaries, listeners can hear a varied range of output, including talks, features, music, drama and variety programmes. Contributions come from all parts of the Arab world.

The *Eastern Service* broadcasts daily in Persian, Urdu, Hindi, Bengali and Burmese. There are also three transmissions a week in Tamil, and three in Nepali.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the world, but programmes about cultural, scientific, business and sporting matters also feature.

The *Far Eastern Service* is on the air for a total of seven hours a day with transmissions in two Chinese dialects (Pootonghua and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. A number of these transmissions are relayed or rebroadcast by local radio stations in the Far East. Taped programmes are also regularly supplied to individual stations in the target area for transmission on their local air.

The *Latin American Service* broadcasts programmes in Spanish and Portuguese to the 19 republics of the area. There are news bulletins, current affairs commentaries, programmes about British life, science, industry and technology. Both the Spanish and Brazilian services are extensively rebroadcast.

The *Overseas Regional Services* mount special operations for rebroadcasters in countries of the English-speaking world, including Canada, the United States, the West Indies, the Falkland Islands, Malta, Australia, New Zealand and the Pacific Islands. Programmes may be distributed by direct radio transmission, by cable link or satellite or by airmailed tape (see Topical Tapes, *opposite page*).

## 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. In addition to bulletins of world news there are bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press and sports news. There is also a twice-daily news programme combining most of these elements in a half-hour sequence. All these programmes are prepared by a newsroom which, with an editorial staff of well over 100, is the biggest in the BBC and one of the largest in the world.

## English by Radio & Television

The function of this department of the External Services is to teach English to learners outside Britain through radio, television and a wide range of audio-visual publications.

English by radio lessons are broadcast to all parts of the world with explanations in English and some 30 other languages in the External Services. Between 250 and 300 radio stations in well over 100 countries broadcast these and other specially prepared BBC English by Radio lessons on their local air through recordings supplied from London.

The department also produces English by Television programmes which are sold to television stations and to numerous educational establishments in over 100 countries. Twelve series have been made to date and are now available on film and also on video-cassette.

A substantial proportion of the cost of the English by Radio and Television operation is met by income from sales of published courses, film and video, which are marketed by a network of BBC English by Radio and Television agents in some 50 countries.

## Industry & exports

Export publicity on a world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

A wide variety of programmes conveys an image of modern industrial Britain through topical features about British achievements in business, finance and industry, agriculture, science and technology. The primary aim of these broadcasts is to report Britain's progress as an industrial and trading

nation. The direct selling of goods is not the job of External Services, whose role is to create a climate favourable to the exporter. Particular attention is paid to British trade events abroad which provide opportunities for special programmes in advance about the products to be exhibited. Products and manufacturers are named.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes enquiries from industrial firms, organisations and groups active in the export field.

Information about industry, new products, export orders, visits abroad, sales missions, participation in overseas trade fairs etc., should be sent to the

**Export Liaison Unit,**  
BBC External Services, Bush House,  
London WC2B 4PH.

## Transcription Services

A transcription is a recording of a radio programme for rebroadcasting by other stations. BBC Transcription Services select from the cream of BBC radio programmes and make them available to overseas broadcasters. Each year 500 hours of first-class radio programmes of all types are issued and in some countries the Transcription Services' catalogue is the only real source for radio drama, documentaries and light entertainment.

Every day of the year Transcription programmes can be heard on stations in over 100 countries in all five continents, spreading the prestige of British artists, performers and programme-makers world-wide and earning valuable foreign currency in subscriptions and sales. The majority of Transcription programmes are distributed on long-playing discs.

The technical and recording standards of Transcription Services are high and all music output – whether serious, light or rock – is in either stereo or matrix quadruphony.

## Topical Tapes

*BBC Topical Tapes*, produced by Overseas Regional Services, are English programmes airmailed weekly to over 80 radio-stations and distributors in 65 countries for broadcast wholly or in part over the local air. Twelve regular series are available covering world affairs, science, sport, British life and personalities, international money, education, books and

other programmes specially designed for Third World audiences on development themes offering advice and information.

### The Monitoring Service

The Monitoring Service's function is to report accurately and quickly what foreign radio stations broadcast about domestic and international affairs. This activity, which began just before the outbreak of the Second World War, has been found from experience to provide news and information not always so readily or so economically available from other sources, especially where, either for geographical or for political reasons, normal reporting is difficult.

Under an exchange agreement dating back to wartime and much expanded since, the Service shares the task of monitoring the world's radios with its US counterpart, the Foreign Broadcast Information Service. It also has a more modest exchange agreement with the West German broadcasting organisation, Deutsche Welle. These agreements greatly reduce operating costs for all three participants and make possible regular coverage of 120 countries in over 50 languages.

The Service provides to BBC newsrooms and to government departments a round-the-clock teletyped file of world news. It also publishes daily in the *Summary of World Broadcasts* more detailed reports on political and economic developments, including the texts of important speeches, government policy statements, official communiqués and the like. A weekly publication, *World Broadcasting Information*, reports on developments in international broadcasting.

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 by government departments. Subscribers include foreign and commonwealth governments, newspapers and news agencies, universities and research institutes, and industrial and commercial organisations with overseas interests. Particulars of subscriptions to any of these services can be obtained from

**Head of Monitoring Service,**  
Caversham Park, Reading RG4 8TZ.

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms which also markets current issues of the *Summary of World Broadcasts* weekly on micro-fiches. Enquiries should be addressed to **University Microfilms International**, 18 Bedford Row, London WC1R 4EJ.

### External Services Engineering

The External Services use a total of 76 transmitters, 43 of them at sites in the UK and 33 of them at relay bases overseas. The UK transmitters carry the entire output of External Services: most of them are short-wave transmitters, but certain high-power medium and long-wave transmitters are used for the European Services. The signals from the BBC's transmitters in the UK are reinforced by seven overseas relay stations.

In Europe: by a medium-wave and vhf transmitter in Berlin and by the East Mediterranean Relay Station which relays on medium-wave the Arabic, Persian and World Services and on short-wave these and other services to the Middle East, Asia, Africa and Europe.

In Asia, the Eastern Relay Station using a high-power medium-wave transmitter relays the World and Vernacular Services to parts of the Arabian peninsula, the Gulf and the Indian sub-continent. The Far Eastern Relay Station relays on short-wave the World and vernacular Services to South, South-East Asia and the Far East.

In the South Atlantic, the Atlantic Relay Station on Ascension Island relays on short-wave the World and vernacular Services to West, Central and Southern Africa and South and Central America.

In the Caribbean, the Caribbean Relay Station relays on short-wave the World and Latin American Services to Central and North America.

In Africa, the World and African Services are relayed by a low power uhf transmitter in Lesotho and in North America the World and Latin American Services are relayed by short-wave transmitters in the USA and Canada to North and Central America.

The World Service can be heard on medium waves in the East Mediterranean area on 227, 417 or 470 metres, in Pakistan on 428 metres, and in Western India, Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 232 metres and 276 metres medium-wave with transmissions in English, Central and Southern European languages, French and German.

Free leaflets giving advice about reception of BBC transmissions, BBC External Services and frequency schedules can be obtained from

**BBC External Services,**  
PO Box 76, Bush House, Strand, London WC2B 4PH.

*Certain kinds of programme are centrally organised in the BBC, so that one division or group of departments may serve both radio and television, and, as required, the external services. This is so arranged that there can be devolution of responsibility for production combined with economy in the use of resources and the achievement of a common BBC policy. The provision of news is an example to which all these factors apply. They also apply in varying degrees to political and parliamentary broadcasting, to music output and concert promotion, to educational broadcasting and to religious programmes. These sectors of BBC programme output are now described.*

## News & current affairs

The responsibility for news and current affairs programmes is shared by a number of departments. Although they differ organisationally and are housed in separate locations – Broadcasting House, Television Centre, Lime Grove, and in the regions – they maintain a common policy and common standards through their responsibility to the Director of News and Current Affairs, who is in turn directly responsible to the Director-General, the BBC's Editor-in-Chief.

In radio, daily journalism falls to Radio News and a number of Current Affairs units each responsible for one of the main current affairs sequences during the broadcasting day. Another unit handles weekly and special current affairs programmes, and the output of all is under the editorial control of the Editor, News and Current Affairs, Radio, whose task it is to put the BBC's journalistic resources to the most effective use.

In television, Television News and Current Affairs each have separate programme responsibilities in their own areas. The resources of both are deployed in the joint *Newsday* production unit.

The whole of the BBC's output in news and current affairs is under constant review. The Director, News and Current Affairs, holds a weekly meeting with his senior editors and executives at which current and future editorial issues are

discussed. The meeting acts as a forum for general and particular matters which affect the policy and standards of news reporting and current affairs coverage. The minutes of the meeting are circulated widely among editors and producers and are a guide to editorial principles and practice throughout the BBC.

The BBC has built up a wide-ranging news gathering system. The services of the major international and domestic news agencies are available to all news and current affairs outlets. This international and domestic coverage is very substantially augmented by the BBC's own resources at home and abroad. Overseas there are 18 full-time foreign correspondents and a world-wide network of freelancers. Within the UK, the BBC has specialist correspondents covering such subjects as political and diplomatic affairs, industry, agriculture, economics, defence, community relations and education. To cover the particular concerns of the National regions in reporting political and industrial affairs, Wales, Scotland and Northern Ireland maintain correspondents in these fields. A growing volume of information flows into the network newsrooms from the BBC's own regional and local radio newsrooms.

The traffic is two-way. The General News Service, in the radio newsroom at Broadcasting House in London, acts as an internal news agency. It collates overseas and domestic news from all sources and distributes it on an internal teleprinter network to the appropriate newsroom or production office, whether in London, regional television or local radio. The unit operates 24 hours a day, and also initiates coverage of London events for provincial stations.

The Television News need for pictorial reporting is met by a world-wide system which is constantly expanding. The BBC's own reporters and camera crews are deployed throughout the United Kingdom and overseas. There are daily deliveries of overseas newsfilm and video tape from the Visnews and CBS international agencies, and still photographs from agencies supplement those of staff photographers. An important source is the daily exchange of news pictures through the Eurovision network. These exchanges take place three times a day; some 25 countries take part. Technical co-ordination is based in Brussels; editorial co-ordination rotates among the member organisations. The Eurovision system is linked in turn with Eastern Europe, Asia, North & South America, and the growing satellite system gives fast access to news coverage on an intercontinental scale, so that the BBC's

own reports or reports from other sources can be brought to British screens with great speed, and on occasions, live.

## Parliamentary & political broadcasting

### Broadcasting from Parliament

On 6 February 1978 the House of Commons voted to set up a Select Committee to oversee the broadcasting of Parliamentary proceedings, and so cleared the way for the broadcasting of Parliament to begin. Approval in principle to sound broadcasting had been given by both Houses of Parliament in March 1976, and by a vote on 26 July 1977, the BBC and the IBA had been authorised to provide and operate sound signal origination equipment for the recording and broadcasting of the proceedings of the House and its committees. It was this latter vote which enabled work to start on the necessary technical installation, both in the Palace of Westminster and in nearby temporary accommodation where the editorial and production team will work until permanent accommodation is ready in the Norman Shaw South building (the former Scotland Yard, on the Embankment).

Under the Head of Parliamentary Broadcasting, a unit has been set up to record and edit all Parliamentary material, and to provide live broadcasts. The unit produces the nightly programme *Today in Parliament* on Radio 4, and its up-dated version, *Yesterday in Parliament*, the following morning. These programmes have been broadcast regularly (when Parliament is in session) since 1945, and the inclusion of actuality extracts from parliamentary proceedings gives them a new dimension. The Parliamentary broadcasting unit is responsible for providing actuality material, recorded or live, for all BBC news and current affairs outlets, and there is a special staff with the particular task of looking after the needs of the national and English regions, and Local Radio.

The broadcasting of Parliament is a milestone and a challenge. Parliament considered the question of broadcasting its proceedings a number of times before it finally gave its approval.

In 1966, a Select Committee recommended an experiment in radio and television, but the House of Commons decided against it on a free vote, by a majority of one. In 1968, both Houses carried out closed circuit experiments. The House of Lords was the scene of a three-day experiment in February of

that year when the proceedings of the House were relayed in sound and vision on closed circuit to various points in the Palace of Westminster and, later, edited television and radio programmes were played back to Peers, Members of Parliament and the parliamentary press. In April/May the same year a four-week radio experiment was carried out in the House of Commons, with edited recordings of the proceedings in the House. However, neither experiment was followed up.

In July 1971, the House of Commons Services Committee considered a proposal by various MPs that the long House of Commons debates on the question of Britain's entry into the Common Market should be broadcast live on radio only. The BBC declared itself ready to do so. The Committee however, by a vote of six to four, decided against recommending it to the House. In October 1972 the House of Commons again debated a proposition that there should be a further experiment in the public broadcasting of its proceedings by radio and television. The motion was defeated by 191 votes to 165 on a free vote.

In May 1974 Mr Phillip Whitehead, MP, succeeded in introducing a Bill under the Ten Minute Rule, designed to establish a broadcasting unit under the control of Parliament to prepare radio and television broadcasts for an experimental period. The Second Reading of this Bill did not, however, take place.

In February 1975, the Government introduced a Motion asking the House of Commons to authorise public experiments in sound and television broadcasting. The television experiment was rejected by 275 votes to 263; the radio experiment was approved by 354 votes to 182. The four-week experiment took place from 9 June to 4 July 1975, both the BBC and the IBA participating. It was this experiment which provided the model for the pattern of broadcasting of Parliament proceedings which Parliament finally authorised.

### Other Parliamentary reporting

The BBC has always looked to Parliament as a major source of news, and all important debates have been regularly reported in bulletins for many years.

In addition to these daily bulletin reports and *Today in Parliament* (see above), *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. Speakers in this long established series (the programme began in 1929) are chosen to ensure a proper balance between the parties. In television, *Westminster* is a weekly feature in the *Nemsday* programme on BBC 2. On BBC 1 and on Radio 4 current affairs programmes frequently deal with parliamentary affairs.

In the Scottish and Welsh Radio 4 services, there are reports of parliamentary proceedings as seen from Scotland and Wales, and there are special programmes in Northern Ireland.

### Political broadcasting

Broadcasting on political issues began to be seriously developed in 1928 when the BBC was made free to broadcast on controversial matters. The importance of broadcasting as a medium for spreading political ideas and knowledge among a widening public was soon recognised by the parties. It proved difficult in the early years to secure agreement between them on the arrangement of balanced broadcasts on political issues – the General Election of 1931 was an example.

In 1935, when the record of the Corporation over its first 10 years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the BBC for its policy of holding the scales evenly between the political parties, and its recommendations were largely an endorsement of the BBC's practice as it had been built up in the early years. The Committee recommended that there should be co-operation and consultation between the BBC and the authorised spokesmen of the recognised political parties, but took care to point out that they were far from implying that all broadcast treatment of political questions should be controlled by the political party organisations.

Some years later, in 1947, an agreement was reached between the BBC, the Government and the Opposition, and recorded in an *Aide Mémoire*, which was published as an appendix to the Report of the Broadcasting Committee 1949. It established the subsequent pattern of political broadcasting after the war, and indeed for the next 25 years. Certain detailed amendments to the agreement were introduced in 1948 and one of its clauses was suspended in 1955 after debate in Parliament. In 1969 the agreement was reviewed by representatives of the main political parties and of the BBC, and certain agreed amendments were set out in a revised *Aide Mémoire* printed in full on page 186.

### Party political broadcasts

As well as leaving the BBC free to produce programmes on political topics, the agreement provides for broadcasts by party spokesmen, and each year a limited amount of broadcasting time is offered by the BBC to the political parties.

The broadcasting authorities (the BBC and IBA) and representatives of the leading political parties agree annually on the detailed arrangements, the number and length of broadcasts allocated to each party being determined by a formula based on the number of votes cast for the party at the previous general election. These broadcasts are known as party political broadcasts. The BBC has no editorial responsibility for their content; subjects, speakers and content are chosen by the parties and any party may if it wishes use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given on television and one on radio. In addition to the series of national network broadcasts, the Scottish and Welsh national parties have since 1965 been allocated party political broadcasts in Scotland and Wales respectively.

### Ministerial broadcasts

The agreement with parties also provides for a class of broadcasts known as Ministerial; these are broadcasts for which the initiative comes from the Government and in which the speaker is a minister of the crown.

There are now two categories of such broadcasts. The first relates to ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC undertakes to provide suitable opportunities for such broadcasts within the regular framework of its programmes; there is no right of reply by the Opposition.

The second category relates to those occasions, when the Prime Minister, or one of his more senior cabinet colleagues designated by him, wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to enlist public co-operation.

In this second case the Opposition has an unconditional right of reply. This right, if exercised, leads to a third programme, a discussion, in which any party with electoral support comparable with that of the Liberal Party, at the time

when the *Aide Mémoire* was revised, is entitled to be represented, together with the two main parties.

### Budget broadcasts

For many years past, the BBC has offered time to the Chancellor of the Exchequer and to a spokesman nominated by the Opposition to broadcast on successive evenings in budget week. These budget broadcasts take place both on radio and television.

### Other broadcasts by MPs

Over and above these relatively formal arrangements, the BBC takes steps to ensure that in radio and television a fair balance over a period is maintained between appearances in programmes by Members of Parliament of the political party in power and appearances by members of parties in opposition.

### General elections: party election broadcasts

The arrangements for party election broadcasts during a general election are agreed 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.

### 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 or 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.

### Aide Mémoire

1. In view of its executive responsibilities the Government of the day has the right to explain events to the public, or seek co-operation of the public, through the medium of broadcasting.
2. Experience has shown that such occasions are of two kinds and that different arrangements are appropriate for each.
3. The first category relates to Ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC will provide suitable opportunities for such broadcasts within the regular framework of their programmes; there will be no right of reply by the Opposition.
4. The second category relates to more important and normally infrequent occasions, when the Prime Minister or one of his most senior Cabinet colleagues designated by him wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to seek the co-operation of the public in connection with such events.
5. The BBC will provide the Prime Minister or Cabinet Minister with suitable facilities on each occasion in this second category. Following such an occasion they may be asked to provide an equivalent opportunity for a broadcast by a leading Member of the Opposition, and will in that event do so.
6. When the Opposition exercises this right to broadcast, there will follow as soon as possible, arranged by the BBC, a broadcast discussion of the issues between a Member of the Cabinet and a senior Member of the Opposition nominated respectively by the Government and Opposition but not necessarily those who gave the preceding broadcasts. An opportunity to participate in such a discussion should be offered to a representative of any other party with electoral support at the time in question on a scale not appreciably less than that of the Liberal Party at the date of this *Aide Mémoire*.

7. As it will be desirable that such an Opposition broadcast and discussion between Government and Opposition should follow the preceding broadcast with as little delay as possible, a request for the necessary facilities by the Opposition should reach the BBC before noon on the day following the Ministerial Broadcast. This will enable the BBC to arrange the Opposition broadcast and the discussion as soon as possible.

8. Copies of the scripts of these broadcasts will be supplied to the Leaders of the Government, the Opposition and of other parties when they participate.

9. These arrangements will be reviewed annually.

(With effect from 25 February, 1969.)

## Music

The BBC broadcasts more than 50 hours of different kinds of music each day. A high proportion is live and much of it is originated by the BBC, which maintains 11 of its own orchestras and also promotes numerous public concerts. Much the largest part of the total output is broadcast on the domestic radio services.

## Radio

Most of the BBC's 'serious' music is broadcast on Radio 3. This category of output represents a massive investment over many years, having consistently been one of the BBC's prime commitments as a public service broadcasting system. The BBC's music policy has remained constant and is based upon the aims of excellence of performance, enterprise in presentation and variety of content.

The BBC also accepts a responsibility to present new kinds of music, to make the unfamiliar more familiar and to help to develop more catholic tastes: for example, to push back the frontiers in time through first-class performances of pre-classical music, and on the other hand to encourage the work of composers of the present day. It is also one of the few organisations regularly to commission new works.

The music is produced from various sources: live relays from concert halls and opera houses in this country and other parts of Europe (and occasionally from outside Europe), per-

formances by the BBC's own orchestras and choirs, studio recitals, gramophone records and recordings from overseas radio stations. The BBC maintains four symphony orchestras: the BBC Symphony Orchestra based in London with Gennadi Rozhdestvensky as Chief Conductor and Michael Gielen and Charles Mackerras as Chief Guest Conductors; the Northern Symphony Orchestra (Manchester) under Raymond Leppard; the Scottish Symphony Orchestra (Glasgow) under Karl Anton Rickenbacher and the Welsh Symphony Orchestra (Cardiff) under Boris Brott.

The BBC Music Division, together with the Gramophone Programmes Unit, is responsible for most of the output of serious music. The Music Division is also responsible for orchestral management and for the promotion of public concerts – and this includes the planning and direction of the season of Promenade Concerts. More recently the division has accepted responsibility for the promotion of the Robert Mayer Concerts.

### The Promenade Concerts

The Proms, started in 1895 under Sir Henry Wood, have been organised and financed by the BBC since 1927. In promoting these concerts the BBC aims to recover through ticket sales sufficient to cover its costs, excluding the cost of house orchestras and staff. All the concerts are broadcast live in stereo on Radio 3 (and some simultaneously on Radio 4), many are broadcast in the World Service and some on BBC Television.

The Proms have become a huge musical festival and a very special broadcasting event. In 1977 there were 55 concerts with 38 conductors, 30 orchestras and ensembles and more than 100 soloists in a repertory spanning 500 years from Josquin des Prés to three BBC Jubilee commissions. In celebration of the Queen's Silver Jubilee the season began with three concerts of British music.

### Popular Music

Pop music of all kinds is to be found chiefly on Radio 1, which concentrates on the current hits and new releases in the daytime, and at other times, notably at the weekend and in the late evening on weekdays, broadcasts the more 'progressive' music, often in stereo.

Middle-of-the-road music, with a wide appeal, is the basis of Radio 2 output, particularly during the daytime. There is also much to interest specialised or minority tastes in the evening, if never quite enough to satisfy everybody; for example, jazz,

big band music, folk and country music, operetta, and popular classics are well represented.

An important contribution to Radio 2 music comes from BBC house orchestras. The BBC Concert Orchestra, with 54 players, is probably best known for *Friday Night Is Music Night*, though it is adaptable enough to be heard in opera on Radio 3 as well. The BBC Radio Orchestra, which frequently breaks down into smaller units to record different kinds of music, holds a key position in Radio 2 programmes. The Midland Radio Orchestra, the Scottish Radio Orchestra, the Northern Radio Orchestra, and the Northern Ireland Orchestra all contribute in their distinctive styles. Radio 2 promotes an annual Festival of Light Music at the Royal Festival Hall and also collaborates with member organisations of the European Broadcasting Union in the co-production and exchange of popular music programmes.

## Television

The Music and Arts Department of BBC Television is responsible for producing a wide range of music programmes on BBC 1 and BBC 2. These include documentaries, features and workshops as well as performances of opera, ballet, symphony concerts and recitals; the BBC Young Musician of the Year Competition (15 programmes) and Julian Bream Masterclasses were also produced by the department.

BBC 2 provides considerable flexibility of scheduling, from a four-and-a-half-hour 'live' opera relay from La Scala to a five-minute piano recital at the close of transmission. Most of the major music performance programmes i.e. opera and ballet, and including the major studio production of *Macbeth*, fall within *The Lively Arts: In Performance* on Saturday evenings in Spring and Autumn, whilst on Sunday evenings documentaries and workshops on musical subjects are included within *The Lively Arts* features series throughout the year.

On BBC 1, audiences of several millions enjoy such popular series as *André Previn's Music Night* and *The Sunday Prom*, as well as documentary programmes covering a very wide range of musical subjects within the *Omnibus* series, on Thursday evenings.

Continued efforts are being made to develop international broadcasting operations in the musical field. In January 1978

the BBC showed – 'live' – the opening night of a new production of Verdi's *Don Carlos* from La Scala Milan, and recordings of *Boris Godunov* and *The Nutcracker* from the Bolshoi in Moscow were shown during BBC 2's Russian Week in November 1977. The BBC's relay of *Die Fledermaus* from The Royal Opera House, Covent Garden on New Year's Eve was transmitted by satellite to America and later shown in many European countries.

*Die Fledermaus* was the first live relay from Covent Garden to be transmitted simultaneously in stereo on BBC Radio 3; other examples of this continuing collaboration between BBC Television and Radio include live relays of Prom Concerts and a recording of Benjamin Britten's opera *A Midsummer Night's Dream* from BBC Wales.

In 1978 a special emphasis has been placed on dance programmes: *BBC 2's Dance month in May* included a 'double-bill' by Sir Frederick Ashton and the Royal Ballet – *The Dream* and *A Month in the Country*; Stravinsky's *Les Noces* danced by the Royal Ballet with Leonard Bernstein conducting; an 80th birthday tribute to Dame Ninette de Valois; a live relay from the Royal Danish Ballet in Copenhagen and the world première of a new work by Lynn Seymour.

Most of the light and popular music on BBC Television is produced by Light Entertainment or Presentation Department. Their output includes series featuring individual singers of different styles, country and western music and folk, as well as regular programmes like *Top of the Pops* and *The Old Grey Whistle Test*.

## *BBC orchestras, choirs and conductors*

**BBC Symphony**, Gennadi Rozhdestvensky

Chief guest conductors:

Michael Gielen and Charles Mackerras	<i>players</i> 101
<b>BBC Northern Symphony</b> , Raymond Leppard	70
<b>BBC Scottish Symphony</b> , Karl Anton Rickenbacher	69
<b>BBC Welsh Symphony</b> , Boris Brott	66
<b>BBC Concert</b> , Ashley Lawrence	54
<b>BBC Radio</b>	56
<b>BBC Midland Radio</b> , Norrie Paramor	32

—BBC Northern Ireland, Eric Wetherell	30
—BBC Scottish Radio, Brian Fahey	32
—BBC Northern Radio, Brian Fitzgerald	22
London Studio Players	19
BBC Singers, John Poole	<i>singers</i> 28
BBC Northern Singers, Stephen Wilkinson	<i>up to</i> 48

### *BBC Symphony Chorus*

The BBC Symphony Chorus started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs an uniquely interesting repertoire under its conductor, Brian Wright. One of the main objects of its formation was the performance of works not usually attempted by other choral societies.

Auditions (*see page 229*) are arranged at various times during the year for amateur singers who wish to become members of the BBC Symphony Chorus.

### *BBC Singers*

This is the BBC's permanent professional choir and it broadcasts regularly a wide repertoire of choral music under John Poole, chorus director, and guest conductors. The choir sings frequently with the BBC orchestras.

## Educational broadcasting

The BBC's educational broadcasting departments provide a service to pupils in schools and to students both in colleges and other institutions of further education and in their homes.

### Schools

Almost every school is equipped to receive radio and television broadcasts. The extent of their use is approximately as follows:

Percentage of schools in the UK using:

	<i>radio</i>	<i>television</i>
Primary schools	96%	90%
Secondary schools	68%	77%

School radio is used mainly in recorded form in secondary schools, and both recorded and off-air in primary schools. School television is used off-air in primary schools which as yet have few video recorders, but increasingly in video recorded form in secondary schools; nearly 87 per cent of the larger secondary schools have video recorders.

BBC programmes for schools are planned to contribute to a wide range of activities in schools of all types and age-ranges. Their aim is to provide experiences that are not readily available from other sources, to stimulate imaginative and creative faculties, to encourage interest in the world in which we live and so to enable children to learn better and more richly. They often help to develop new approaches to teaching by exemplifying the most up-to-date ideas about the curriculum and teaching methods.

While some series are designed specially to develop children's own individuality and powers of imagination and expression, others add knowledge and skill in conventional curriculum areas; notable examples are those in reading, mathematics, foreign languages, and science.

But of whatever kind, broadcasts for schools need to be developed by the individual teacher in accordance with the needs of his own pupils. An effectively used broadcast is preceded by preparation by the teacher with his pupils, and leads to imaginative and active follow-up work. The teachers' notes and pupils' pamphlets that accompany most educational broadcast series are intended to encourage and facilitate such preparation and follow-up by providing supporting information in word and picture and suggesting activities to exploit more fully the material of the broadcasts.

Resources both of air-time and of money are scarce and only some of the many contributions that broadcasting is so well suited to make can be realised. The radio and television departments seek to avoid uneconomic overlap and to use each medium in the areas where it can most effectively contribute. In the constant problem of priorities, the BBC is guided by the School Broadcasting Council for the United Kingdom *see page 40*.

School broadcasts are planned in series, each with a defined educational aim and target audience. In 1978-79 there are some 140 separate series of which 100 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales, and Scotland.

### Further Education

Further education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in further education colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational broadcasts' differ from the educative programmes of the general service in that they are arranged so as to give the viewer or listener a progressive approach to 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. Among the vocational output are series for teachers, social workers, and nursing. Major projects include a substantial contribution in the field of Adult Literacy and the three series of *Trade Union Studies*.

During 1978-79 BBC Further Education is providing over 100 radio and television series. In addition, Scotland is providing five series on subjects of special interest to its audience and Wales is providing three series. Many further education series are supported by printed publications and other materials, by text books, pamphlets, gramophone records or cassettes, and where study groups are planned there are notes for group leaders.

In this field also the BBC is helped by an advisory body, the Further Education Advisory Council *see page 40*.

### Educational broadcasts available for sale

BBC Enterprises make some 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, and modern language series in French, German and Spanish.

### Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University – an independent teaching and degree-awarding body. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University. During 1979 the University is offering over 100 courses or part-courses to more than 60,000 students.

The Department of Education and Science pays a grant to

the Open University from which the University finances the BBC programmes. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the:

**Admissions Office, The Open University,**  
PO Box 48, Walton Hall, Milton Keynes MK7 6AB.

The radio and television programmes for courses occupy approximately 26 hours of radio time and 35 hours of television time each week for 34 weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to Open University students.

### Religious broadcasting

The Religious Broadcasting Department produces programmes for both television channels, all four domestic radio services and the World Service.

The extent of religious broadcasting has increased with the BBC's general output, but more important than quantity is the development over the years of the variety and range of the programmes. The talks and religious services which constituted the whole output in the early days are still there but they are now supported by many other kinds of programme. Concern about general moral and social issues has resulted in discussions and debates and there has been a new emphasis on the reporting of religious affairs. The Radio 4 magazine *Sunday* has become the main vehicle in any medium for the dissemination of religious news and *Everyman* on BBC 1 deals more ambitiously with topics of major religious interest.

These and divers other broadcasts are in many different ways designed to fulfil the broad aims of religious broadcasting: to reflect the worship, thought and action of the principal religious traditions in Britain, recognising that those traditions are mainly, though not exclusively, Christian; to present to viewers and listeners those beliefs, ideas, issues and experiences in the contemporary world which are evidently related to a religious interpretation or dimension of life, and to meet the religious interests, concerns and needs of those on the fringe of, or outside, the organised life of the Churches.

The broadcasting of worship forms a substantial part of the religious department's work, especially in radio. *The Daily Service*, every weekday morning on Radio 4, is central here.

Almost always it is a live broadcast from All Souls', Langham Place (the parish church of the BBC), and is taken by members of Religious Broadcasting staff, the music being provided by the BBC Singers. This programme, one of the oldest in broadcasting, holds a large and appreciative audience, a fair part of which makes a point of listening daily. On Sunday mornings there are services on Radio 4 and later on Radio 2 and there are also television services on BBC 1.

There is substantial and increasing regional broadcasting in Scotland, Wales and Northern Ireland. In all three what is taken from the networks is amply 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 a Scottish edition of *Thought for the Day* and a hymn singing programme called *Scotspraise*. In Wales there are programmes for English speaking Welshmen as well as a large number of religious programmes in the Welsh language. In Northern Ireland, too, there are programmes specially designed for the Province.

The World Service of the BBC, not ordinarily heard by listeners at home, also carries religious programmes daily. Many of them are acts of worship – a brief daily service and a much longer one on Sunday, there are also occasional series of talks by contributors of distinction. There is also a 15 minute religious magazine called *Report on Religion*.

All these programmes are made by religious department producers who now number over 50. 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. There is one Jewish member. The others are chosen for their personal qualities and concern for religious

broadcasting rather than as denominational representatives. The Committee meets twice a year and reviews programmes recently shown as well as discussing policy questions arising out of them. It also considers progress reports written by the Head of Religious Broadcasting and papers on special aspects of the work written by members of the Committee or by religious broadcasting staff.

# Technical information

## Introduction

The central core of BBC Engineering is the Engineering Division, which is responsible for all capital projects, the provision and maintenance of the transmitter and communication networks, and research and design. Those engineers directly concerned with providing the day-to-day technical facilities required to make the programmes – cameras, sound, lighting, etc. – belong to the Television, Radio and External Services directorates. This separation has the advantage that the managing directors of television, radio and external services are responsible for the economic deployment of their technical staff, while at the same time the Engineering Division remains responsible for all engineering recruitment and training, ensuring that the same high standards are maintained throughout the BBC and providing a central communications channel for all engineers.

## Engineering Division

The work of the Division falls into three broad categories: research and design, capital projects, and communications and transmitters.

### Research and design

It is the job of the BBC Research and Designs Departments to consider how future broadcasting needs can be met, to evaluate new developments in electronics and study their possible application to broadcasting, and to develop specialised equipment which cannot be obtained from any other source. One of the major tasks of the Research Department over the last few years has been the planning of the uhf tele-

vision network: because uhf signals are severely attenuated by obstructions such as hills and large buildings, nearly 700 transmitters will be required in order to cover all population groups of 500 people and above. A major problem is that within the uhf broadcasting bands there are only 44 channels, which means that each channel has to be used many times, and extremely careful and complex planning, aided by a computer, is required in order to ensure that interference between transmitters is kept to a minimum.

Another project that has been pursued over several years is the BBC's investigation into quadrasonic sound systems. Initially many subjective tests were conducted to assess listeners' reactions to the quadrasonic presentation of sounds. It was found that apparent sound sources could be located with fair accuracy at most positions round a listener, although it was rather difficult to produce images at the side of the head. What is more important, the relative location of two sounds could be located with even better accuracy.

*Discrete* quadrasony, in which the four sound channels are electrically separated over the complete transmission path from source to loudspeakers, is not suitable for broadcasting. This is because a discrete quadrasonic transmission requires more bandwidth than a stereo transmission, and also because of difficulties in achieving mono and stereo compatibility – in other words, ensuring that the quality of reception is unimpaired for those listeners using mono and stereo equipment to receive the quadrasonic broadcasts.

An alternative is to use a *matrix* system, in which the source signals are combined in specific proportions into two signals which can be transmitted over the existing stereo network. At the receiver the two signals are separated (or decoded) into four audio signals for feeding to four amplifiers and four loudspeakers. The mono or stereo listener continues to hear the performance as if it were broadcast in mono or stereo only.

With a matrix system, the four signals recovered at the receiver cannot correspond precisely with the original quadrasonic signals because these lose their absolute identity in the matrixing process. A matrix system can therefore never give 'perfect' results – the aim of the designer is to achieve good quadrasonic performance with, at the same time, good mono and stereo compatibility. The latter requirement is particularly important to the BBC because for the foreseeable future many more listeners will be equipped for stereo and mono listening than for quadrasony.

During the year April 1977 to March 1978 a series of experimental quadrasonic programmes was broadcast, approximately one per week. These experimental broadcasts will continue during 1978/79 using System HJ, the specification for which has been jointly agreed by the BBC and the National Research Development Corporation.

### Capital projects

About one-tenth of the BBC's income is currently allocated to capital expenditure – on new transmitting stations, new studio centres, and on the replacement of obsolete or worn-out equipment. The control of this expenditure and the planning and execution of the projects is undertaken by three departments concerned separately with studio equipment, transmitters, and building and civil engineering.

Some of the projects undertaken during the year are mentioned in Part One, *pages 60–63*. Over the next few years a major task for Capital Projects will be the construction of more than 250 relay stations that will be required to implement Phase 2 of the uhf construction project, which is designed to bring 625-line television to population groups of between 500 and 1000 people at present unserved.

### Communications & transmitters

The Communications Department is responsible for the network of circuits, mostly rented from the Post Office, which link studios with transmitters. The Department is also responsible for the BBC's internal communications by telephone and teleprinter.

The BBC operates some 400 transmitting stations, located in almost every part of the UK and several bases overseas. The increasing use of automatic control and monitoring systems allows many of these to be operated without permanent staff, resulting in considerably reduced costs. At present the BBC is installing a new supervisory system which, when com-

pleted, will require only four supervisory centres (Monitoring Information Centres) to monitor more than 300 transmitter stations situated throughout the UK.

## Digital systems

In recent years there has been a fundamental change in the way that signals are distributed from the studios to the transmitters. Formerly these signals were invariably of analogue form, in which variations in the level of the originating sound, or in the brightness of the image, were conveyed by corresponding variations in signal voltage.

Now, in more and more cases, the analogue signals are being converted into a digital form, in which the various levels of the originating signal are represented by coded sequences of pulses. The pulses are all of the same nominal level: the information content of the signal lies entirely in the on-off pattern of the pulses, which is largely unaffected by variations in the gain or loss of the circuit elements through which the signal is transmitted. This type of digital system is known as a pulse code modulation (pcm) system.

It is necessary to convert digital signals back into analogue form for radiation to the home audience, but the use of digital signals in the intermediate stages has many advantages. In particular, the digital system is less susceptible to almost all forms of distortion and interference because the actual size and shape of the pulses are not important – providing that the disturbances are not so great as to mask the presence or absence of pulses, they can be precisely regenerated at intervals along the route. The quality of a pcm signal is therefore virtually independent of the length of the route over which it is transmitted, whereas an analogue signal is adversely affected by increased distance.

### Pcm 'sound-in-synchs' system

Prior to the introduction of the BBC's sound-in-synchs system every vision link between studio and transmitter required an associated high quality sound link. These sound links were expensive and, like all analogue circuits, required careful setting up and maintenance to provide consistently high quality.

The sound-in-synchs system overcomes these disadvantages because firstly it is a pcm system, and is therefore highly

stable; and secondly it is transmitted within the video waveform – therefore a separate sound channel is not required. The audio signal is sampled 31,250 times per second (*i.e.* twice television line frequency) and the magnitude of each sample is digitally coded into a 10-digit binary word, two of which are inserted into each line synchronising period. The bandwidth of the audio channel is approximately 14 kHz.

Sound-in-synchs has been adopted by the EBU and is normally used for sound distribution on all Eurovision programme exchanges. In 1974, BBC engineers received recognition for their work on this outstanding system when, for the second time in five years, they received the Queen's Award for technological innovation.

### Pcm sound distribution system

In order to distribute the BBC's stereo sound programmes over the whole country it has been necessary to provide links of very high quality. It was difficult to engineer these links using conventional analogue designs because accurate stereo representation requires that the amplitude and phase relationships of the two channels must be maintained within very close limits. BBC engineers solved these problems by designing a 13-channel pcm system which is now being used, in conjunction with microwave-radio point-to-point transmission systems, to distribute programmes to all the main stations in the stereo network. Each audio signal to be distributed on the pcm system is sampled 32,000 times a second, and each sample is represented by a 14-digit binary word, which includes one parity digit. The 13 channels are provided by transmitting the 14-digit groups for each channel in turn, all in the brief time interval between two samples.

Both stereo and mono programmes are distributed using the pcm system – for stereo programmes the left and right hand signals are carried on separate channels.

### CEEFAX

The sound-in-synchs system previously described uses a small part of each television line to carry the television sound, in digital form, between studio and transmitter. CEEFAX takes this idea a stage further by using four complete lines in every picture (two per field) to carry digital information not only between studio and transmitter but right into the homes of viewers. A few of the television lines are available for this purpose because the television picture does not use all 625 lines. There are 25 lines in each transmitted field (*i.e.* 50 for

each complete picture) which occur in the field-blanking interval and therefore do not carry picture information. Several of these lines carry engineering test signals, but others are 'empty'. CEEFAX uses four of these (lines 17 and 18 in one field and 330 and 331 in the next) to carry digital information which is translated by a special decoding unit in the television receiver into words and drawings that are displayed upon the screen.

Twenty-four rows of characters can be displayed on one CEEFAX page, each row containing a maximum of 40 characters. The characteristics chosen for the digital coding and transmission system allow 40 characters, each represented by a seven-digit binary code plus one parity digit, together with certain necessary 'addresses', to be encoded on one television line. Since two CEEFAX lines are transmitted with each field, the time required to transmit one page is that of 12 fields *i.e.*  $12 \times \frac{1}{50}$  second, which is 0.24 seconds. The pages are transmitted one after the other in regular sequence so there is usually a short delay between selection by the viewer and the required page appearing on the screen – the maximum delay for a 100 page magazine is 24 seconds, or 12 seconds on average, but in practice these times are less because, in the interests of good layout and readability, few pages are given the full complement of 24 rows. (*See also page 238.*)

## Frequency allocations

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union, a specialised agency of the United Nations. World radio conferences are held periodically to allocate blocks of frequencies to the various radio services (*e.g.* broadcasting, marine, aeronautical and mobile) according to their present and anticipated needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences, to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. As the result of such a conference, held at Geneva in October 1975, a new plan for broadcasting in the low and medium frequency bands (long and medium wavebands) will come into effect in November 1978. Details of this plan are given on *page 199*. *See also page 63. Maps showing the UK coverage of the BBC's mf and lf networked services are on pages 205–208.*

## How to get good reception

The transmitter networks are carefully planned to provide the best possible service throughout the country, but good reception also depends on listeners and viewers having receivers and aerials which are suitable for the area in which they live and the services they want to receive. The results obtained with even the best receivers can be spoilt by the use of inadequate aerials, which are responsible for most of the complaints about poor reception, both on radio and television.

It is generally an advantage to use an outdoor aerial for vhf radio as well as television, for these reasons:

**The stronger signal provided will almost always give less background noise.**

**An aerial outside the house is less likely to pick up interference from electrical appliances.**

**Its directional properties can discriminate in favour of the wanted station and against other stations (on the same or adjacent frequencies) which might otherwise interfere with reception.**

### Television

Most receivers in use today are designed for the 625-line services, which are broadcast in the uhf bands IV and V and which are now available to nearly 98 per cent of the UK population. To achieve this coverage more than 300 transmitting stations have been installed, each of which is designed to transmit four services – BBC 1, BBC 2, ITV, and a fourth, as yet unallocated, service – from the same mast and with equal power. Due to this co-siting it is nearly always possible to obtain good reception of all three existing programmes with a single outdoor aerial, although in difficult locations rather precise positioning may be required to obtain equal signal strength for all three. This will usually be done by the aerial contractor, who as well as checking the picture quality on the receiver will often use a meter to measure the strength of the signals. In places close to a transmitter the aerial can often be installed in the loft with satisfactory results but the BBC does not recommend the use of ‘set-top’ aerials if they can possibly be avoided.

Uhf television aerials are made in four different groups, classified as A, B, C/D, and E. All are suitable for both colour and black and white reception but it is important to use the

correct type to suit the particular group of channels used by the local transmitters, as specified in the tables on *pages 218–222*.

In a few areas not yet served on uhf, BBC 1 is available on the 405-line system. For this service, 405-line or dual standard 405/625-line sets are used, but sets of this type are no longer in production and the 405-line service will ultimately close down, probably some time after 1980. Wherever possible, therefore, viewers should equip themselves for 625-line reception.

When viewers change from 405-line to 625-line reception, a new uhf aerial will be needed. Unless the old 405-line receiver is being retained as a second set, it will probably be advisable to remove the old vhf television aerials since they will deteriorate in time and might cause damage to the building.

### Radio

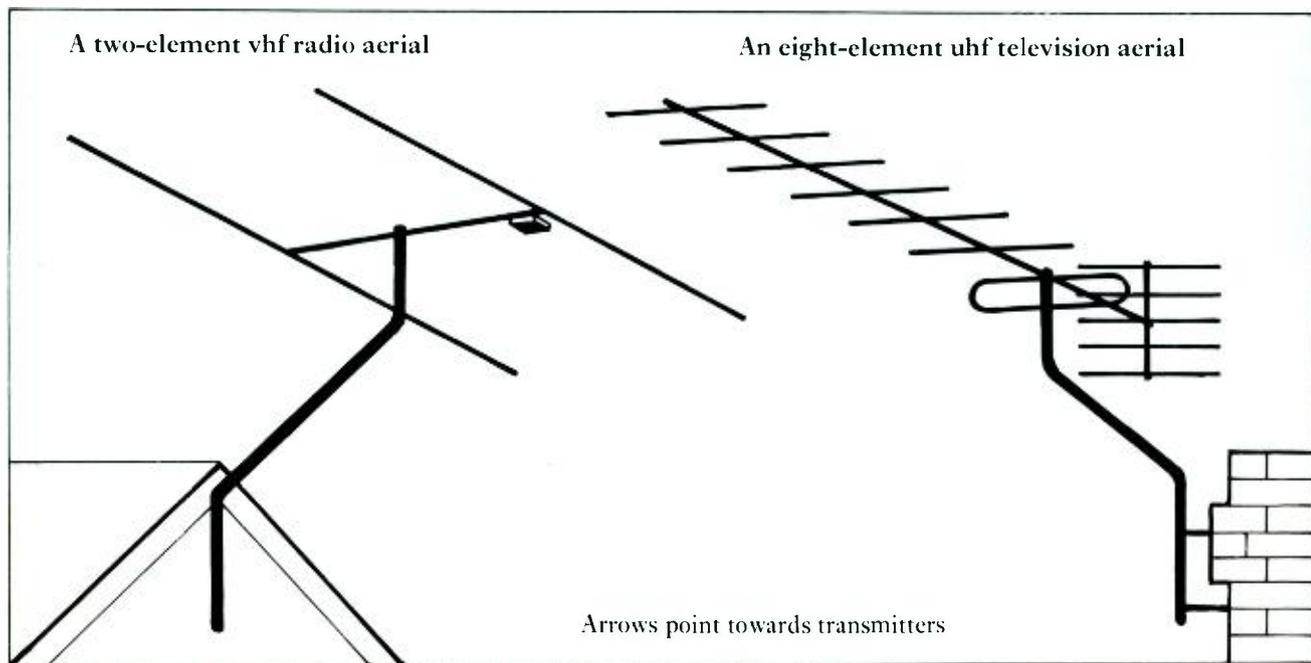
**To make full use of the BBC's radio services it is essential to have a receiver which covers the low frequency (long wave), medium frequency (medium wave) and vhf wavebands.**

Low frequency (lf) and medium frequency (mf) signals can be received over considerable distances at night, when they are reflected from the ionosphere. This means that reception of nearby stations often becomes more difficult because of interference, not audible during daytime, from distant transmitters. The interference takes the form of another programme, heard in the background, and/or a whistle. With a portable receiver, it is sometimes possible to reduce this by carefully turning the set, to make use of its directional aerial.

The shortage of suitable frequencies has made it necessary to operate most of the BBC's mf transmitters in groups, with each group of transmitters radiating the same programme on a single frequency. This creates no problems in areas where the signal from one transmitter is significantly stronger than any other, but in a few places where signals of similar strength are received from two or three transmitters, reception suffers from a characteristic form of rhythmic fading and distortion. It is sometimes possible to improve matters by positioning a portable receiver so that its directional aerial favours the signal from one transmitter.

### Vhf radio

The vhf service, providing Radio 2 (or at times Radio 1), Radio 3 and Radio 4, is available to more than 99 per cent of



the United Kingdom population. Vhf provides reception which is normally far freer from the noise and interference which often spoils reception on the lf and mf bands and it can also provide a much higher standard of sound quality. Local radio programmes are transmitted on vhf as well as on mf.

Portable vhf receivers are equipped with telescopic aerials. Extended to about 0.75 metres, these aerials can give good results in areas which are not too far from a transmitter, but the position of the set and its aerial can have a marked effect on the standard of reception and it may be necessary to try the aerial at different angles and with the set in various positions. Reception will tend to be better upstairs than down and can be impossible in basements.

Most vhf receivers, other than portables, have provision to connect a separate aerial, and the use of such an aerial is essential if good reception is to be obtained at some distance from a transmitter. The simplest type of aerial for vhf radio consists of a single element (dipole) about 1.5 metres long although 'H' aerials having two elements are much to be preferred because of their directional properties. For stereo reception in most areas and for mono reception in difficult situations, aerials having three or more elements may be needed.

If a transmission reaches the receiver over two or more different routes because of reflection from hills and buildings, an unpleasant form of distortion may occur. This is like a buzz and is specially noticeable on piano or guitar music. Some protection against this kind of distortion can often be obtained by fitting a larger aerial, which, because it is more directional, will give better discrimination against the unwanted, reflected signals.

### Stereo

Most radio programmes transmitted on vhf are produced in stereo. The conditions required for good stereophonic reception, involving the use of two separate sound channels, are inevitably more exacting than those required for monophonic reception, and it may be found that on changing to stereo the background noise or hiss increases to an unacceptable extent. If this happens, the remedy is almost always to employ a better aerial system, which in practice means an outside aerial having a greater number of elements (three, four or even six elements) possibly mounted higher than before. The aerial requirements for receiving the BBC's experimental quadrasonic broadcasts are exactly the same as those for receiving stereo broadcasts.

Guidelines for good reception

*For good 625-line television pictures you need:*

- An outside aerial . . .
- Of the correct group and polarisation (horizontal or vertical) . . .
- Suitable for the field strength in the area . . .
- Pointed in the right direction . . .
- Connected by a low-loss coaxial cable

*In very difficult situations you may also need:*

- A high-gain aerial, precisely aligned and carefully positioned . . .
- And an aerial amplifier

*For good stereo reception you need:*

- An outside aerial . . .
- With two or more elements . . .
- Pointed in the right direction . . .
- Connected by a correctly-matched feeder to . . .
- A good stereo tuner

Information about reception

The BBC Engineering Information Department has extensive records of reception conditions, both radio and television, in different parts of the country. Advice about reception may be obtained by writing to:

**BBC, Engineering Information Department,**  
 Broadcasting House, London W1A 1AA,  
 or by telephoning 01-580 4468 extension 2021, between 09.30 and 17.30 Monday to Friday.

*Note:*

The relationship between frequency and wavelength is as follows:

$$\text{wavelength (in metres)} = \frac{300,000}{\text{Frequency (in kHz)}}$$

Thus the wavelength corresponding to a frequency of 1,215 kHz is  $\frac{300,000}{1,215} = 247$  metres;

the frequency corresponding to a wavelength of 1,500 metres is  $\frac{300,000}{1,500} = 200$  kHz.

- 1 Hertz = 1 cycle per second
- 1 kHz (kiloHertz) = 1,000 Hz
- 1 MHz (MegaHertz) = 1,000 kHz
- 1 GHz (GigaHertz) = 1,000 MHz

- |                            |                  |
|----------------------------|------------------|
| lf = low frequency         | 30 kHz – 300 kHz |
| mf = medium frequency      | 300 kHz – 3 MHz  |
| hf = high frequency        | 3 MHz – 30 MHz   |
| vhf = very high frequency  | 30 MHz – 300 MHz |
| uhf = ultra high frequency | 300 MHz – 3 GHz  |
| shf = super high frequency | 3 GHz – 30 GHz   |
| ehf = extra high frequency | 30 GHz – 300 GHz |

## Frequency bands allocated to broadcasting in the United Kingdom

Band	Frequencies	
*lf (long wave)	160–255 kHz (1,875–1,176 m)	One frequency (200 kHz) assigned to BBC and used for Radio 4 (from 23 November 1978).
*mf (medium wave)	525–1,605 kHz (571–187 m)	A number of frequencies are available to the BBC and are used for Radios 1, 2, 3, 4, Local Radio and BBC External Services to Europe. Frequencies for IBA Local Radio are also provided in this band.
hf (short wave)	3,950–4,000 kHz (75-m band) 5,950–6,200 kHz (49-m band) 7,100–7,300 kHz (41-m band) 9,500–9,775 kHz (31-m band) 11,700–11,975 kHz (25-m band) 15,100–15,450 kHz (19-m band) 17,700–17,900 kHz (16-m band) 21,450–21,750 kHz (13-m band) 25,600–26,100 kHz (11-m band)	Frequencies in these bands are used as required by the BBC's External Services for broadcasting to Europe and overseas. The order of frequency for particular service areas depends upon diurnal and seasonal conditions.
Band I (vhf)	41–68 MHz	Five channels (1–5) each 5 MHz wide for BBC 405-line tv.
Band II (vhf)	87.5–100 MHz	Frequencies at present restricted to the sub-band 88–97.6 MHz and used for fm sound broadcasting: BBC Radios 1/2, 3, 4 and Local Radio, and IBA Local Radio.
Band III (vhf)	174–216 MHz	Eight channels (6–13) each 5 MHz wide, for BBC and IBA 405-line tv.
Band IV (uhf)	470–582 MHz	Fourteen channels each 8 MHz wide for BBC and IBA 625-line tv.
Band V (uhf)	614–854 MHz	Thirty channels each 8 MHz wide for BBC and IBA 625-line tv.
Band VI (shf)	11,700–12,500 MHz	Allocated for both terrestrial and satellite broadcasting and likely to be the first band used for the latter service.
Band VII (ehf)	41–43 GHz	Allocated for satellite broadcasting.
Band VIII (ehf)	84–86 GHz	Allocated for satellite broadcasting.

\*On 23 November 1978 a new frequency plan will come into operation for BBC transmitters operating in the lf and mf bands.  
*See facing page.*

## Mf and lf frequency changes

From 23 November 1978 the national radio services—Radios 1, 2, 3 and 4 – will be transmitted on changed frequencies in the mf and lf bands *see page 63*. Details of the changes are given below, and coverage maps are shown on *pages 205–8*. The most significant changes concern Radio 4 and Radio 2 – Radio 4 is being transferred from the mf (medium-wave) band to the lf (long-wave) band and Radio 2 vice-versa. Therefore from 23 November 78 listeners who wish to hear Radio 4 will require a receiver with an lf band or vhf band as well as an mf band. In fact, a three-band set equipped for lf, mf and vhf reception is desirable because at times the vhf services of Radio 1 & 2, Radio 3 and Radio 4 carry different programmes to the lf and mf services – consequently only a three-band receiver will allow a listener full choice of the wide range of BBC radio programmes.

### New tuning positions

Most of the frequency changes have been achieved by rearranging frequencies already used by the BBC. This means that many listeners will still be able to tune to familiar positions on the dial, but these positions will provide different services, as shown below.

### Details of the changes

**Radio 1** will be transmitted on **1053** and **1089** kHz (285 & 275 metres) mf instead of 1214 kHz (247 metres) mf. The low-power transmission on **1485** kHz (202 metres) mf at Bournemouth will be retained.

**Radio 2** will be transmitted on **693** and **909** kHz (433 & 330 metres) mf instead of 200 kHz (1500 metres) lf and 1484 kHz (202 metres) mf (Scotland).

**Radio 3** will be transmitted on **1215** kHz (247 metres) mf instead of 647 kHz (464 metres) mf. There will also be a low-power transmission on **1197** kHz (251 metres) at Cambridge.

**Radio 4** will be transmitted on **200** kHz (1500 metres) lf instead of 692, 908 & 1052 kHz (434, 330 & 285 metres) mf. There will be additional transmission on **603** kHz (498 metres) for Tyneside; **720** kHz (417 metres) for Northern Ireland; **1449** kHz (207 metres) for Aberdeen; and **1485** kHz (202 metres) for Carlisle.

**The tuning positions for the BBC's vhf services are not affected by the changes**

Before 23 November 1978	Frequency / Wavelength	From 23 November 1978
External Services <i>BBC broadcasts to Europe</i>	1089 kHz / 275 metres mf	Radio 1
Radio 4	1053 kHz / 285 metres mf	Radio 1
Radio 4	909 kHz / 330 metres mf	Radio 2
Radio 4	693 kHz / 433 metres mf	Radio 2
Radio 1	1215 kHz / 247 metres mf	Radio 3
Radio 2	200 kHz / 1500 metres lf	Radio 4
Radio 3	648 kHz / 464 metres mf	External Services <i>BBC broadcasts to Europe</i>

The following services are *unchanged* (except for a very small increase in frequency):

**Radio Scotland 810 kHz/370 metres**

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**Radio Wales 882 kHz/340 metres**

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**Radio Ulster 1341 kHz/224 metres**

---

**Radio 1 Bournemouth 1485 kHz/202 metres**

### Receivers with pre-set station selection

One of the agreements reached at the 1975 frequency planning conference held in Geneva was that from 23 November 1978 the carrier frequencies of all mf broadcasting channels used in Europe will be multiples of 9 kHz. This channel standardisation has certain advantages, including the fact that it will lead to less interference for some listeners. To comply with this agreement all the BBC's mf channels, including Local Radio, will have to be increased in frequency by 1 or 2 kHz. These changes will be too small to be noticed on receivers having continuous tuning, but receivers with pre-set (pushbutton) station selection in the mf band may require adjustment of the pre-set controls.

### Local Radio

Most of the BBC's Local Radio stations will be unaffected by the changes except for the small adjustments to their medium frequencies mentioned above. The exceptions are Radio Leeds, which will change from 1106 kHz/271 metres to 774 kHz/388 metres; Radio Leicester, from 1594 kHz/188 metres to 1584 kHz/189 metres; and Radio Solent's Bournemouth relay which will change from 1594 kHz/188 metres to 1359 kHz/221 metres.

### Radio 4 in Northern Ireland

Radio 4 will continue to be transmitted in Northern Ireland on 720 kHz/417 metres mf. This service will be transferred to a new site with higher power, and should be available throughout most of the province. In some areas an alternative service will be available on lf.

### Radio 4 South-west

From 23 November 1978 the frequencies of three Radio 4 South-west transmitters will change. Barnstaple will change from 683 kHz/439 metres to 801 kHz/375 metres; Plymouth from 1457 kHz/206 metres to 855 kHz/351 metres; and Torquay from 854 kHz/351 metres to 1458 kHz/206 metres.

### Shipping Forecasts

From 23 November 1978 both the main shipping forecast and the forecast for inshore waters will be broadcast on Radio 4.

## BBC Transmitter information

*In the tables relay stations are shown in italics*

### Lf and mf (long and medium wave) radio tables

Radio 1	<i>page</i> 202
Radio 2 and Radio 3	203
Radio 4, Radio Scotland, Radio Wales and Radio Ulster	204

### Lf and mf radio coverage maps

Radio 1	205
Radio 2	206
Radio 3	207
Radio 4	208

### Local Radio table

Local Radio coverage maps	
BBC Radios Birmingham, Blackburn, Brighton, Bristol	210
BBC Radios Carlisle, Cleveland, Derby, Humberside	211
BBC Radios Leeds, Leicester, London, Manchester	212
BBC Radios Medway, Merseyside, Newcastle, Nottingham	213
BBC Radios Oxford, Sheffield, Solent, Stoke	214

### Vhf Radio coverage map

### Vhf Radio tables

England	216
Scotland, Wales & Northern Ireland	217

### 625-line television

The tables give details of all the channels, including the IBA channel (all uhf transmitter stations and masts are shared by the BBC and IBA) and the fourth channel.

London and South-east, South, Midlands, East & South-west	<i>page</i> 218
West, North-west	219
North, North-east, & Northern Ireland	220
Scotland	221
Wales	222

### 405-line television

England & Northern Ireland	223
Scotland & Wales	224

## Lf and mf (long and medium wave) radio from 23 November 1978

Please note that although this information is correct at the time of going to press, it is possible that some changes will be made.

The latest information can be obtained from the BBC's Engineering Information Department.

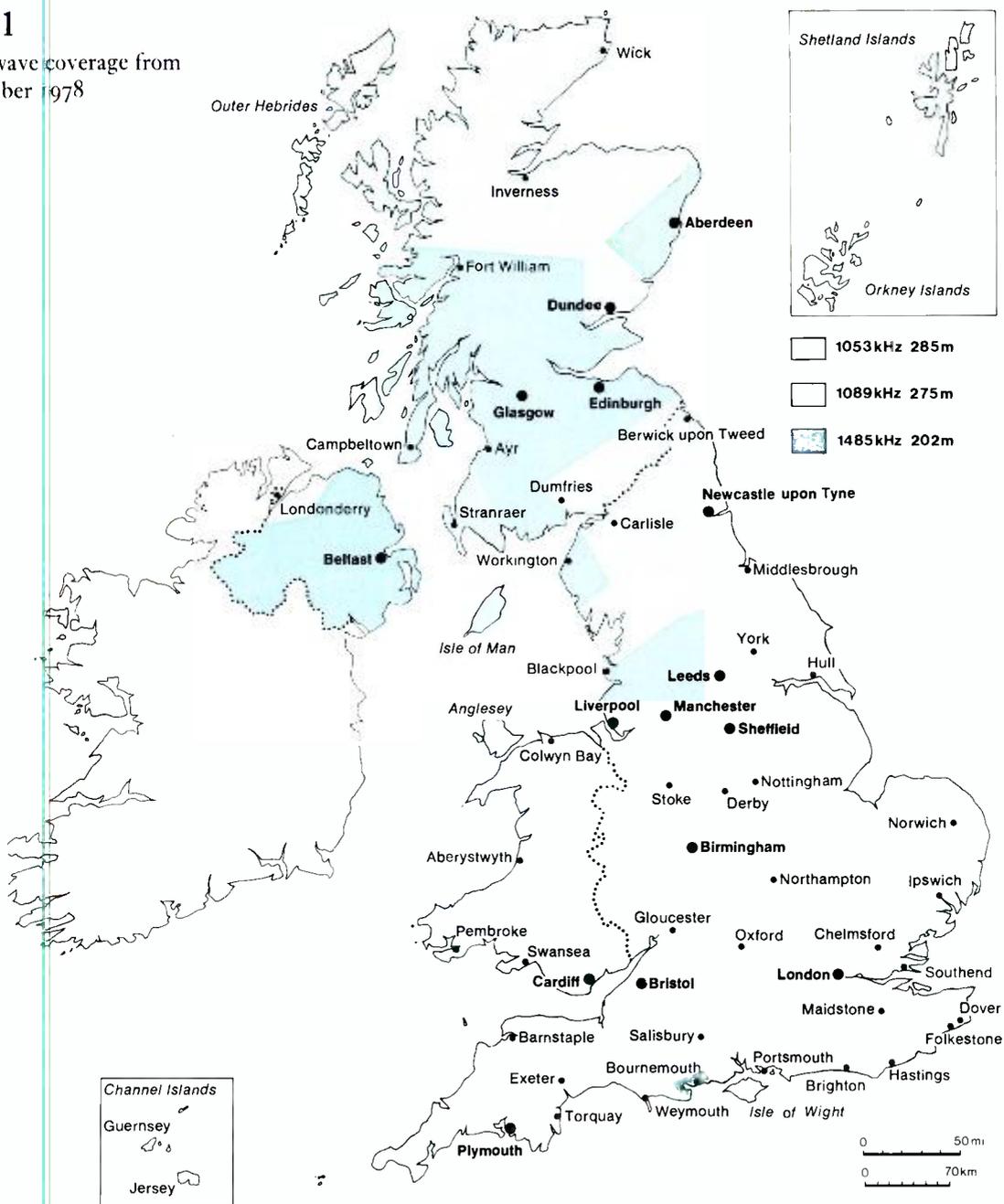
Service	Waveband (M-Medium)(L-Long)	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 1</b>					
Barnstaple	M	1053	285	1	Barnstaple-Bideford district
Barrow	M	1053	285	1	Barrow district
Bexhill	M	1053	285	2	Eastbourne, Hastings & Bexhill district
Bournemouth	M	1485	202	2	Bournemouth & Poole district
Brighton	M	1053	285	2	Brighton & Worthing
Brookmans Park	M	1089	275	150	London & South-east England
Burghead	M	1053	285	20	Moray Firth area
Droitwich	M	1053	285	150	Midland counties
Dundee	M	1053	285	1	Dundee area
Fareham	M	1089	275	1	Southampton & Portsmouth
Folkestone	M	1053	285	1	Folkestone & Dover district
Hull	M	1053	285	1	Hull
Lisnagarvey	M	1089	285	10	Most of Northern Ireland
Londonderry	M	1053	275	1	North-west area of Londonderry County
Moorside Edge	M	1089	275	150	Yorkshire, Lancashire, Cheshire & North Wales
Postwick	M	1053	285	10	East Norfolk
Redmoss	M	1089	275	2	Aberdeen
Redruth	M	1089	275	2	Redruth & Camborne district
Stags Shaw	M	1053	285	50	North-east England & border area
Start Point	M	1053	285	100	S. Cornwall, S. Devon, Dorset & Isle of Wight
Tywyn	M	1089	275	1	Cardigan Bay area
Washford	M	1089	275	50	South Wales, N. Devon & Somerset
Westerglen	M	1089	275	50	Central Scotland
Whitehaven	M	1089	275	1	Whitehaven & Workington district

Service	Waveband (M-Medium)(L-Long)	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 2</b>					
Barrow	M	693	433	1	Barrow district
Bexhill	M	693	433	1	Eastbourne, Hastings & Bexhill district
Bournemouth	M	909	330	1	Bournemouth & Poole district
Brighton	M	693	433	1	Brighton & Worthing
Brookmans Park	M	909	330	140	South-east England
Burghead	M	693	433	50	North of Scotland
Clevedon	M	909	330	20	South Wales, Somerset & Devon
Droitwich	M	693	433	150	Midland counties
Exeter	M	693	433	1	Exeter & Exmouth district
Fareham	M	909	330	1	Southampton & Portsmouth
Folkestone	M	693	433	1	Folkestone & Dover district
Guernsey	M	909	330	0.5	Guernsey
Jersey	M	909	330	1	Jersey
Lisnagarvey	M	909	330	10	Most of Northern Ireland
Londonderry	M	909	330	1	North-west area of Londonderry County
Moorside Edge	M	909	330	100	Yorkshire & Lancashire
Plymouth	M	693	433	1	Plymouth area
Postwick	M	693	433	10	Norfolk & Suffolk
Redmoss	M	693	433	1	Aberdeen
Redruth	M	909	330	2	West Cornwall
Stagshaw	M	693	433	50	North-east England & border area
Torquay	M	909	330	1	Torbay
Westerglen	M	909	330	50	Central Scotland
Whitehaven	M	909	330	1	Whitehaven & Workington district
<b>Radio 3</b>					
Brighton	M	1215	247	1	Brighton & Worthing
Brookmans Park	M	1215	247	50	London & the Home Counties
Burghead	M	1215	247	20	Moray Firth area
Cambridge	M	1197	251	0.2	Cambridge
Droitwich	M	1215	247	30	Midland counties
Fareham	M	1215	247	1	Southampton, Portsmouth & Isle of Wight
Hull	M	1215	247	0.15	Hull
Lisnagarvey	M	1215	247	10	Belfast & surrounding districts
Londonderry	M	1215	247	0.25	Londonderry (town)
Moorside Edge	M	1215	247	50	Yorkshire & Lancashire
Newcastle	M	1215	247	2	Tyneside
Plymouth	M	1215	247	1	Plymouth
Postwick	M	1215	247	1	East Norfolk & North Suffolk
Redmoss	M	1215	247	2	Aberdeen area
Redruth	M	1215	247	2	West Cornwall
Tywyn	M	1215	247	0.5	Cardigan Bay coastal area
Washford	M	1215	247	60	South Wales, Somerset, Dorset, West Gloucestershire & West Wiltshire
Westerglen	M	1215	247	40	Central Scotland

Service	Waveband (M–Medium)(L–Long)	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 4</b>					
<i>United Kingdom Service</i>					
Burghead	L	200	1500	50	Northern Scotland
Carlisle	M	1485	202	1	Carlisle
Droitwich	L	200	1500	400	England & Wales
Lisnagarvey	M	720	417	10	Northern Ireland
Londonderry	M	720	417	0.25	Londonderry (town) & surrounding districts
Newcastle	M	603	498	2	Tyneside
Redmoss	M	1449	207	2	Aberdeen
Westerglen	L	200	1500	50	Southern Scotland
<i>South West</i>					
Barnstaple	M	801	375	2	North Devon
Exeter	M	990	303	1	Exeter & Exmouth
Plymouth	M	855	351	1	Plymouth area
Redruth	M	756	397	2	West Cornwall
Torquay	M	1458	206	1	Torbay
<b>Radio Scotland</b>					
Burghead	M	810	370	100	Moray Firth area
Dumfries	M	810	370	2	Dumfries district
Redmoss	M	810	370	5	Aberdeen area
Westerglen	M	810	370	100	Central Scotland
<b>Radio Wales</b>					
Penmon	M	882	340	10	North Wales
Tywyn	M	882	340	5	West Wales
Washford	M	882	340	70	South Wales
Wrexham	M	882	340	2	Wrexham district
<b>Radio Ulster</b>					
Lisnagarvey	M	1341	224	100	Most of Northern Ireland
Londonderry	M	1341	224	0.25	Londonderry district

# Radio 1

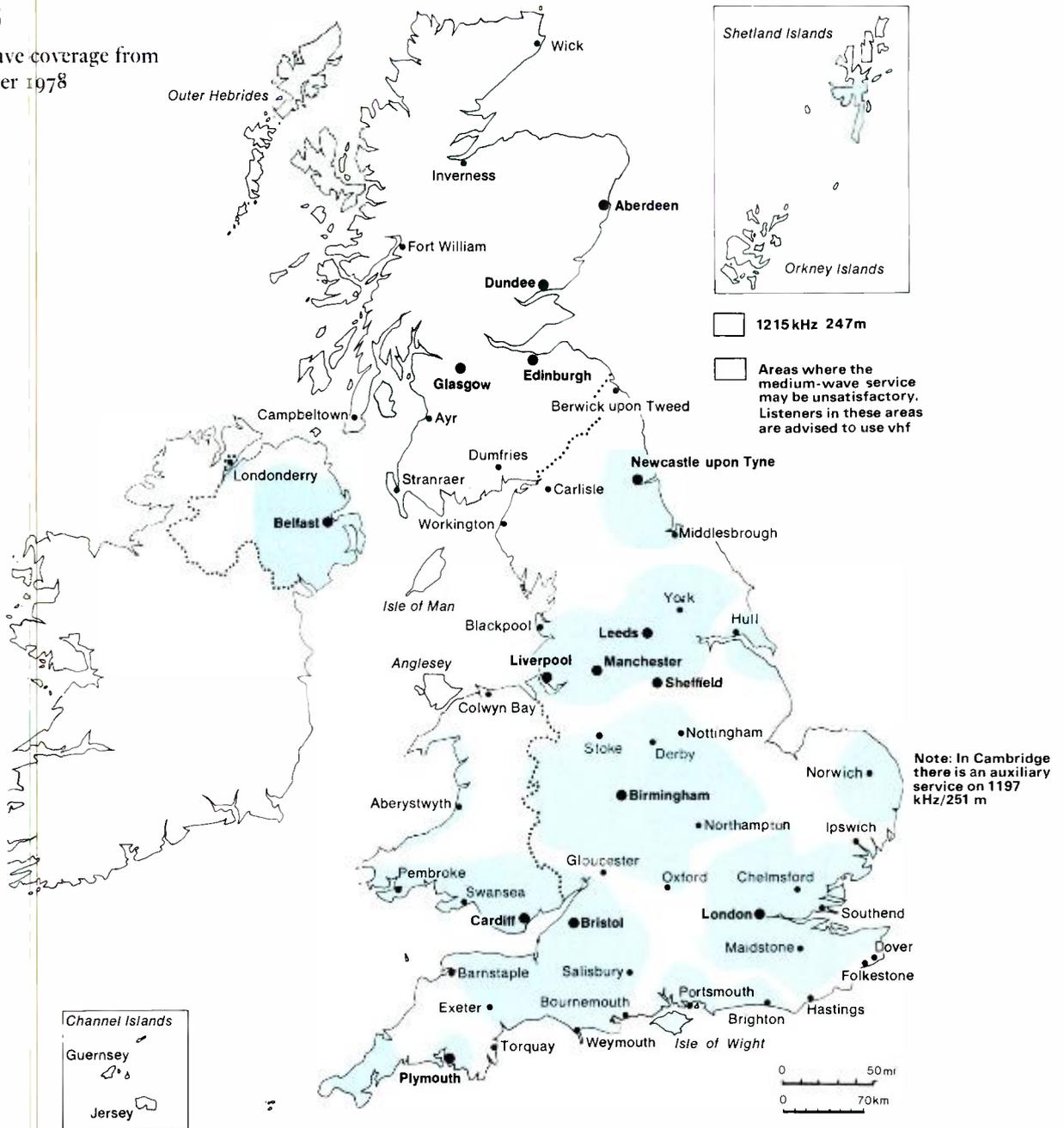
Medium wave coverage from  
23 November 1978





# Radio 3

Medium wave coverage from  
23 November 1978



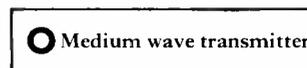
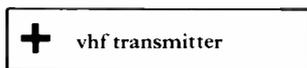
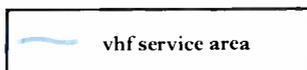


## BBC local radio transmitting stations: mf (medium wave) and vhf

	Mf			Vhf		
	Frequency (kHz)	Wavelength (metres)	Power (kW)	Frequency (MHz)	Effective radiated power (kW)	Polarization
Radio Birmingham	1458	206	10	95.6	5.5	H
Radio Blackburn	855	351	0.5	96.4	1.6	S
Radio Brighton	1485	202	1	95.3	0.5	H
Radio Bristol	1548	194	5	95.5	5	H
Radio Carlisle (main)	756	397	1	95.6	5	H
<i>Whitehaven relay</i>	1458	206	0.5	—	—	—
Radio Cleveland	1548	194	1	96.6	5	H
Radio Derby (main)	1116	269	0.5	96.5	5.5	S
<i>Derby relay</i>	—	—	—	94.2	0.01	V
Radio Humberside	1485	202	2	96.9	4.5	H
Radio Leeds	774	388	0.5	92.4	5.2	S
Radio Leicester	1584	189	0.5	95.1	0.3	S
Radio London	1458	206	50	94.9	16.5	H
Radio Manchester	1458	206	5	95.1	4.2	S
Radio Medway	1035	290	0.5	96.7	5.6	H
Radio Merseyside	1485	202	2	95.8	7.5	S
Radio Newcastle	1458	206	2	95.4	3.5	H
Radio Nottingham	1521	197	0.25	95.4	0.3	S
Radio Oxford	1485	202	0.5	95.2	4.5	H
Radio Sheffield (main)	1035	290	1	97.4	5.2	S
<i>Sheffield relay</i>	—	—	—	88.6	0.03	H
Radio Solent (main)	999	300	1	96.1	5	H
<i>Bournemouth relay</i>	1359	221	0.25	—	—	—
Radio Stoke-on-Trent	1503	200	0.5	96.1	2.5	H

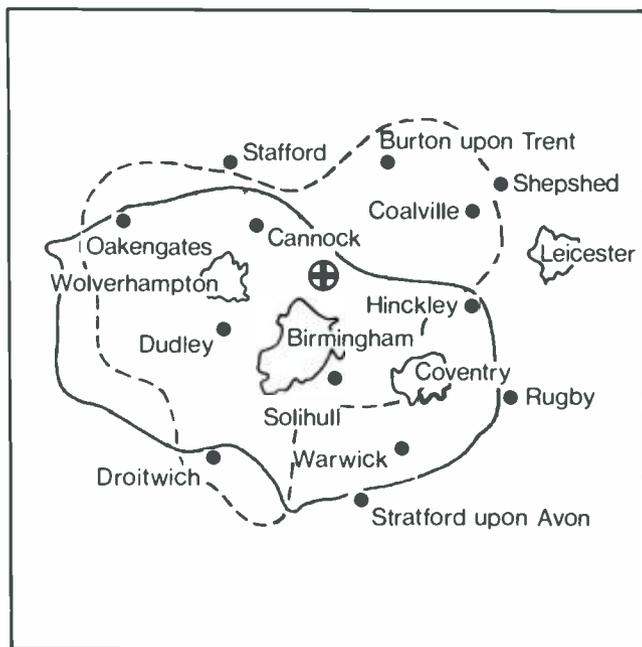
\*H—Horizontal, S—Slant, V—Vertical

## Key to maps



The maps on the following four pages show the vhf and daytime medium-wave coverage for each of the 20 BBC Local Radio stations.

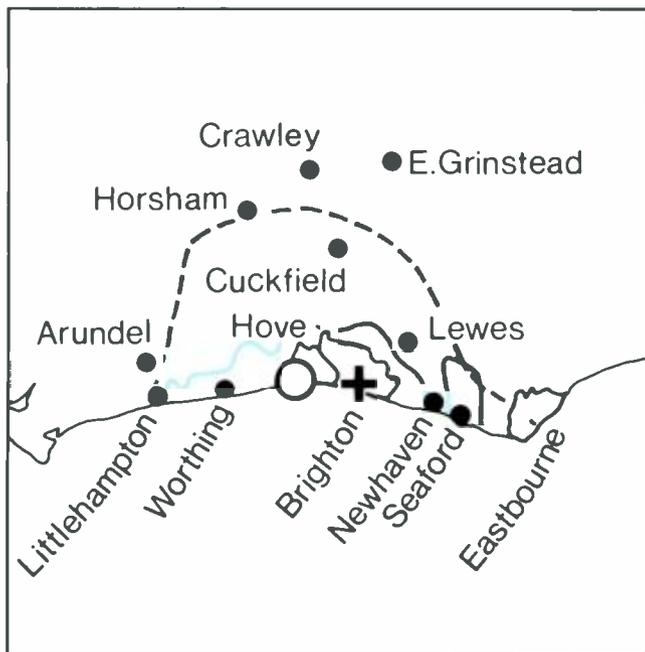
### BBC Radio Birmingham



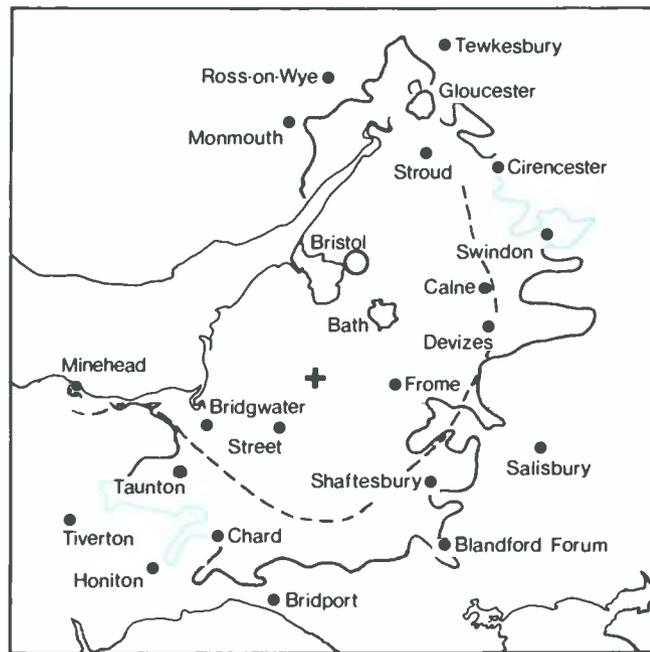
### BBC Radio Blackburn



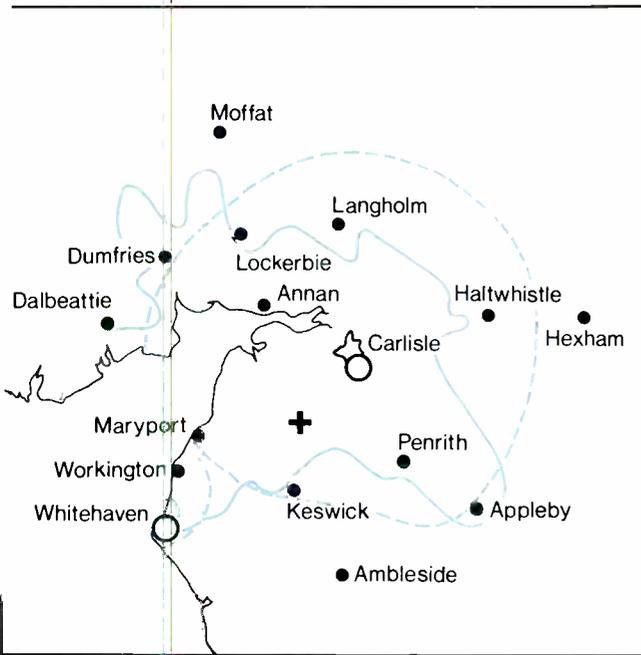
### BBC Radio Brighton



### BBC Radio Bristol



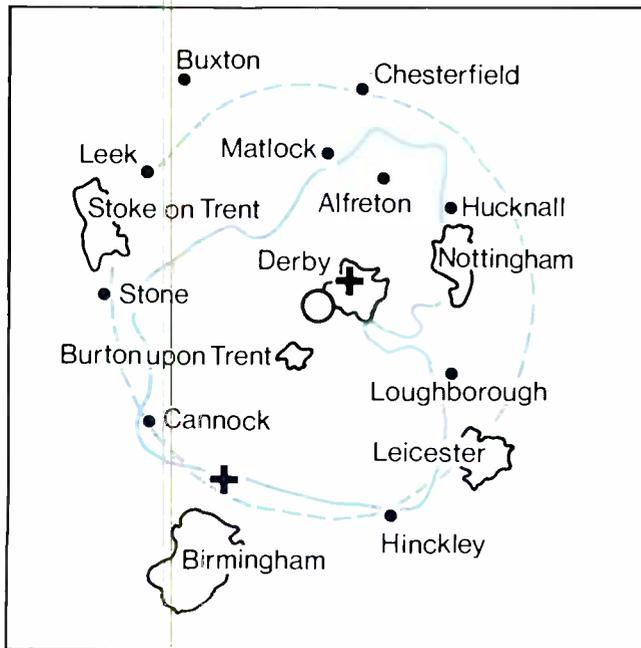
### BBC Radio Carlisle



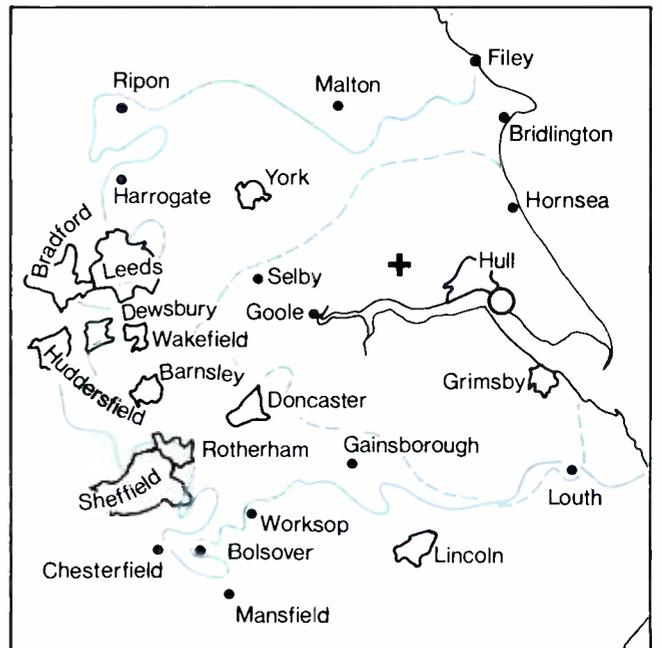
### BBC Radio Cleveland



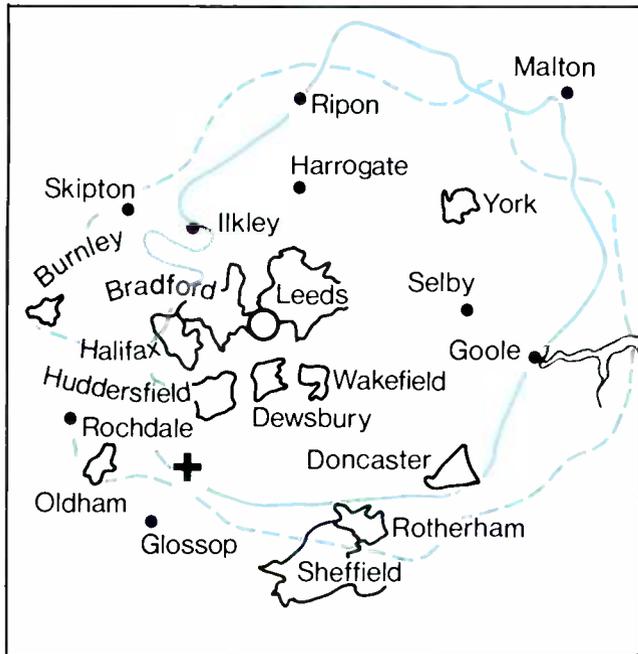
### BBC Radio Derby



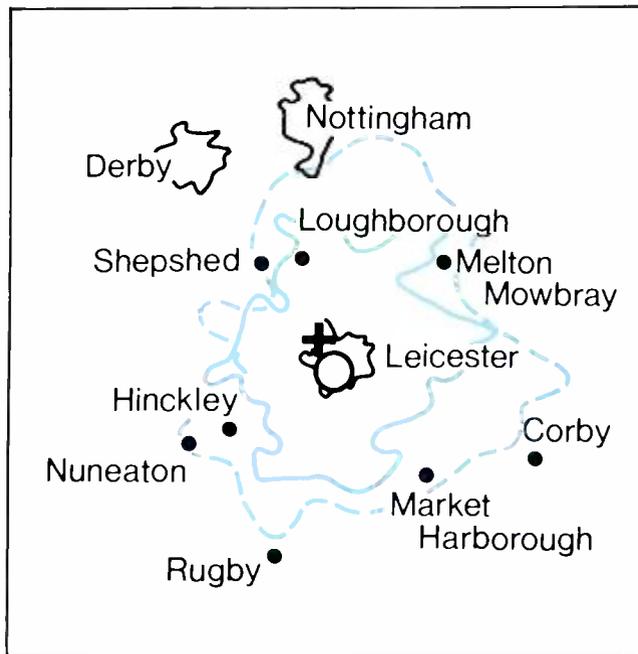
### BBC Radio Humberside



### BBC Radio Leeds



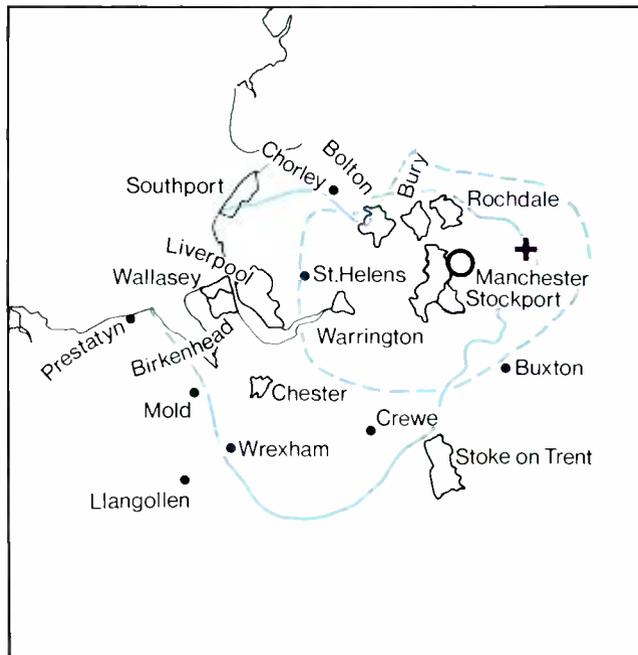
### BBC Radio Leicester



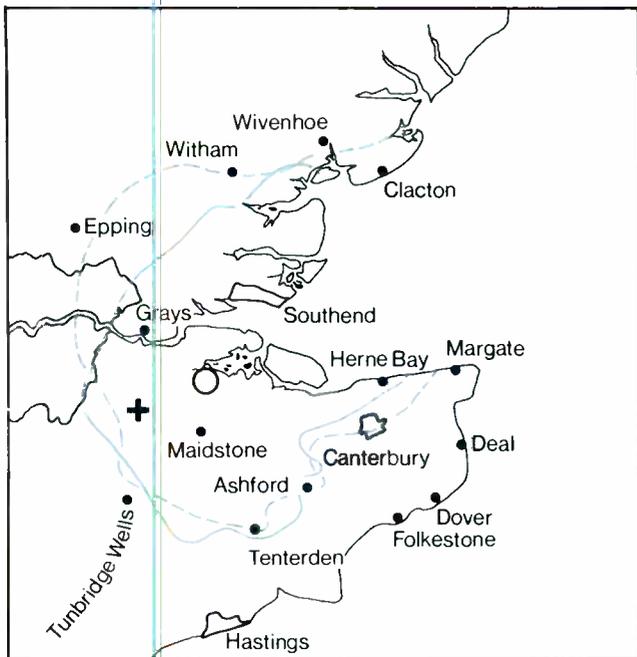
### BBC Radio London



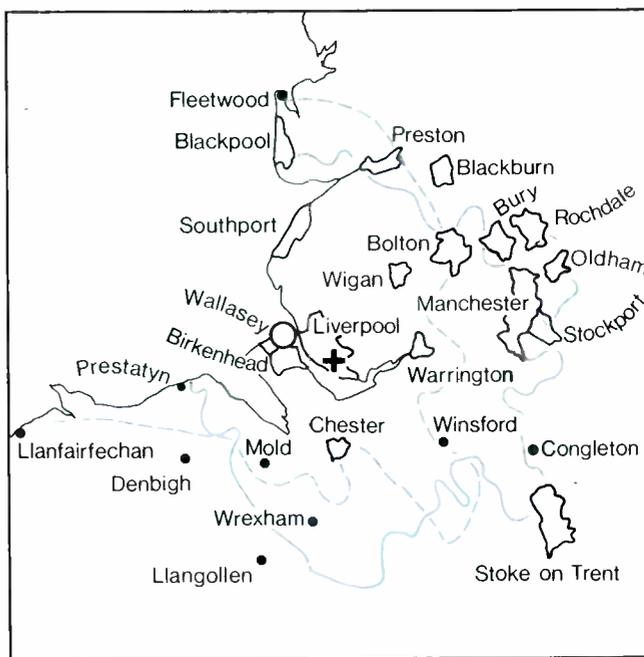
### BBC Radio Manchester



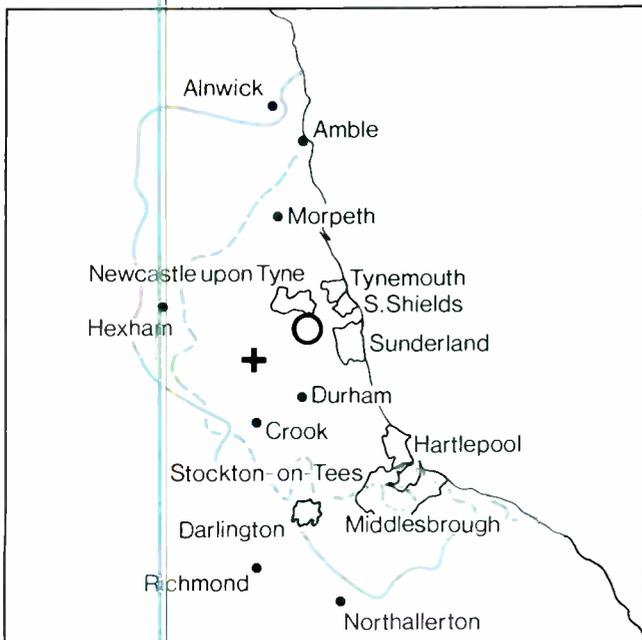
### BBC Radio Medway



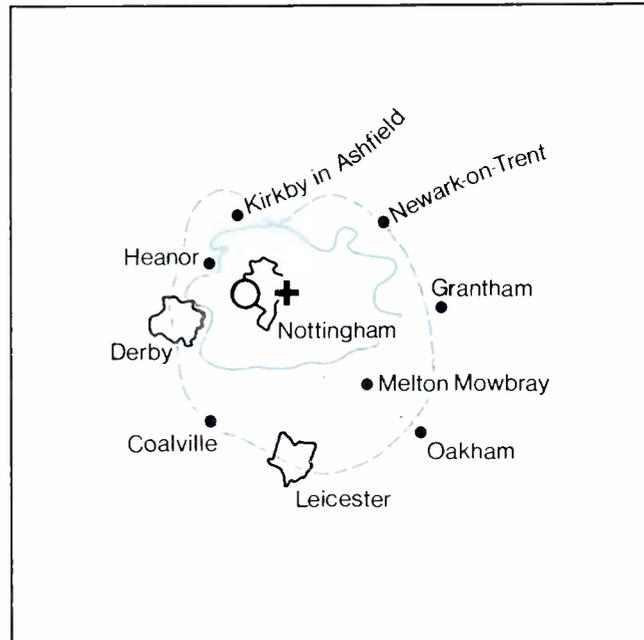
### BBC Radio Merseyside



### BBC Radio Newcastle



### BBC Radio Nottingham







## Vhf radio

## Notes

- (ϕ) against a station name indicates that transmissions from that station are slant polarized. The transmissions from all other stations are horizontally polarized.
- (s) against a frequency indicates a stereo service.

## England

	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
<b>London &amp; South East</b>				
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
<b>South</b>				
Rowridge	88.5 (s)	90.7 (s)	92.9	60
Brighton	90.1 (s)	92.3 (s)	94.5	0.15
Ventnor	89.4 (s)	91.6 (s)	93.8	0.02
<b>South-west</b>				
Les Platons	91.1	94.75	97.1	1.5
North Hessary Tor	88.1 (s)	90.3 (s)	92.5	60
Barnstaple	88.5 (s)	90.7 (s)	92.9 (s)	0.15
Okehampton	88.7 (s)	90.9 (s)	93.1	0.015
Redruth	89.7 (s)	91.9 (s)	94.1	9
Isles of Scilly	88.8 (s)	91.0 (s)	93.2	0.02
<b>West</b>				
Wenvoc	89.95 (s)	96.8 (s)	92.125 (s)	120
Bath	88.8 (s)	91.0 (s)	93.2 (s)	0.035

	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
<b>North-west</b>				
Holme Moss	89.3 (s)	91.5 (s)	93.7 (s)	120
Douglas (I.O.M.)	88.4	90.6	92.8	6
Kendal	88.7 (s)	90.9 (s)	93.1 (s)	0.025
Morecambe Bay	90.0 (s)	92.2 (s)	94.4 (s)	4
Windermere	88.6 (s)	90.8 (s)	93.0 (s)	0.02
<b>North</b>				
Belmont	88.8 (s)	90.9 (s)	93.1 (s)	8
Holme Moss	89.3 (s)	91.5 (s)	93.7 (s)	120
Scarborough	89.9 (s)	92.1 (s)	94.3 (s)	0.025
Sheffield	89.9 (s)	92.1 (s)	94.3 (s)	0.06
Wensleydale	88.3 (s)	90.5 (s)	92.7 (s)	0.025
<b>North-east</b>				
Pontop Pike	88.5 (s)	90.7 (s)	92.9 (s)	60
Chatton ϕ	90.1 (s)*	92.3 (s)*	94.5 (s)	5.6
Weardale	89.7 (s)	91.9 (s)	94.1 (s)	0.1
Whitby	89.6 (s)	91.8 (s)	94.0 (s)	0.04
Sandale	88.1 (s)	90.3 (s)	94.7 (s)	120
<b>Midlands</b>				
Sutton Coldfield	88.3 (s)	90.5 (s)	92.7 (s)	120
Churchdown Hill	89.0 (s)	91.2 (s)	93.4 (s)	0.025
Hereford	89.7 (s)	91.9 (s)	94.1 (s)	0.025
<b>East</b>				
Peterborough	90.1	92.3	94.5	20
Cambridge	88.9	91.1	93.3	0.02
Northampton	88.9 (s)	91.1 (s)	93.3 (s)	0.06
Tacolneston	89.7 (s)	91.9 (s)	94.1	120

\*not yet in service

Scotland	Frequency (MHz)		Radio Scotland	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3		
<b>Scotland</b>				
Kirk o'Shotts	89.9 (s)	92.1 (s)	94.3 (s)	120
Ashkirk	89.1 (s)	91.3 (s)	93.5 (s)	18
Ayr	88.7 (s)	90.9 (s)	93.1 (s)	0.055
Campbeltown	88.6 (s)	90.8 (s)	93.0	0.035
Forfar	88.3 (s)	90.5 (s)	92.7 (s)	10
Lochgilthead	88.3 (s)	90.5 (s)	92.7 (s)	0.01
Millburn Muir	88.8 (s)	91.0 (s)	93.2 (s)	0.025
Perth	89.0	91.2	93.4	0.015
Pitlochry	89.2	91.4	93.6	0.2
Rosneath	89.2 (s)	91.4 (s)	93.6 (s)	0.025
Toward	88.5 (s)	90.7 (s)	92.9 (s)	0.25
Meldrum	88.7	90.9	93.1*	60
Bressay	88.3	90.5	92.7*†	10
Grantown	89.8	92.0	94.2*	0.35
Kingussie	89.1	91.3	93.5*	0.035
Orkney	89.3	91.5	93.7*††	20
Thrumster	90.1	92.3	94.5*	10
Rosemarkie	89.6	91.8	94.0†	12
Ballachulish	88.1	90.3	92.5†	0.015
Fort William	89.3	91.5	93.7†	1.5
Kinlochleven	89.7	91.9	94.1†	0.002
Melvaig	89.1	91.3	93.5†	22
Oban	88.9	91.1	93.3†	1.5
Penifiler	89.5	91.7	93.9†	0.006
Skriaig	88.5	90.7	92.9†	10
Sandale	88.1 (s)	90.3 (s)	92.5	120

\* carries Radio Aberdeen

† carries Radio Highland

‡ carries Radio Shetland

†† carries Radio Orkney

Wales	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Cymru	
<b>Wales</b>				
Blaenplwyf	88.7	90.9	93.1	60
Dolgellau	90.1	92.3	94.5	0.015
Ffestiniog	88.1	90.3	92.5	0.05
Machynlleth	89.4	91.6	93.8	0.06
Haverfordwest	89.3	91.5	93.7	10
Llandona	89.6	91.8	94.0	12
Betws-y-Coed	88.2	90.4	92.6	0.01
Llangollen	88.85	91.05	93.25	10
Wenvoe	89.95 (s)	96.8 (s)	94.3 (s)	120
Brecon	88.9 (s)	91.1 (s)	93.3	0.01
Carmarthen	88.9 (s)	91.1 (s)	93.3 (s)	0.01
Carmel φ	88.4 (s)*	90.6 (s)*	92.8 (s)	3.2
Kilvey Hill φ	89.5 (s)*	91.7 (s)*	93.9 (s)	1
Llandrindod Wells	89.1 (s)	91.3 (s)	93.5 (s)	1.5
Llanidloes	88.1 (s)	90.3 (s)	92.5 (s)	0.005

\*not yet in service

### Northern Ireland

Northern Ireland	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Ulster	
<b>Northern Ireland</b>				
Divis	90.1 (s)	92.3 (s)	94.5 (s)	60
Ballycastle	89.0 (s)	91.2 (s)	93.4 (s)	0.04
Brougher Mountain	88.9 (s)	91.1 (s)	93.3 (s)	2.5
Kilkeel	88.8 (s)	91.0 (s)	93.2 (s)	0.025
Larne	89.1 (s)	91.3 (s)	93.5 (s)	0.015
Londonderry	88.3	90.55	92.7	13
Maddybenny More	88.7 (s)	90.9 (s)	93.1 (s)	0.03
Newry	88.6	90.8	93.0	0.03

## 625-line television

England	Channel				Aerial group	Polarization	Max. vision erp (kW)	Channel				Aerial group	Polarization	Max. vision erp (kW)	
	BBC1	BBC2	IBA	*Fourth Channel				BBC1	BBC2	IBA	*Fourth Channel				
<b>London and South-east</b>								<b>Midlands</b>							
Bluebell Hill	40	46	43	65	E	H	30	Ridge Hill	22	28	25	32	A	H	100
Crystal Palace	26	33	23	30	A	H	1000	<i>Garth Hill</i>	57	63	60	53	C/D	V	0.025
<i>Chepping Wycombe</i>	51	44	41	47	B	V	0.02	<i>Kington</i>	39	45	49	42	B	V	0.025
<i>Chesham</i>	40	46	43	50	B	V	0.1	Sutton Coldfield	46	40	43	50	B	H	1000
<i>Great Missenden</i>	58	64	61	54	C/D	V	0.085	<i>Ashbourne</i>	22	28	25	32	A	V	0.25
<i>Guildford</i>	40	46	43	50	B	V	10	<i>Bolehill</i>	57	63	60	53	C/D	V	0.25
<i>Hemel Hempstead</i>	51	44	41	47	B	V	10	<i>Brierley Hill</i>	57	63	60	53	C/D	V	10
<i>Henley-on-Thames</i>	48	64	67	54	C/D	V	0.1	<i>Bromsgrove</i>	31	27	24	21	A	V	2.8
<i>Hertford</i>	58	64	61	54	C/D	V	2	<i>Buxton</i>	21	27	24	31	A	V	1
<i>High Wycombe</i>	55	62	59	65	C/D	V	0.5	<i>Cheadle</i>	48	66	56	68	C/D	V	0.024
<i>Hughenden</i>	40	46	43	50	B	V	0.06	<i>Fenton</i>	31	27	24	21	A	V	10
<i>Reigate</i>	57	63	60	53	C/D	V	10	<i>Icomb Hill</i>	22	28	25	32	A	V	0.11
<i>Tunbridge Wells</i>	51	44	41	47	B	V	10	<i>Kidderminster</i>	58	64	61	54	C/D	V	2
<i>Woolburn</i>	49	52	56	68	C/D	V	0.1	<i>Lark Stoke</i>	33	26	23	29	A	V	6.3
<i>Woolwich</i>	57	63	60	67	C/D	V	0.63	<i>Leamington Spa</i>	56	62	66	68	C/D	V	0.2
Dover	50	56	66	53	C/D	H	100	<i>Leek</i>	22	28	25	32	A	V	1
<i>Chartham</i>	21	27	24	31	A	V	0.1	<i>Malvern</i>	56	62	66	68	C/D	V	2
<i>Dover Town</i>	33	26	23	30	A	V	0.1	<i>Nottingham</i>	21	27	24	31	A	V	2
Heathfield	49	52	64	67	C/D	H	100	<i>Stanton Moor</i>	55	62	59	65	C/D	V	2
<i>Hastings</i>	22	25	28	32	A	V	1	The Wrekin	26	33	23	29	A	H	100
<i>Newhaven</i>	39	45	43	41	B	V	2	Waltham	58	64	61	54	C/D	H	250
Oxford	57	63	60	53	C/D	H	500								
<b>South</b>								<b>East</b>							
Hannington	39	45	42	66	E	H	250	Sandy Heath	31	27	24	21	A	H	1000
<i>Chisbury</i>	55	62	59	52	C/D	V	0.025	<i>Dallington Park (Northampton)</i>	66	62	56	68	C/D	V	0.65
<i>Sutton Row</i>	22	28	25	32	A	V	0.25	<i>Luton</i>	55	62	59	65	C/D	V	0.08
<i>Tidworth</i>	22	28	25	32	A	V	0.1	Sudbury	51	44	41	47	B	H	250
Midhurst	61	55	58	68	C/D	H	100	<i>Woodbridge</i>	58	64	61	54	C/D	V	0.1
<i>Haslemere</i>	22	28	25	32	A	V	0.015	Tacolneston	62	55	59	65	C/D	H	250
Rowridge	31	24	27	21	A	H	500	<i>Aldeburgh</i>	33	26	23	30	A	V	10
<i>Findon</i>	51	44	41	47	B	V	0.05	<i>Little Walsingham</i>	51	44	41	47	B	V	0.011
<i>Poole</i>	57	63	60	53	C/D	V	0.1	<i>Thetford</i>	33	26	23	29	A	V	0.02
<i>Salisbury</i>	57	63	60	53	C/D	V	10	<i>West Runton</i>	33	26	23	29	A	V	2
<i>Ventnor</i>	39	45	49	42	B	V	2								
<i>Whitehawk Hill (Brighton)</i>	57	63	60	53	C/D	V	10	<b>South-west</b>							
<i>Winterborne Stickland</i>	40	46	43	50	B	V	1	Beacon Hill	57	63	60	53	C/D	H	100
								<i>Dartmouth</i>	51	44	41	47	B	V	0.1

\* not yet in service.

	Channel				Aerial group	Polarization	Max. vision erp (kW)
	BBC 1	BBC 2	IBA	*Fourth Channel			
<b>South-west continued</b>							
Caradon Hill	22	28	25	32	A H	500	
Combe Martin	39	45	49	42	B V	0.1	
Gunnislake	40	46	43	50	B V	0.04	
Ilfracombe	58	64	61	54	C/D V	0.25	
Ivybridge	39	45	42	49	B V	0.5	
Kingsbridge	40	46	43	50	B V	0.2	
Okehampton	39	45	49	42	B V	0.1	
Penaligon Downs	39	45	49	42	B V	0.1	
Plympton	58	64	61	54	C/D V	2	
St Austell	55	62	59	65	C/D V	0.1	
Slapton	48	66	55	68	C/D V	0.125	
Tavistock	57	63	60	53	C/D V	0.1	
Truro	58	64	61	54	C/D V	0.022	
Fremont Point (Channel Is.)	51	44	41	47	B H	20	
Alderney (Channel Is.)	58	64	61	68	C/D V	0.1	
Les Touilleis (Channel Is.)	56	48	54	52	C/D H	2	
Huntshaw Cross	55	62	59	65	C/D H	100	
Chagford	21	27	24	31	A V	0.012	
Redruth	51	44	41	47	B H	100	
Helston	58	64	61	54	C/D V	0.01	
Isles of Scilly	21	27	24	31	A V	0.5	
Praa Sands	55	62	49	65	C/D V	0.01	
St Just	58	64	61	54	C/D V	0.25	
Stockland Hill	33	26	23	29	A H	250	
Bampton	39	49	45	52	B V	0.03	
Beaminster	55	62	59	65	C/D V	0.02	
Bridport	51	44	41	47	B V	0.1	
St Thomas (Exeter)	51	44	41	47	B V	0.25	
Triverton	40	46	43	50	B V	0.1	
Weymouth	40	46	43	50	B V	2	
<b>West</b>							
Mendip	58	64	61	54	C/D H	500	
Bath	22	28	25	32	A V	0.25	
Box	40	46	43	50	B V	0.0068	
Bristol Ilchester Crescent	40	46	43	50	B V	0.5	
Bristol Kings Weston Hill	45	48	42	52	B V	1	
Bristol Montpelier	33	26	23	29	A V	0.01	
Bruton	40	46	43	50	B V	0.0015	

	Channel				Aerial group	Polarization	Max. vision erp (kW)
	BBC 1	BBC 2	IBA	*Fourth Channel			
<b>West continued</b>							
Calne	21	27	24	31	A V	0.05	
Cerne Abbas	22	28	25	32	A V	0.11	
Chalford	21	27	24	31	A V	0.125	
Cirencester	33	26	23	29	A V	0.25	
Marlborough	22	28	25	32	A V	0.1	
Nailsworth	33	26	23	29	A V	0.03	
Parlock	48	45	42	52	B V	0.025	
Seagry Court (Swindon)	44	51	41	47	B V	0.0025	
Stroud	48	45	42	52	B V	0.5	
Upavon	33	26	23	29	A V	0.07	
Westwood	40	46	43	50	B V	0.1	
<b>North-west</b>							
Winter Hill	55	62	59	65	C/D H	500	
Bacup	40	46	43	53	B V	0.25	
Beary Peak (I.O.M.)	40	46	43	50	B V	0.25	
Birch Vale	40	46	43	53	B V	0.25	
Chinley	57	64	61	67	C/D V	0.012	
Congleton	51	44	41	47	B V	0.2	
Comiston High Man	21	27	24	31	A V	0.09	
Cornholme	58	64	61	54	C/D V	0.05	
Dalton	40	46	43	53	B V	0.025	
Darwen	39	45	49	42	B V	0.5	
Douglas (I.O.M.)	68	66	48	56	C/D V	2	
Glossop	22	28	25	32	A V	0.25	
Grasmere	57	63	60	53	C/D V	0.02	
Haslingden	33	26	23	29	A V	10	
Kendal	58	64	61	54	C/D V	2	
Ladder Hill	33	26	23	29	A V	1	
Lancaster	31	27	24	21	A V	10	
Littleborough	21	27	24	31	A V	0.5	
Millom Park	22	28	25	32	A V	0.25	
North Oldham	21	27	24	31	A V	0.04	
Oakenhead	51	44	41	47	B V	0.1	
Pendle Forest	22	28	25	32	A V	0.5	
Port St Mary (I.O.M.)	58	64	61	54	C/D V	0.25	
Ramsbottom	48	66	56	68	C/D V	0.08	
Romiley	51	44	41	47	B V	0.011	
Saddleworth	52	45	49	42	B V	2	

\* not yet in service

	Channel				Aerial group	Polarization	Max. vision erp (kW)		Channel				Aerial group	Polarization	Max. vision erp (kW)	
	BBC 1	BBC 2	IBA	*Fourth Channel					BBC 1	BBC 2	IBA	*Fourth Channel				
<b>North-west continued</b>								<b>North-east continued</b>								
<i>Sedbergh</i>	40	46	43	50	B	V	0.5		<i>Guisborough</i>	57	63	60	53	C/D	V	0.05
<i>Todmorden</i>	39	45	49	42	B	V	0.5		<i>Grinton Lodge</i>	40	46	43	50	B	V	0.025
<i>Trawden</i>	57	63	60	67	C/D	V	0.2		<i>Whitby</i>	55	62	59	65	C/D	V	0.25
<i>Walsden</i>	57	63	60	67	C/D	V	0.05		<i>Caldbeck</i>	30	34	28	32	A	H	500
<i>Whalley</i>	40	46	43	53	B	V	0.05		<i>Bassenthwaite</i>	52	45	49	42	B	V	0.16
<i>Whitwell</i>	57	63	60	67	C/D	V	0.08		<i>Haltwhistle</i>	55	62	59	65	C/D	V	2
<i>Whitworth</i>	22	28	25	32	A	V	0.05		<i>Keswick</i>	21	27	24	31	A	V	0.12
<i>Windermere</i>	51	44	41	47	B	V	0.5		<i>Laxey (I.O.M.)</i>	58	64	61	54	C/D	V	0.025
									<i>Whitehaven</i>	40	46	43	50	B	V	2
									<i>Chatton</i>	39	45	49	42	B	H	100
									<i>Berwick-upon-Tweed</i>	21	27	24	31	A	V	0.04
									<i>Pontop Pike</i>	58	64	61	54	C/D	H	500
<b>North</b>									<i>Alston</i>	52	45	49	42	B	V	0.4
<i>Belmont</i>	22	28	25	32	A	H	500		<i>Bellingham</i>	21	27	24	31	A	V	0.05
<i>Emley Moor</i>	44	51	47	41	B	H	870		<i>Catton Beacon</i>	40	46	43	50	B	V	0.14
<i>Addingham</i>	40	46	43	50	B	V	0.023		<i>Durham</i>	40	46	43	50	B	V	0.015
<i>Beecroft Hill</i>	55	62	59	65	C/D	V	1		<i>Fenham</i>	21	27	24	31	A	V	2
<i>Calver Peak</i>	39	45	49	42	B	V	0.25		<i>Haydon Bridge</i>	51	44	41	47	B	V	0.1
<i>Chesterfield</i>	33	26	23	29	A	V	2		<i>Morpeth</i>	22	28	25	32	A	V	0.044
<i>Cop Hill</i>	22	28	25	32	A	V	1		<i>Newton</i>	33	26	23	29	A	V	2
<i>Halifax</i>	21	27	24	31	A	V	0.5		<i>Shotleyfield</i>	22	28	25	32	A	V	0.2
<i>Hebden Bridge</i>	22	28	25	32	A	V	0.25		<i>Weardale</i>	44	51	41	47	B	V	1
<i>Helyshaw</i>	57	63	60	53	C/D	V	0.5									
<i>Hunmanby</i>	40	46	43	50	B	V	0.06									
<i>Idle</i>	21	27	24	31	A	V	0.25									
<i>Keighley</i>	58	64	61	54	C/D	V	10		<b>N. Ireland</b>							
<i>Oliver's Mount (Scarborough)</i>	57	63	60	53	C/D	V	1		<i>Brougher Mountain</i>	22	28	25	32	A	H	100
<i>Oxenhope</i>	22	28	25	32	A	V	0.2		<i>Divis</i>	31	27	24	21	A	H	500
<i>Primrose Hill</i>	57	63	60	67	C/D	V	0.028		<i>Armagh</i>	39	45	49	42	B	V	0.2
<i>Ripponden</i>	58	64	61	54	C/D	V	0.06		<i>Bellair</i>	48	56	52	67	C/D	V	0.04
<i>Shatton Edge</i>	52	58	48	54	C/D	V	1		<i>Black Mountain</i>	39	45	49	42	B	V	0.025
<i>Sheffield</i>	31	27	24	21	A	V	5		<i>Carnmoney Hill</i>	40	46	43	50	B	V	0.02
<i>Skipton</i>	39	45	49	42	B	V	10		<i>Kilkeel</i>	39	45	49	42	B	V	0.5
<i>Tideswell Moor</i>	56	63	60	66	C/D	V	0.25		<i>Killowen Mountain</i>	31	27	24	21	A	V	0.15
<i>Wharfedale</i>	22	28	25	32	A	V	2		<i>Larne</i>	39	45	49	42	B	V	0.5
<i>Wincobank (Sheffield)</i>	55	62	59	65	C/D	V	0.002		<i>Newcastle</i>	55	62	59	65	C/D	V	1
									<i>Limavady</i>	55	62	59	65	C/D	H	100
<b>North-east</b>									<i>Ballycastle Forest</i>	39	45	49	42	B	V	0.0125
<i>Bilsdale West Moor</i>	33	26	29	23	A	H	500		<i>Londonderry</i>	51	44	41	47	B	V	3.2
<i>Limber Hill</i>	40	46	43	50	B	V	0.05		<i>Strabane</i>	39	45	49	42	B	V	2

\* not yet in service

	Channel				Aerial group	Polarization	Max. vision erp (kW)		Channel				Aerial group	Polarization	Max. vision erp (kW)
	BBC 1	BBC 2	IBA	*Fourth Channel					BBC 1	BBC 2	IBA	*Fourth Channel			
<b>Scotland</b>								<i>Scotland continued</i>							
Angus	57	63	60	53	C/D	H	100	<i>Lethanhill</i>	57	63	60	53	C/D	V	0.25
<i>Auchtermuchty</i>	39	45	49	42	B	V	0.05	<i>Lochwinnoch</i>	57	63	60	53	C/D	H	0.086
<i>Blair Atholl</i>	40	46	43	50	B	V	0.05	<i>Milburn Muir</i>	39	52	42	49	B	V	0.25
<i>Crieff</i>	33	26	23	29	A	V	0.1	<i>Muirkirk</i>	51	44	41	47	B	V	0.1
<i>Cupar</i>	51	44	41	47	B	V	0.02	<i>Rosneath</i>	58	64	61	54	C/D	V	10
<i>Pitlochry</i>	22	28	25	32	A	V	0.15	<i>Rothesay</i>	22	28	25	32	A	V	2
<i>Tay Bridge</i>	51	44	41	47	B	V	0.5	<i>Troon</i>	58	64	61	54	C/D	V	0.02
Black Hill	40	46	43	50	B	H	500	<i>West Kilbride</i>	51	44	41	47	B	V	0.35
<i>Ballachulish</i>	33	26	23	29	A	V	0.018	Durris	22	28	25	32	A	H	500
<i>Biggar</i>	22	28	25	32	A	V	0.5	<i>Balgownie</i>	40	46	43	50	B	V	0.04
<i>Callander</i>	22	28	25	32	A	V	0.1	<i>Gartly Moor</i>	58	64	61	54	C/D	V	2.2
<i>Cow Hill</i>	40	46	43	50	B	V	0.065	<i>Peterhead</i>	55	62	59	65	C/D	V	0.1
<i>Haddington</i>	58	64	61	54	C/D	V	0.02	<i>Rosehearty</i>	51	44	41	47	B	V	2
<i>Killearn</i>	65	62	59	55	C/D	V	0.5	<i>Tullich</i>	55	62	59	65	C/D	V	0.07
<i>Kilmacolm</i>	21	27	24	31	A	V	0.032	Eitshal	33	26	23	29	A	H	100
<i>Kinlochleven</i>	55	62	59	65	C/D	V	0.012	<i>Scoval</i>	55	62	59	65	C/D	V	0.160
<i>Onich</i>	58	64	61	54	C/D	V	0.017	<i>Skriaig</i>	21	27	24	31	A	V	0.87
<i>South Knapdale</i>	57	63	60	53	C/D	V	1.45	<i>Keelylang Hill</i>	40	46	43	50	B	H	100
<i>Spean Bridge</i>	21	27	24	31	A	V	0.07	<i>Bressay</i>	22	28	25	32	A	V	10
<i>Tarbert (Lock Fyfe)</i>	21	27	24	31	A	V	0.004	Knock More	33	26	23	29	A	H	100
<i>Torosay</i>	22	28	25	32	A	V	20	<i>Balblair Wood</i>	55	62	59	65	C/D	V	0.83
Caldbeck (BBC 1 NE England)	30	34	28	32	A	H	500	<i>Kingussie</i>	40	46	43	50	B	V	0.091
<i>Barskeoch Hill</i>	55	62	59	65	C/D	V	2	<i>Lairg</i>	51	44	41	47	B	V	0.013
<i>Cambret Hill</i>	44	51	41	47	B	H	16	Rosemarkie	39	45	49	42	B	H	100
<i>Glenluce</i>	58	64	61	54	C/D	V	0.015	<i>Auchmore Wood</i>	22	28	25	32	A	V	0.1
<i>Langholm</i>	57	63	60	53	C/D	V	0.025	<i>Fodderty</i>	57	63	60	53	C/D	V	0.12
<i>New Galloway</i>	33	26	23	29	A	V	0.1	<i>Fort Augustus</i>	33	26	23	29	A	V	0.011
<i>Stranraer</i>	57	63	60	53	C/D	V	0.25	<i>Wester Erchite</i>	21	27	24	31	A	V	0.016
<i>Thornhill</i>	57	63	60	53	C/D	V	0.5	Rumster Forest	31	27	24	21	A	H	100
Chatton (BBC 1 NE England)	39	45	49	42	B	H	100	Selkirk	55	62	59	65	C/D	H	50
<i>Craigkelly</i>	31	27	24	21	A	H	100	<i>Eyemouth</i>	33	26	23	29	A	V	2
<i>Dunkeld</i>	51	44	41	47	B	V	0.1	<i>Galashiels</i>	51	44	41	47	B	V	0.1
<i>Penicuik</i>	58	64	61	54	C/D	V	2	<i>Hawick</i>	33	26	23	29	A	V	0.05
<i>Perth</i>	39	45	49	42	B	V	1	<i>Innerleithen</i>	58	64	61	54	C/D	V	0.1
<i>West Linton</i>	33	26	23	29	A	V	0.025	<i>Jedburgh</i>	51	44	41	47	B	V	0.16
<i>Darvel</i>	33	26	23	29	A	H	100	<i>Peebles</i>	22	28	25	32	A	V	0.1
<i>Campbeltown</i>	57	63	60	53	C/D	V	0.05								
<i>Girvan</i>	55	62	59	65	C/D	V	0.25								
<i>Kirkconnel</i>	58	64	61	54	C/D	V	0.25								

\* not yet in service

	Channel				Aerial group	Polarization	Max. vision erp (kW)		Channel				Aerial group	Polarization	Max. vision erp (kW)
	BBC 1	BBC 2	IBA	*Fourth Channel					BBC 1	BBC 2	IBA	*Fourth Channel			
<b>Wales</b>								<i>Wales continued</i>							
Blaenplwyf	31	27	24	21	A	H	100	<i>Bedlinog</i>	21	27	24	31	A	V	0.01
Llandinam	44	51	41	47	B	V	0.25	<i>Blackmill</i>	22	28	25	32	A	V	0.01
Llanfyllin	22	28	25	32	A	V	0.125	<i>Blaenavon</i>	57	63	60	53	C/D	V	0.15
Llanidloes	22	28	25	32	A	V	0.005	<i>Blaina</i>	40	46	43	50	B	V	0.1
Long Mountain	58	64	61	54	C/D	V	1	<i>Brecon</i>	58	64	61	54	C/D	V	1
Machynlleth	57	63	60	53	C/D	V	0.02	<i>Clyro</i>	51	44	41	47	B	V	0.16
Moel-y-Sant	34	27	24	31	A	V	0.115	<i>Crickhowell</i>	21	27	24	31	A	V	0.15
Carmel	57	63	60	53	C/D	H	100	<i>Cwmdufan</i>	21	27	24	31	A	V	0.07
Abercraf	22	28	25	32	A	V	0.125	<i>Deri</i>	22	28	25	32	A	V	0.05
Greenhill	21	27	24	31	A	V	0.074	<i>Ebbw Vale</i>	55	62	59	65	C/D	V	0.5
Llandrindod Wells	39	45	49	42	B	V	2.25	<i>Ferndale</i>	57	63	60	53	C/D	V	0.08
Llanelli	39	45	49	67	E	V	0.1	<i>Gilfach</i>	21	27	24	31	A	V	0.05
Mynydd Emroch	40	46	43	50	B	V	0.0125	<i>Kilvey Hill</i>	33	26	23	29	A	V	10
Rhayader	33	26	23	29	A	V	0.1	<i>Llanfost</i>	57	63	60	53	C/D	V	0.018
Ystaffera	39	45	49	42	B	V	0.05	<i>Llangeinor</i>	55	62	59	65	C/D	V	0.15
Llanddona	57	63	60	53	C/D	H	100	<i>Llanhilleth</i>	39	45	49	42	B	V	0.03
Arfon	51	44	41	47	B	V	3.2	<i>Maesteg</i>	22	28	25	32	A	V	0.25
Bethesda	57	63	60	53	C/D	V	0.025	<i>Merthyr Tydfil</i>	22	28	25	32	A	V	0.125
Betws-y-Coed	21	27	24	31	A	V	0.5	<i>Mynydd Bach</i>	58	64	61	54	C/D	V	0.25
Conway	40	46	43	50	B	V	2	<i>Mynydd Muchen</i>	33	26	23	29	A	V	2
Deiniolen (Llanberis)	22	28	25	32	A	V	0.05	<i>Ogmore Vale</i>	57	63	60	53	C/D	V	0.1
Efestiniog	22	28	25	32	A	V	1.2	<i>Pennar</i>	40	46	43	50	B	V	0.1
Llandecwyn	58	64	61	54	C/D	V	0.3	<i>Pennorth</i>	33	26	23	29	A	V	0.05
Moel-y-Parc	52	45	49	42	B	H	100	<i>Pontardawe</i>	58	64	61	68	C/D	V	0.05
Bala	33	26	23	29	A	V	0.2	<i>Pontypool</i>	21	27	24	31	A	V	0.25
Corwen	22	28	25	32	A	V	0.3	<i>Pontypridd</i>	22	28	25	32	A	V	0.5
Wrexham-Rhos	39	—	67	—	E	V	0.2	<i>Porth</i>	40	46	43	50	B	V	0.08
Presely	46	40	43	50	B	H	100	<i>Rhondda</i>	33	26	23	29	A	V	4
Croeserw	58	64	61	54	C/D	V	0.12	<i>Rhymney</i>	57	63	60	53	C/D	V	0.15
Dolgellau	55	62	59	65	C/D	V	0.024	<i>Sennybridge</i>	40	46	43	50	B	V	0.08
Llandyfring	22	28	25	32	A	V	0.11	<i>Taff's Well</i>	55	62	59	65	C/D	V	0.02
Llwyn Onn	22	28	25	32	A	V	0.05	<i>Ton Pentre</i>	58	64	61	54	C/D	V	0.08
St Dogmaels	33	26	23	29	A	V	0.015	<i>Tonypanddy</i>	55	62	59	65	C/D	V	0.02
Wenvoe	44	51	41	47	B	H	500	<i>Treharris</i>	56	48	52	68	C/D	V	0.05
Aberdare	21	27	24	31	A	V	0.5	<i>Tynnewydd</i>	55	62	59	65	C/D	V	0.025
Abergavenny	39	45	49	42	B	V	1	<i>Ynys Owen</i>	55	62	59	65	C/D	V	0.08
Abertillery	22	28	25	32	A	V	0.28								
Abertridwr	57	63	60	53	C/D	V	0.05								
Bargoed	21	27	24	31	A	V	0.3								

\* not yet in service

## .05-line television

## England

## London &amp; South-east

	Channel	Polarization	Max. effective radiated power (kW)
Crystal Palace	1	V	200
<i>Bexhill</i>	3	H	0.15
<i>Eastbourne</i>	5	V	0.05
<i>Hastings</i>	4	H	0.015
<i>Hungerford</i>	4	H	0.025
<i>Newhaven</i>	8	V	0.05
<i>Rye</i>	3	H	0.05
Oxford	2	H	0.65
Swingate (Dover)	2	V	1.5
<i>Canterbury</i>	5	V	0.03
<i>Folkestone</i>	4	H	0.04

## Midlands

Sutton Coldfield	4	V	100
<i>Churchdown Hill</i>	1	H	0.25
<i>Hereford</i>	2	H	0.05
<i>Northampton</i>	3	V	0.1

## East

Peterborough	5	H	1
<i>Bedford</i>	10	H	3
<i>Cambridge</i>	2	H	0.1
Tacolneston	3	H	45
<i>Aldeburgh</i>	5	V	0.025
<i>Manningtree</i>	4	H	5

## South

Rowridge	3	V	100
<i>Brighton</i>	2	V	0.4
<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

## South-west

Les Platons	4	H	1
North Hessary Tor	2	V	15
<i>Bude</i>	4	V	0.1
<i>Okehampton</i>	4	V	0.04
<i>Sidmouth</i>	4	H	0.03
Redruth	1	H	10
<i>Bodmin</i>	5	H	0.01
<i>Isles of Scilly</i>	3	H	0.02

## North-west

Winter Hill	12	V	125
<i>Douglas (10M)</i>	5	V	3
<i>Kendal</i>	1	H	0.025
<i>Morecambe Bay</i>	3	H	5

## North

Belmont	13	V	20
<i>Skegness</i>	1	H	0.06
Holme Moss	2	V	100
<i>Scarborough</i>	1	H	0.5
<i>Sheffield</i>	1	H	0.05
<i>Wensleydale</i>	1	V	0.02

## North-east

Pontop Pike	5	H	17
<i>Richmond</i>	3	V	0.045
<i>Weardale</i>	1	H	0.15
<i>Whithy</i>	4	V	0.04
Sandale	4	H	30

## Northern Ireland

Divis	1	H	35
<i>Ballycastle</i>	4	H	0.05
<i>Brougher Mountain</i>	5	V	7
<i>Kilkeel</i>	3	H	0.025
<i>Larne</i>	3	H	0.05
<i>Londonderry</i>	2	H	1.5
<i>Muddybenny More</i>	5	H	0.02
<i>Newry</i>	4	V	0.03

	Channel	Polarization	Max. effective radiated power (kW)		Channel	Polarization	Max. effective radiated power (kW)
<b>Scotland</b>				<b>Wales continued</b>			
Kirk o'Shotts	3	V	100	Llanddona	1	V	6
Ashkirk	1	V	18	Holyhead	4	H	0.01
Ayr	2	H	0.05	Moel-y-Parc	6	V	20
Campbeltown	5	V	0.5	Betws-y-Coed	4	H	0.035
Dundee Law	2	V	0.01	Llangollen	1	H	0.035
Forfar	5	V	5	Wenvoc	13	V	200
Girvan	4	V	0.02	Abergavenny	3	H	0.03
Lochgilphead	1	V	0.02	Carmarthen	1	V	0.02
Millburn Muir	1	V	0.01	Kilvey Hill	2	H	0.5
Perth	4	V	0.025	Llandrindod Wells	1	H	1.5
Pitlochry	1	H	0.2	Llanelli	3	V	0.015
Port Ellen	2	V	0.05	Llanidloes	13	H	0.02
Rosneath	2	V	0.02	BBC 1			
Tomard	5	V	0.25	Holme Moss	2	V	100
Meldrum	4	H	17	Sutton Coldfield	4	V	100
Ballater	1	V	0.01	Wenvoc	5	V	100
Bressay	3	V	6				
Orkney	5	V	15				
Thrumster	1	V	7				
Rosemarkie	2	H	20				
Ballachulish	2	V	0.1				
Fort William	5	H	1.5				
Grantown	1	H	0.4				
Kingussie	5	H	0.035				
Kinlochleven	1	V	0.005				
Melvaig	4	V	25				
Oban	4	V	3				
Penifiler	1	H	0.025				
Skriaig	3	H	12				
Sandale	6	H	70				
<b>Wales</b>							
Blaenplwyf	3	H	3				
Dolgellau	5	V	0.025				
Efestiniog	5	H	0.05				
Machynlleth	5	H	0.05				
Haverfordwest	4	H	10				
Ammanford	12	H	0.02				
Cardigan	2	H	0.045				

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).

# General information

## Programme policy: principles & practices

The BBC's continuing concern over the possible harmful social effects of television is an integral part of the programme-making policy. The Corporation accepts the view expressed in the White Paper on Broadcasting (1978) about the undivided responsibility of the Board of Governors for programme standards.

The importance of this commitment has been re-inforced over many years as a central part of the guidance on principles and practices which the BBC gives to programme makers. The BBC's Code on the Use of Violence in Television Programme came into operation in 1960; in 1972 it was expanded and published as *A Note of Guidance on the Portrayal of Violence in Television Programmes*. The code is being reviewed and will be published in a new edition.

The BBC welcomed the views on violence given in the Annan Report on the Future on Broadcasting which the BBC believes are a very fair and perceptive critique of the problems. Following the publication of the Report in 1977 there were extended discussions between the Board of Governors, senior management and programme makers. A new Consultative Group on the Social Effects of Television has been set up, replacing a similar advisory group with revised terms of reference. These will enable the Group to have a continuing dialogue with Television Production staff and discuss among other things the problems associated with the portrayal of violence, the news reporting of violent incident and television as a source of information. In the longer term the BBC has initiated the setting up of a Broadcasting Research Trust in co-operation with other organisations. This followed the publication in 1977 of *Social Research on Broadcasting: Proposals for Further Development* by Professor Elihu Katz which was commissioned by the BBC.

In its response to the White Paper the BBC agreed with the Government's view that because research on the problem of the possible social effects of the portrayal of violence is not conclusive broadcasters should be cautious. However, the

BBC pointed out some particular problems: 'Violence, bad language, sexual explicitness are all aspects of the very difficult problems that confront us. The plain fact is that the theatre, the cinema and the written word have become, in recent years, far more permissive, and as a result we are under continual pressure to change our standard to theirs. In fact we exert a far stricter control than any of the other media, as writers, directors and producers often complain, though this is not to say that mistakes are never made.

'We are all clear that writers, directors and producers must observe the difference between television's artistic conventions as a medium that comes straight into the home, and those that impinge elsewhere. And if that distinction is properly observed the problem diminishes – though we are inevitably in an area where it will never be possible to satisfy everyone. Nevertheless we believe that we shall, by degrees, achieve a balance between what is broadly acceptable to viewers and the demands of worthwhile creative work, which may sometimes pull in the opposite direction.'

It was further pointed out that broadcasters are also family men with children of their own. Nobody takes the question of violence on television lightly. One of the greatest problems (as the White Paper recognised) is how to measure violence and how to decide what represents an inadmissible degree of violence.

### Taste and standards

A study by the BBC for its General Advisory Council *Taste and Standards in BBC Programmes* was published in 1973. Here are some of the guidelines in this area:

If it is accepted that with proper safeguards it is right for television and radio to encourage writers to approach contemporary life in a contemporary way, the resultant problems can be compounded by the gratuitous portrayal of explicitly sexual behaviour and gratuitous use of bad language. There are occasions when nudity appears with

complete naturalness in a particular sequence. But its use can be the better defended if the 'currency' of nudity has not been debased by gratuitous use.

Safeguards also include the placing of a programme at a time and in a recognizable series about which the audience can reasonably have formed expectations. Some of the protests about plays on sexual themes arise from embarrassment because they breach the conventions operating within a particular family. By ensuring that audiences are given reasonable fore-knowledge of what programmes contain, either through advance publicity or announcements on the air, it is possible to lessen strong effects. Nonetheless, drama to be seen or heard at home must accept restraints which do not necessarily apply to the theatre or cinema.

### News and Current Affairs

Standards in news programmes on radio and television observe common basic principles. Total accuracy is a major aim. So is fairness. The BBC's obligation of impartiality precludes any editorialising of the news. In effect, the BBC cannot take sides and this in turn calls for fair representation of all the information available for inclusion in a particular item. News reporting must have regard for the law, whether on defamation, for example, or race relations.

Outside such basic principles other questions of judgment occasionally provoke comment, for instance, the choice of lead items. Part of the explanation is the distinct nature of radio or television news bulletins. Nobody can dictate to a reader of a newspaper which story to read first but in broadcast news one particular item has to come first. The treatment of items regarded as sensational can pose particular problems for broadcasters. In exceptional cases restraints are prescribed because of the nature of the crime involved. In this context the evidence in the Moors murder case and the Manson case were either omitted or reported on in the briefest terms.

### Warnings and restraints

In the BBC's Memorandum to the Annan Committee on Programme Policies (1974) the BBC explained the concept of such restraint. 'We do not report a case merely because we know that the more squalid aspects of human behaviour have a perennial fascination for many people. We must never use crime as audience bait. Warnings are also given against over-

reporting crime and against giving unsavoury details the might cause offence, particularly bearing in mind that children might form a part of the audience.'

Another well-established part of the BBC's editorial responsibility relates to the reporting of accidents and disasters. The central purpose is to prevent the audience suffering unnecessary alarm and anxiety by giving maximum details. When possible, names of casualties are not given over the air before relatives know of what has happened.

On the subject of race, there is an acceptance of obligation under the Race Relations Act to observe the spirit not just the letter of the Law. The BBC's watchful concern is not to embitter race relations by the unfair addition of a 'race tag' to the reporting of a story in which race or colour is an incidental not an essential factor.

The maintenance of standards in current affairs programmes can present complex problems. Producers have an obligation to observe the need for balance either within one programme or in related programmes. They again, must avoid putting a BBC point of view. The standard to be achieved is the maximum amount of information to the public which is consistent with the fair expression of conflicting interests. The producer then has a responsibility to ensure that his programme does not aggravate differences, and the vehemence with which people hold opposing views is not exploited to make public entertainment. The verbal punch-up which generates heat but no light may be described as 'good radio' or 'good television' but it may not always be of any service to anyone – including the audience at home.

### Documentaries

The labelling of a programme or series is crucial in the making of a documentary. It is essential that the nature and purpose of every programme should be made clear to everybody. Not only must the audience know they are watching a documentary, as opposed to a play or dramatisation, they must know exactly what it sets out to do. If it is dramatised and uses actors it must say so and more than once in the programme itself, in presentation, press publicity and in Radio Times. These basic concepts are laid out in a note on *Principles and Practice in Documentary Programmes* drawn up by Richard Cawston (Head of Television Documentary Programmes), in consultation with a group of people experienced in documentary work (1972).

Among other main points is the necessity to label the in-

redients of a programme. The audience must know whether they are watching a reconstruction of an event or the event itself – listening to a public figure or an actor's representation. It has always been a BBC practice for some contributors within relevant programmes to express their own views at the invitation of the producer. Who would qualify? There is no simple answer. Essentially it must be someone whom the audience can recognise as having a right to express a personal opinion and whom they clearly understand to be doing so as himself and not as the BBC.

In documentaries and feature programmes dealing with specialist subjects the BBC – and not the specialist bodies – has the right to choose contributors. Editorial control in all BBC programmes must remain firmly in the hands of producers through a line of authority that ends with the Board of Governors. In this way, many different views are expressed; the alternative would be a narrow range of views through official speakers.

### Finding out from the public

The accountability of the BBC to the public does not end with codes, principles and guidelines, however comprehensive they may be. The BBC is constantly concerned to keep in touch with the public and its audiences which it does in a variety of ways *see below*. In its response to the White Paper the BBC agreed with the Government's rejection of the idea of setting up a Public Enquiry Board for broadcasting and noted the recommendation that broadcasting authorities should from time to time conduct public hearings. In fact, the BBC in the course of the past year has held over 20 public meetings in different parts of the country and many more are planned. These involve staff at different levels and often a member of the Board of Governors. They are planned to meet a demand for a greater sense of responsiveness to the public and the BBC accepts fully the need to find ways in which important issues of broadcasting can be discussed frequently and openly.

## The BBC and the public

### Ways of keeping in touch

The BBC has established a number of effective ways of keeping in touch with the public and stressing its accountability. In some the BBC is studying its audience's reactions,

in others the BBC is keeping the audience informed about what it is doing and thinking.

### Programme correspondence

Every year the BBC receives over half a million unsolicited letters from viewers and listeners. Many of these are comments on programmes and policy decisions which are passed on to the appropriate departments for study and comments by the programme-makers. All such letters are acknowledged and those which raise a serious point receive a reply. The many telephone calls which the BBC receives about programmes are logged and reported on daily to the network controllers of radio and television. Another important source of 'feed-back' from the audience is the press; newspaper comments about programmes are analysed by all those concerned.

### Audience research

Almost 2,500 people – a representative cross-section of the population – are interviewed each day about programmes broadcast on the preceding day. This is one of the main methods used for providing information about audiences to programme-planners. Another method is the use of panels made up of members of the public which are used as sounding boards of opinion on programmes.

### Advisory bodies

There are 54 advisory councils and committees, involving almost 1,000 men and women drawn from all walks of life, who advise the BBC on policy and programme activities. Some of these bodies have specialist advisory functions in the fields of education, religion, music, science, business, agriculture and the social effects of television.

### Publicity & information

The BBC Publicity and Information Department is responsible for providing factual information and photographs to the press about broadcasting affairs. Press and publicity officers serve the entire British press and major newspapers overseas. Its printed publicity section produces information leaflets, posters, booklets and the *BBC Handbook*. It has also issued a popular version of the Handbook entitled *What Do You Think Of It So Far?* and booklets about the work of BBC Local Radio: *Serving Neighbourhood and Nation* and the Television Service: *And They Call It The Good Life*.

### Public meetings

Every day across the UK someone from the BBC meets community groups to talk about the BBC and its programmes. It is a two-way process in which listeners and viewers have a chance to find out about the cost of making programmes, and the BBC finds out at first hand whether it is giving value for money. Two free colour films, usually accompanied by a BBC speaker, are also available. These are: *It's Your BBC*, narrated by Richard Baker, a 30 minute film which explains where the licence fee goes; and *All About You: BBC Local Radio*, a 20 minute film, on the work of local broadcasters.

Details of lectures can be obtained from Secretariat, Room 622, BBC Broadcasting House, London W1A 1AA, and details about films from BBC Publicity & Information Department, Room 12, 12 Cavendish Place, London W1A 1AA.

### Publications

The *Radio Times* finds its way into four million homes and has about 11 million readers. *The Listener* prints what has most significantly been said in the preceding week, its distribution is world-wide and about 40,000 copies are sold each week. Other publications ranging from slender cookery books to volumes of history and science are produced in response to public interest in particular programmes.

## Audience research

The BBC is constantly concerned to keep in touch with the public and the audiences to its various services, devoting considerable time and resources to ensuring that its production and management staff are aware of the response of the audience. All viewers' and listeners' letters are analysed and reported on in detail by a programme correspondence section; opinions in the press throughout the country are also reported on daily; the BBC's 54 advisory committees are able to represent the different points of view of the public in direct dialogue with BBC staff; and an increasing number of programmes involve the audience in one way or another.

Beyond all this, the BBC maintains its own Audience Research Department which is concerned with the systematic measurement of audiences and a continuous assessment of their preferences and opinions.

The biggest single audience research operation is the estimation of audience sizes through sampling representative cross-sections of the population. This is done in the continuous *Survey of Listening and Viewing* in which a sample of the population is interviewed every day of the year. Each day's sample consists of 2,500 people, so selected as to be representative of the entire population – excluding only children under five years of age – in terms of geographical distribution, age, sex and socio-economic class.

The questions the interviewers put are all concerned with the previous day, being designed to find out whether or not the persons interviewed listened to the radio or viewed television and, if so, which particular programmes they heard or saw during that particular day. Different people are interviewed each day (so that in the course of a year about a million are interviewed) but as the people are always selected by the same method the results for any one day are always comparable with those for any other. The interviewing is done by a large staff of part-time workers.

The end-product of the survey is a daily summary of audiences which lists every programme broadcast nationally (and some transmitted in certain areas only) and estimates the proportion of the population which viewed or listened to each one. Its value lies not merely in the information it gives about individual broadcasts but also in providing a basis for the study of audience trends.

The opinions of audiences are gathered through panels of listeners and viewers, with a total membership of about 6,000. Each week they receive questionnaires about forthcoming broadcasts. They are not asked to vary their normal listening or viewing habits – indeed they are particularly requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel members to rate the programme in different ways and to sum up their reactions using another simple scale. This leads to reaction indices for television programmes and to general evaluations for radio programmes, by means of which programmes can be readily compared with one another. Longer questionnaires provide material for the production of programme reports which try to

give a balanced picture of the opinions expressed, placing correct emphasis both on the majority view and on the opinions of minorities.

Side by side with these continuous studies the department is engaged on a variety of *ad hoc* investigations. These may involve anything from discovering public opinion on a single point – such as a proposed change in the timing of a broadcast – to an exhaustive study of the impact of one type of output. Naturally the research methods used vary with the problem to be solved. Sometimes it is necessary to interview a random sample of the population at length in their own homes. Sometimes a postal questionnaire is adequate. But in every case the object is the same – to collect information which is representative and reliable, as a basis for evaluation or decision-making by those concerned with programmes and policy.

The department publishes each year a summary of its main results called the *Annual Review of Audience Research Findings*, obtainable from:

**BBC Publications**, 35 Marylebone High Street,  
London W1M 4AA (price £1 plus 12p postage).

Information about methods of BBC audience research may be obtained from the:

**Audience Research Information Desk**,  
BBC Broadcasting House,  
London W1A 1AA.

## Getting in touch with the BBC

### Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers amounting to upwards of half a million letters a year. This figure does not include items sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 7,000 a day.

Letters about television and radio programmes, other than those responding to broadcast invitations but including letters of complaint, should be addressed to:

**Head of BBC Programme Correspondence Section**,  
Broadcasting House, London W1A 1AA.

This section is responsible for seeing that the opinions expressed and suggestions put forward in letters are carefully considered, reference being made to the most senior levels of the BBC in appropriate cases. As far as possible, answers are supplied to enquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy type-written lists cannot normally be met. Scripts can sometimes be provided if available *see page 239*. The **Programme Enquiry Unit**, also part of this Section, is open during normal working hours – telephone 01-580 4468 – to deal with public queries concerning specific items in radio programmes.

Requests for information on technical matters and for advice on reception of BBC programmes should be sent to:

**Head of Engineering Information Department**,  
Broadcasting House, London W1A 1AA.

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an:

**Overseas Audience Research & 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.

### Auditions

Music, drama, and popular music auditions are arranged regularly by Programme Contracts Department working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors. Artists who have succeeded in an audition are placed on a waiting list to be offered a broadcasting engagement when opportunity arises.

Applications addressed to the BBC, London W1A 1AA, are brought to the attention of the department concerned. For regional auditions, applications should be made to the Controller of the appropriate region. Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Candidates are required to sing one of two test pieces of their

choice, and there is a sight-reading test. Members of the Symphony Chorus attend rehearsals each Friday evening. Written applications should be made to the:

**Chorus Manager, BBC, London W1A 1AA.**

#### **Submission of scripts and scores**

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

In the case of radio plays, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to:

**Script Editor, Drama (Radio),  
BBC Broadcasting House, London W1A 1AA.**

A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to:

**Script Editor, Light Entertainment (Radio),  
BBC, Broadcasting House, London W1A 1AA.**

Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

Television scripts, clearly typed, should be submitted, with a stamped addressed envelope, to:

**Head of Television Script Unit,  
BBC Television Centre, Wood Lane, London W12 7RJ.**

Notes on *Current Requirements* are available from the unit, on request.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Serious music scores for radio should be addressed to:

**Chief Assistant, New Music,  
BBC, Yalding House, 156 Great Portland Street,  
London W1N 6AJ.**

Popular and light music scores for radio should be addressed to:

**Assistant Head of Radio 2  
BBC, Broadcasting House, London W1A 1AA.**

A guide for writers, *Writing for the BBC*, is published by the BBC, price 75p (or £1.10 by post).

#### **Visits to BBC premises**

Arrangements for seeing round Broadcasting House and other centres can be made only exceptionally.

People with a special or professional interest may make arrangements for seeing round Broadcasting House and other centres by writing to:

**Head of Secretariat, BBC,  
Broadcasting House, London W1A 1AA,  
or the Controller in their own region.**

Visitors from overseas should address themselves to:

**External Broadcasting Audience Research,  
BBC, PO Box 76, Bush House, London WC2B 4PH.**

#### **Tickets for BBC shows**

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the **BBC Ticket Unit, London W1A 4WW.**

Applications should be sent a month before the date required, indicating the type of show preferred, and **enclosing a stamped addressed envelope**. It is not possible to guarantee tickets for a particular show but the Ticket Unit does its best to send tickets for shows that they feel the person would appreciate. All applications are acknowledged and tickets are sent a week before the date of the show. In the case of visitors to London it is always advisable for the Ticket Unit to be informed of the London address, and the exact dates of their stay. In the case of London residents there may be a delay for popular shows. Minimum age limits vary according to the type of programme, so children's ages should always be stated.

The types of shows are:

*Radio*: light entertainment, comedy, panel games and quiz shows, light music, chamber music, symphony orchestra and modern or old-time dancing, popular music.

*Television*: light entertainment, panel games, comedy, pop (but not *Top of The Pops*), children's programmes.

#### **Appeals for charity**

The BBC has been broadcasting charitable appeals since 1923, and on a weekly basis since 1926. Up to 1976 nearly £21

million has been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as *The Week's Good Cause*, usually at 8.50 am on Sunday, or on BBC 1, usually at 6.35 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for instance, in aid of the victims of an earthquake or flood – are also broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland.

In selecting appeals for broadcasting, the BBC has the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales and Northern Ireland carry out the same function for their respective regions *see page 250* 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, mental or moral well-being but which do not necessarily deal with individual cases of distress; this category includes organisations promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage. Applicants for appeals should write to the:

**Appeals Secretary,**  
Broadcasting House, London W1A 1AA.

### 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.

## Community Programme Unit

Central to the Community Programme Unit output is *Open Door* which enables groups, individuals or sections of the community to make their own television programmes, shown on BBC2. The groups are given technical facilities and professional advice by the Unit's staff, but they decide the style and content of their programmes themselves, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from:

**Community Programme Unit,**  
BBC Television Centre, Wood Lane, London W12 8QT.

Recent developments of the access and participation principle have increased the Unit's output to include *Grapevine*, the self-help programme on BBC 2.

## Publicity and press offices

### Head of Information Division,

12 Cavendish Place, London W1A 1AA.

### Head of Information Services, Television

Television Centre, Wood Lane, London W12 7RJ.

Tel. 01-743 8000 ext. 3765

### Chief Publicity Officer, Radio,

Broadcasting House, London W1A 1AA.

Tel. 01-580 4468 ext. 2730

### Chief Publicity Officer, External Services,

28 Kingsway, London WC2B 6JR.

Tel. 01-240 3456

Enquiries from journalists are dealt with in London by press officers at the following addresses:

12 Cavendish Place, London W1A 1AA.

01-580 4468

9 am–6 pm Monday to Friday

Television Centre, Wood Lane, London W12 7RJ.

01-743 8000

9 am–midnight Monday to Friday

10 am–midnight Saturday

11 am–midnight Sunday

### *Foreign Press Office*

Bush House, Strand, London WC2B 4PH.

01-240 3456

10 am–6 pm Monday to Friday

This office looks after overseas journalists and the London correspondents of foreign newspapers. (Visitors should go to Queen's House, 28 Kingsway, London WC2 7JR.)

Outside London press enquiries are dealt with by:

### England

#### *Manchester*

### Information Officer,

Old Broadcasting House, P.O. Box 27, Piccadilly,  
Manchester M60 1SJ.

Tel. 061-236 8444

#### *Birmingham*

### Information Officer,

Broadcasting Centre, Pebble Mill Road,  
Birmingham B5 7QQ.

Tel. 021-472 5353

#### *Bristol*

### Information Officer,

Broadcasting House, 21–33B Whiteladies Road, Clifton,  
Bristol BS8 2LR.

Tel. 0272 32211

### Scotland

### Press & Promotions Officer,

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

Tel. 041-339 8844

### Publicity Assistant,

Broadcasting House, 5 Queen Street, Edinburgh EH2 1JF,  
Scotland.

Tel. 031-225 3131

### Wales

### Information Officer,

Broadcasting House, Llantrisant Road, Llandraff, Cardiff  
CF5 2YQ.

Tel. 0220 564888

### Northern Ireland

### Information Officer,

Broadcasting House, 25–27 Ormeau Avenue, Belfast  
BT2 8HQ, Northern Ireland.

Tel. 0232 44400

## BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

**Sir Edmund Compton** (*Chairman*),  
**Sir Henry Fisher** and **Professor Kathleen Bell**.

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 com-

plaint. Any action to be taken following an adjudication is a matter for the BBC.

The terms of reference of the Commission relate strictly to complaints from people or organisations who believe themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast; they do not extend to general complaints about the nature or quality of programmes.

The Governors look upon the Commission as a means of offering the BBC, with attendant publicity, a second opinion in cases of complaint where a viewer, listener or organisation feels unfairly treated by the BBC. The setting up of the Commission does not affect the constitutional functions of the Governors, the programme responsibility of the executive, or the role of the General Advisory Council as the principal advisory body of the Governors. The Commission's address is:

**BBC Programmes Complaints Commission,**  
31 Queen Anne's Gate, London SW1H 9BU.  
Tel: 01-839 6894

The constitution and terms of reference of the Commission are:

- 1) A Programmes Complaints Commission is hereby constituted to consider and review complaints against the BBC of the type hereinafter set out.
- 2) The Commission shall consist of three members who shall hold office for three years (one of whom shall act as Chairman). Provided always that any member:
  - i) may resign on giving three months' notice at any time;
  - ii) shall resign if for any reason he becomes unfitted 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 views expressed in each adjudication. It shall be free to comment thereon and to decide what subsequent action, if any, is called for.

9) The BBC undertakes to give every assistance to the Commission. In particular, it shall make available to the Commission such recordings or transcripts as may exist of transmitted programmes about which complaints are laid. The BBC shall also, on request from the Commission, make available unused material gathered for programmes, if it still exists, such as the Commission, after consulting the BBC, feels necessary. The Commission shall not disclose any unused material provided to it by the BBC to other parties without permission from the BBC and, where appropriate, any other copyright-holders involved.

10) The Commission shall undertake to deal with complaints within a reasonable time and the BBC shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.

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11) In making adjudications, the Commission shall act collectively, although this should not exclude the possibility of the expression of a dissenting opinion. When one member is absent or declares himself to be disqualified by reason of a special interest in any adjudication, it shall be proper for complaints to be considered by only two members of the Commission.

12) The Commission will, from time to time, decide on its own practice and procedure. Unless otherwise decided, however:

i) Complaints will ordinarily be put forward in writing although whenever the Commission in its discretion considers it necessary an oral hearing will be granted.

ii) Complaints will be heard in private.

iii) Complainants must bear their own costs.

13) The decision of the Commission that a complaint does not come within its jurisdiction shall be final.

## Licences and licence fees

### Licence fees in European countries: March 1978

Country	Radio only	Television only	Radio & Television combined
Austria	372 Sch. £14	**1,332 Sch. £49	—
Belgium	528 B.Fr. £9	1,980 B.Fr. £33 *3,096 B.Fr. £52	—
Denmark	100 D.Kr. £9	—	408 D.Kr. £38 *682 D.Kr. £64
Finland	—	—	250 F.M. £32 *430 F.M. £54
France	—	—	178 F.Fr. £20 *267 F.Fr. £30
Germany	36 D.M. £9	—	**126 D.M. £33
Ireland	—	—	£18.50 *£31
Italy	3,585 Lire £2	—	26,170 Lire £16 *52,345 Lire £32
Netherlands	36 Fl. £9	—	**120 Fl. £29
Norway	—	—	400 N.Kr. £39 *500 N.Kr. £49
Sweden	—	—	280 S.Kr. £32 *400 S.Kr. £46
Switzerland	60 S.Fr. £16	**120 S.Fr. £33	—
United Kingdom	—	—	£9 *£21

\* Cost of a colour television licence

\*\* Same fee payable for both monochrome and colour

Based on information supplied by BBC International Relations

## Broadcast receiving licence fees in the United Kingdom 1922-1978

	Radio	TV monochrome (combined with radio)	TV colour (combined with radio)	Note
November 1922	10s	—	—	
June 1946	£1-00s	£2-00	—	
1 June 1954	„	£3-00	—	
1 August 1957	„	£4-00*	—	*Excise duty of £1 imposed not receivable by BBC
1 October 1963	„	£4-00*	—	*Excise duty abolished BBC given full amount
1 August 1965	£1-5s	£5-00	—	
1 January 1968	„	£5-00	£10-00	Colour tv supplementary of £5 introduced
1 January 1969	„	£6-00	£11-00	
1 February 1971	*			*The radio only licence fee was abolished
1 July 1971	—	£7-00	£12-00	
1 April 1975	—	£8-00	£18-00	Colour tv supplementary increased to £10
29 July 1977	—	£9-00	£21-00	Colour tv supplementary increased to £12
25 November 1978	—	£10-00	£25-00	Colour tv supplementary increased to £15

## Sales & services

### BBC Publications

One of the objects of the BBC, as laid down in its Charter, is 'To compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation'. The width of these terms of reference is reflected in the variety of BBC Publications.

### Radio Times

Published every week in 25 editions, its programmes pages provide a detailed day-by-day reference guide to the whole of the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. *Radio Times* is on sale at newsagents throughout the British Isles, price 13p or by subscription, at £15.00 per year. Its circulation, the highest for any British periodical, is approximately 3,700,000 with a readership of more than ten and a half millions.

### The Listener

Like BBC television and radio, *The Listener* reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn substantially from broadcast talks and discussions, but it also carries original material relating to broadcasting and the arts. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. Distribution is world wide and sales are currently over 32,000 copies a week. *The Listener* is published each Thursday, price 25p, and is obtained from newsagents, or by subscription at £18.10 per year. Full details of all subscription rates are published in the journal or can be obtained from the

**Circulation Manager, BBC Publications,**  
35 Marylebone High Street, London W1M 4AA.

### General publications

The extensive list of publications based on television and radio programmes continues to reflect the diversity of the BBC's broadcast output. The following is a small section of books published this year:

*Secret War*, in which Brian Johnson expands on the BBC 1 television series of the same name and examines, inter alia, The Battle of the Beams, German Terror Weapons and the British counter measures, and The Battle of the Atlantic.

*One Child's War* by Victoria Massey: a vivid and moving account of the author's experience as an evacuee in World War II.

*Down the Garden Path* is the story of the BBC's longest running gardening programme.

Alistair Cooke's *America* – this bestseller is now published in paperback.

*Spaceships of the Mind*: Nigel Calder examines scientists' ideas about the future of the human race on earth and, more particularly, in space colonies.

Michael Smith's *Saucy Cookbook* adds to an impressive list of BBC cook books. In this he covers sauces from basic white sauce to bechamel sauce, as well as dressings and butters.

*Six English Towns*: Alec Clifton-Taylor describes the origins and growth of six towns – Chichester, Richmond, Tewkesbury, Stanford, Totnes, Ludlow.

*Blue Peter Make, Cook and Look Book* – a selection of the most popular makes and recipes from the *Blue Peter* programmes, plus articles on a number of museums.

### Further Education

Many Further Education programmes are accompanied by publications. These fall into two main categories:

(a)

Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are, in the main, for language courses, but include adult literacy and other subjects. The books provide the basis for homework and preparation.

(b)

Books which, while not essential, provide the student with a permanent record on the theme of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations or statistics.

For most of the language series, recordings, with basic dialogue and pronunciation practice, are also available. Details of both programmes and the publications are printed in *Radio Times*.

BBC Publications can be obtained through booksellers or by post from

### BBC Publications,

PO Box 234, London SE1 3TH.

*A full list of BBC Publications can be obtained from this address by sending a crossed postal order for 11 p to cover postage.*

### Schools publications

At the request of the School Broadcasting Council, numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools. Six months in advance of each school year, annual programme documents for primary, middle and secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make time-table arrangements and order their publications in good time.

Approximately seven million items are bought by more than 33,000 schools each year. BBC schools publications are provided on a non-profit making basis. Termly timetables for staffroom notice boards are issued free to all schools before each term.

*Details of Publications and current series can be obtained from*

**The School Broadcasting Council (30 B/C),**  
The Langham, Portland Place, London W1A 4AA

*and the publications direct from*

### BBC Publications (Schools),

144–152 Bermondsey Street, London SE1 3TH.

## BBC Enterprises

BBC Enterprises is a commercially-operated group within the Corporation comprising a number of divisions which operate in home and overseas markets by recording, packaging, selling, hiring out or licensing a carefully selected part of the programme output and associated products or facilities of both BBC Radio and Television. With a steadily increasing annual turnover measured in seven figures, BBC Enterprises' net profit after all staff salaries, accommodation and other operating costs have been paid is reinvested in future programme production.

### Television programme exports

BBC Enterprises is one of the world's largest television programme exporters and is able to claim the largest catalogue of available material as well as the most varied range of programming. During a year up to 7,000 hours of programmes are supplied to 90 countries. Television Sales Division conducts its negotiations and technical distribution activities from its London headquarters at Ealing, its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Television, New York. A special Ealing-based section is geared to handle topical items.

### Hire and sale of educational films

Television Sales Division has been operating in the British and overseas non-theatric markets for many years and can make available more than 1,300 titles for purchase and 600 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16mm films or on videocassette form as visual aids to education and training. Descriptive catalogues, which detail all titles both for purchase and hire, are available from:

**Room 504, Villiers House, The Broadway,  
Ealing W5 2PA**

Catalogues are also available from BBC Enterprises offices in Sydney and Toronto and from its US distributor Time-Life Multimedia New York.

### Film library sales

Another commercial activity handled by Television Sales Division is based on the BBC Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, cine-clubs and any other interested customers throughout the world have access to selected film footage and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

### Character merchandising

The Merchandising Division of BBC Enterprises is a licensing agency for all types of merchandise and marketing activities, theatre and cinema productions, publications, etc., based on radio or television programmes and characters. It

operates globally not only on behalf of BBC Television but also for many other United Kingdom and overseas producers.

### Exhibitions

The Exhibitions Division of BBC Enterprises mounts exhibitions both in the United Kingdom and overseas based on programmes or other BBC activities. There have been costume displays from such programmes as *Elizabeth R*, *The Pallisers* and *Anna Karenina* as well as a popular exhibition of special effects from the *Dr Who* series.

### Facilities

The Facilities Section is able to provide production facilities needed by overseas broadcasters planning to cover news stories, sporting events or international occasions taking place in the United Kingdom. These facilities include the highly sophisticated equipment used for the co-ordination of simultaneous transmissions by Telecommunications Satellites to any part of the world, located in a new international Control and Commentary Area at Television Centre. Details of charges for these facilities are available on request.

### BBC Records and Tapes

BBC Records and Tapes produces and markets for sale to the public in the United Kingdom and overseas LP's, singles and cassettes based on BBC radio and television programmes. The catalogue contains over 200 titles on the BBC Records label or Beeb pop label which can be bought through record shops and department stores and includes a wide range of material, from wild life records to music of many kinds.

### Addresses

#### England

BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA  
Telephone: 01-743 8000  
Telex: 934678 or 935063 (BBC ENTERPS LDN) OF 265781 (BBC LONDON)  
Cables: TELECENTRE LONDON

BBC Records & Tapes and BBC Merchandising, The Langham,  
Portland Place, London W1A 1AA  
Telephone: 01-580 4468  
Telex: 265781  
Cables: BROADCASTS LONDON

BBC Film Library Sales, Windmill Road, Brentford, Middlesex TW8 9NF  
Telephone: 01-567 6655  
Telex: 934678 or 265781  
Cables: TELECENTRE LONDON

*Australia*

BBC Enterprises, Westfield Towers, 100 William Street, Sydney,  
New South Wales 2011, Australia  
Telephone: Sydney 3586411  
Telex: BBCORP 20705  
Cables: LONCALLING SYDNEY

*Canada*

BBC Enterprises, PO Box 500, Terminal 'A', Toronto, Canada  
Telephone: 925-3891  
Telex: 06 23577  
Cables: LONCALLING TORONTO

*United States*

Time-Life Films, Time & Life Building, 1271 Avenue of the Americas,  
New York, NY 10020, USA  
Telephone: (212) 586-1212  
Telex: 232495  
Cables: TIME INC NEW YORK

## Ceefax

CEEFAX – the BBC's dial-a-page news and information service which allows the viewer to 'See Facts' on his home television screen – is now available from many high street television dealers at competitive prices.

CEEFAX uses two lines of the ordinary 625-line signal to provide pages of news, travel information, weather maps, sports results, market reports and even recipes and a shopping guide. These are regularly updated by an editorial staff based at Television Centre. At the moment, CEEFAX is updated for 16 hours a day, seven days a week – though the service stays on air throughout all the hours of BBC tv transmissions.

In order to see CEEFAX, a viewer's set must be equipped with a special decoder. These can be bought either as 'add-on' units to existing television sets, or as new, whole units.

CEEFAX was developed by the BBC's Research Department at Kingswood Warren in 1972, and the first test transmissions began six months later. After trials and talks with the British television manufacturers and the IBA, a common United Kingdom standard was agreed in March 1974 and a final specification was published in September 1976.

Regular CEEFAX bulletins of news and information began on 23 September 1974.

Britain leads the world in these 'teletext transmissions' – a fact which has prompted broadcasters from as far apart as

Japan, the United States, Australia, West Germany and Scandinavia to visit the editorial office on the 7th floor of Television Centre to observe the operation.

Some decoders allow the CEEFAX text to be superimposed over the ordinary television picture, and most are arranged so that news flashes or sub-titles can be inserted into the BBC television picture.

CEEFAX is currently transmitting separate magazines of some 100 pages each on both BBC 1 and BBC 2. Each page carries a header line which includes the date – and an atomically-powered clock. There are facilities for each of the pages in the magazine to carry up to four self-changing sub-pages. This means that a page of football results can be subdivided into four sections which change automatically at fixed intervals.

There are CEEFAX display sets installed in most BBC buildings – and in a number of important centres in London and outside.

The most important features of CEEFAX are *speed* (news can be updated as fast as a sub-editor can type); *choice* (the viewer chooses a page when he wants it); and *recall* (the information is always sitting in the television set during all the hours of television transmission).

## BBC Libraries

The BBC needs to maintain for its own operational purposes a number of specialised libraries. The following is a list of the main libraries and sources of information, with notes describing the arrangements which can be made for public access.

### Reference Library Service

*Reference Librarian:*

G.L.Higgins

01-580 4468 Ext. 3747

*Deputy Reference Librarian:* J.D.I.cc

01-580 4468 Ext. 2523

Broadcasting House, London W1A 1AA

*Library stock:* 163,000 books and pamphlets; 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to

material about broadcasting may be made available on written application, in which case fees are payable.

*Publications:* British Broadcasting 1922–1972: a select bibliography, 75p.

#### *Central Reference Library*

The Langham

*Librarian:* J.D.Lee

01-580 4468 Ext. 2523

*Senior Assistants:* B.I.MacDonald, Miss M.J.Evans

01-580 4468 Ext. 2906

Main collection of general stock. Special collections: drama, film, music, and broadcasting.

#### *External Services Library*

Bush House, Aldwych, London WC2B 4PH

*Librarian:* Mrs M.Welch

01-240 3456 Ext. 2280

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

#### *Monitoring Service Library*

Caversham, Reading

*Librarian:* Miss J.Pollard

Reading (STD 0734) 472742

Specialised indexes of political and other prominent personalities throughout the world.

#### *Television Service Library*

Television Centre, Wood Lane, London W12 7RJ

*Librarian:* A.J.Holt

01-743 8000 Ext. 2540

General stock with emphasis on the visual arts. Illustrations collection.

#### *Engineering Research Department Library*

Kingswood Warren, Tadworth, Surrey

*Librarian:* Mrs E.K.Whelan

Mogador 2361 (from London 604 2361)

Books, periodicals and reports on radio and television engineering and related subjects.

#### **Programme Information Unit**

The Langham, Portland Place, London W1A 1AA

*Programme Information Officer:* Miss J.E.Clark

*Script Enquiries:* Miss C.B.Reed

01-580 4468 Ext. 4647 or 4033

The unit comprises an index to radio and television programmes and a library of scripts (excluding plays and news bulletins). Accessible to researchers by appointment; a charge is made for this service. For news bulletins, see News Information Service; for play scripts, Radio Drama Play Library and Television Drama Script Library.

#### **Radio Drama Play Library**

Broadcasting House, London W1A 1AA

*Play Librarian:* Miss K.D.Hutchings

01-580 4468 Ext. 3495

*Library stock:* scripts or microfilm of all the programmes produced by Radio Drama Department: plays, features and poetry programmes from 1922; 45,000 scripts.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers by appointment only. A small fee is charged.

#### **Television Drama Script Library**

(Television Script Unit)

Television Centre, Wood Lane, London W12 7RJ

01-743 8000 Ext. 4390

Comprehensive indexes to all drama productions. Copies of television plays can be consulted. By appointment only.

#### **Written Archives Centre**

BBC, Caversham Park, Reading RG4 8TZ

*Written Archives Officer:* Mrs J.M.Kavanagh

0734-472742 Ext. 280

*Stock:* 75,000 files of correspondence, minutes of meetings, etc.; over 30,000 news bulletins and scripts; press cuttings, programmes-as-broadcast and other programme information.

These papers relate to the history and development of the BBC at home and abroad from 1922 to 1954, and are a source for social history as well as including material on eminent figures in politics, the arts and broadcasting.

Researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence. Charges are made for certain services.

### News Information Service

*News Information Librarian:* G.Whatmore  
01-580 4468 Ext. 3797

News and current affairs libraries. Stock of 14 million news cuttings, news indexes, government publications and books. Not open to the public but may be used by *bona fide* researchers on payment of a fee. Other libraries are assisted with news information at the discretion of the unit heads.

### Radio Services Unit

Broadcasting House, London W1A 1AA  
01-580 4468 Ext. 3200

Press cuttings from British newspapers and magazines, plus Government publications. Index to radio news bulletins. Comprehensive index to shipping since 1940.

### External Services Unit

Bush House, Aldwych, London WC2B 4PH  
01-240 3456 Ext. 2322

Press cuttings from British newspapers and magazines with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

### Television Current Affairs Unit

Lime Grove, Shepherd's Bush, London W12 7RJ  
01-743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

### Television News Unit

Television Centre, Wood Lane, London W12 7RJ  
01-743 8000 Ext. 3241

Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

### Music Library

Yalding House, 156 Great Portland Street,  
London W1N 6AJ 01-580 4468 Ext. 3598  
(General enquiries)

*Librarian:* Miss M.H.Miller

*Library stock:* over one million items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for BBC broadcasting but will lend for other performances music which is not available from other sources.

*Publications:* catalogues of chamber music, piano and organ music, songs, vocal scores. Orchestral catalogue in preparation.

### Television Music Library

Television Centre, Wood Lane, London W12 7RJ  
01-743 8000 Ext. 4041

*Librarian:* G.I.Rosser

*Library stock:* 52,000 manuscripts specially commissioned for BBC Television. Copies of 56,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC Television. Not open to public, except in certain cases where material is not available elsewhere.

### Popular Music Library

Ariel House, 74A Charlotte Street, London W1P 1LB  
01-580 4468 Ext. 4584

*Librarian:* Brian Payne

*Library stock:* 600 reference books, 85,000 manuscript and printed sets of popular light orchestral music, 125,000 songs and piano solos, 10 periodicals. Comprehensive collection on all aspects of popular music from 1800 provides a service to the whole of the BBC in popular and light music. Not open to the public.

### Gramophone Library

Broadcasting House, London W1A 1AA  
*Librarian:* Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 85 years. Present holdings about 1,000,000. Mainly discs (both coarse- and micro-groove) but with some cylinders and cassettes. For BBC programmes purposes only. Not available to other organisations or members of the public.

### Sound Archives

Broadcasting House, London W1A 1AA  
*Sound Archives Librarian:* Tony Trebble  
01-580 4468 Ext. 3965

*Library stock:* about 100,000 individually catalogued recordings on disc or tape, covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

*Services:* BBC use only, although external researchers are

admitted in exceptional cases; enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, SW7 (01-580 6603). Under an agreement with the BBC the Institute may acquire BBC Sound Archives recordings and record BBC programmes off-air for its collection of sound recordings. The Institute is intended to serve as a research centre for recorded sound documents, and is not permitted to allow BBC recordings to be copied or leave the Institute's premises.

### **Current Recordings Library**

Broadcasting House, London W1A 1AA

*Organiser:* Felicity Catmur

A changing stock of approximately 70,000 tapes containing about 50,000 radio programmes or inserts for programmes in the making. They span the complete range of broadcasting material, mainly BBC produced.

No research facilities available; not open to the public.

### **Foreign Recordings Library (BBC Radioplay Music)**

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. The manager welcomes contact with overseas broadcasting staff particularly those involved in music programming and production.

### **Television Film & Videotape Library**

South Block, Reynard Mills Industrial Estate,  
Windmill Road, Brentford, Middlesex

*Film and Videotape Librarian:* Mrs A. Hanford

01-567 6655

*Purchase or hire of selected complete films:* R. Crafts, at BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA

01-743 8000 Ext. 394

*Purchase of sections of film and videotape material:*

Film Library Sales: Keith Owen

01-567 6655 Ext. 235/236

Sales manager for both sections: Mrs J. Andrew, BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA

01-743 8000 Ext. 504/505

*Library stock:* selected programmes, items, newsfilm and other film & videotape material produced by the BBC, mainly since 1948; over 300 million feet of film in total. The library also includes information about videotape programme material. Provides a service only for BBC users, but a number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film and videotape material.

### **BBC Photograph Library**

10 Cavendish Place, London W1A 1AA

*Librarian:* Elisabeth Rezler

01-580 4468 Ext. 5117/8

*Library stock:* the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills, technical photographs and personalities both in colour and black and white. 750,000 monochrome negatives, with prints in stock; 110,000 original colour transparencies.

*Services:* monochrome photographs supplied free of charge for press use – for publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits preferably by appointment.

### **Photograph Sales**

10 Cavendish Place, London W1A 1AA

Editor, Picture Publicity: Brian Clifford

01-580 4468 Ext. 5015 and 3759

Based on the BBC Photograph Library, this unit sells BBC copyright photographs in colour and monochrome of programme productions, personalities, news coverage and other broadcasting subjects. Available to researchers, magazine and book publishers and all who need pictures for commercial use in the UK and overseas.

### **Central Stills Library**

Television Centre, Wood Lane, London W12 7RJ

*Stills Manager:* Graham Milloy

01-743 8000 Ext. 4670

*Library stock:* over 160,000 BBC copyright 35 mm colour transparencies taken by staff and commissioned photographers; and a collection of black and white agency material. Covers news, sport and current affairs events from 1969;

includes a portrait collection of personalities and location shots throughout the world.

*Services:* the library is available to all BBC Television programmes. The Pictures Research Unit acquires material from outside sources for use in programmes. Photographs are made available for sale through Photographic Sales.

### **Radio Times Hulton Picture Library**

35 Marylebone High Street, London W1M 4AA

*Librarian:* Mrs C. Sergides

01-580 5577 Ext. 4621

*Library stock:* a general historical commercial picture lending library of more than 6,000,000 photographs, drawings, engravings, maps, etc., covering people, places, events and subjects ranging in time from pre-history up to 1957. Mostly black and white, but a proportion of coloured engravings and colour transparencies.

*Services:* the collection is available to all who require pictures for commercial reproduction. Scale of fees available from the Librarian.

### **Pronunciation Unit**

Broadcasting House, London W1A 1AA

*Pronunciation Assistant:* Mrs H.C. Wright

01-580 4468 Ext. 4240

The unit provides an advisory service for BBC announcers, newsreaders and other broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts.

*Publications:* BBC Pronouncing Dictionary of British Names, 1971; BBC Pronunciation Policy and Practice, 1974.

### **Transcripts and radio tapes**

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels, plus many regional and local radio programmes. Moreover the BBC acquires only the broadcasting rights in much of the material which it uses and legally it is not in a position to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the script-writers and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are in-

involved in a programme particularly when these are required for personal reference purposes only.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes. (See also the entries for script libraries above.)

Charges are made for these services. Requests should be made in writing to:

**The Transcripts and Tapes Unit,**  
c/o Secretariat, BBC, Broadcasting House,  
London W1A 1AA

(See also BBC Enterprises for recordings of television programmes and radio tapes.)

## **International relations**

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 39 languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

### **International broadcasting organisations**

**EBU:** The European Broadcasting Union is an association of broadcasting organisations, with 35 active members in 31 countries in Europe and around the Mediterranean, three supplementary members in one country, and 67 associate members in 43 other countries situated in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the European Broadcasting Union relays over 68,000 television news items through Eurovision.

**CBA:** The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss common problems in the editorial and technical fields. This is the main meeting of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his small staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training, and technical advice.

**ABU:** In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian-Pacific Broadcasting Union.

**ITU:** The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

### Aid to other broadcasters

The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often with the help of UK Government or other development funds. Special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects are run in the UK, and in some cases, specially tailored training attachments are arranged.

Details of application and enrolment for training courses may be obtained from the

**Head of Personnel and Administration,**  
International Relations, Broadcasting House,  
London W1A 1AA.

Candidates require sponsorship and continuing employment by an overseas television or radio organization. In certain cases, assistance from the British Government Overseas Development Ministry may help to pay tuition fees, and to cover travelling and living costs.

### Visitors

Every year over 3,000 broadcasters and others with specialised interests in broadcasting visit the BBC from all over the world. All of these – apart from engineers and journalists – are initially received by the Liaison Department of International Relations Division which works out detailed pro-

grammes for their visits with the help of other BBC departments. Initial contact should be made with

**Head of Liaison, International Relations,**  
BBC, Broadcasting House London W1A 1AA.  
Tel. 01-580 4468 Ext. 5122/5123.

Visiting journalists and engineers are looked after by External Services Publicity and Engineering Information Departments respectively. Several hundred weeks of study visits are also arranged each year by Liaison Department for foreign broadcasters either after they have attended BBC training courses or in the interest of facilitating exchanges of experience between staff working in similar fields.

### Services to foreign broadcasters

One of the functions of International Relations Division is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a stipulated fee. Each year several thousand such bookings are made; they range from complicated outside broadcasts to single short-voiced pieces from unmanned studios. Tel. 01-580 4468 Ext. 5420.

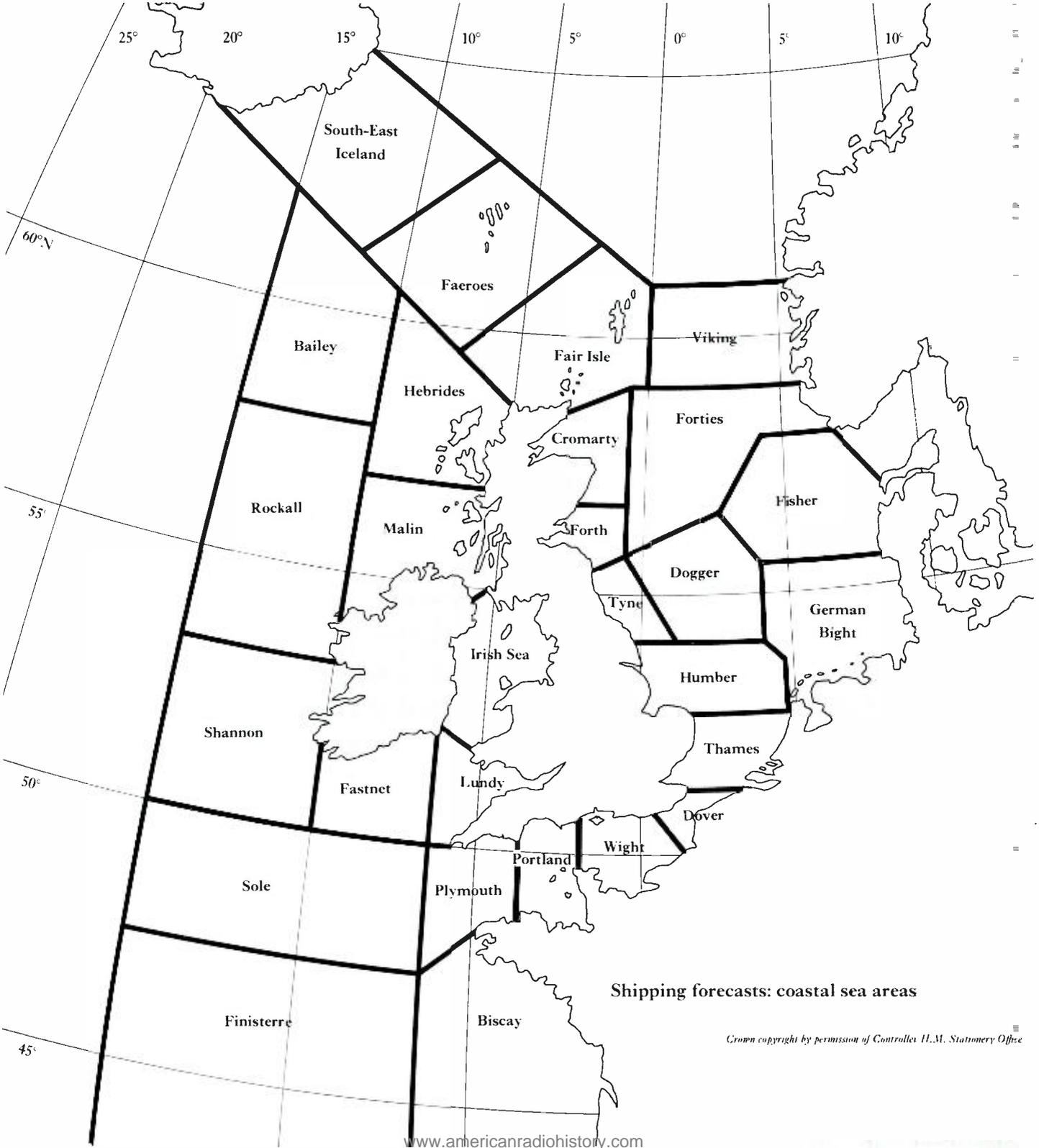
The International Unit at Television Centre arranges facilities for foreign television broadcasters. The Unit includes specialists in Eurovision as well as staff from Enterprises who chiefly look after the needs of broadcasters who are not members of the EBU. Tel. 01-743 8000 Ext. 2344.

## Weather forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC radio and television. Shipping Forecasts presently broadcast by Radio 2 on 1500 metres (200kHz) will be continued by Radio 4 after the reallocation of frequencies in November 1978. Any other changes will be notified.

Forecasts for inshore waters of the British Isles are broadcast on Radio 4 at 00.20.

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 motor-



Shipping forecasts: coastal sea areas

*Crown copyright by permission of Controller H.M. Stationery Office*

ways, where conditions are such as to constitute a threat to safety, information is broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the News Summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television also affords the opportunity for the 'weatherman' (or 'weatherwoman') to present their expert knowledge directly to the viewer. A readily understood system of graphics adds a clear visual impression to the spoken description of the expected weather in different parts of the British Isles.

## 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.

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.

## Management and staff

The BBC is governed by a Board of Governors whose members are appointed by the Queen on the advice of the Government. Their names are printed *preceding page 1*.

The Board of Management consisting of the most senior BBC executives, meet weekly. Their meeting is chaired by the Director-General who is the BBC's chief executive and editor-in-chief. He and his colleagues are responsible for the running of the BBC – its programmes, its staff management, its money and its equipment – for all of which they are answerable to the Governors.

The members of the Board of Management are:

*Director-General:* J.I.R.Trethowan

*Managing-Director, External Broadcasting (and Deputy*

*Director-General):* G.E.H.Mansell, CBE.

*Managing Director, Television:* A.D.G.Milne.

*Managing Director, Radio:* A.E.Singer.

*Director of Finance:* H.P.Hughes.

*Director, Public Affairs:* D.J.Webster.

*Director, News and Current Affairs:* R.T.L.Francis.

*Director of Personnel:* M.Bett.

*Director of Engineering:* B. McCrerrick.

Each of the three Managing Directors responsible for the output of television, radio and external services has his own management meetings every week at which are represented the network controllers and senior staff who provide the essential services such as chief engineers and chief accountants and those responsible for the management of resources.

The organisations differ in each of the three output directorates because there is a considerable degree of devolution and diversity in the BBC. Each of the three managing directors has his own management meetings.

## Staff employed

The BBC employs almost 25,000 full-time and more than 1,000 part time staff as follows:

	Men	Women	Total
Full time	16,604	7,979	24,583
Part time	65	1,240	1,305
<i>Total</i>	16,669	9,219	25,888
Managerial, programme, technical & executive			15,082
Secretarial and clerical			5,358
Weekly staff including cleaners			4,613
Catering and hostels staff			697
<i>Overseas: Locally recruited staff</i>			138
<i>Total</i>			25,888

## Staff recruitment

The BBC tries to fill vacancies on its permanent staff by competitive selection, except in the junior weekly, secretarial and clerical grades. Whenever possible this is done by promotion from within, but when it is necessary to widen the field, competition is extended to outside candidates, usually after advertisement in the press. Traineeships in specialised departments (such as news and personnel) attract graduates with good general aptitudes, and others broadly (but not exclusively) in the 21 to 26 age range: and details of these schemes can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate. Under the open competitive system, promotion within the BBC does not depend on seniority; thus someone who joins 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 normally filled by internal competition, comparatively few production vacancies being advertised in the press. For external candidates, advertisements are placed in *The Listener*, *The Daily Telegraph* on alternate Wednesdays, and, as appropriate, in specialised publications such as the *Times Educational Supplement* or *The Stage*. Vacancies outside London appear in the provincial and local press. There are three large news departments in London as well as newsrooms in the regions, and opportunities for experienced journalists to fill newsroom, reporter and correspondent vacancies are also advertised in the *UK Press Gazette*. Administrative and specialist support posts are advertised from time to time, covering personnel work, accountancy data processing, work study, job evaluation, publicity, graphic design, etc. Appropriate experience is a requirement for such posts.

Enquiries about employment in all these non-engineering categories should be addressed to:

#### Head of Appointments Department

BBC Broadcasting House, London W1A 1AA.

For the clerical, secretarial and weekly paid categories, applicants should contact the same address in London, or one of the regional centres whose addresses are given on *page 254*. In all cases, applicants should give full particulars of age, education, experience and qualifications stating the kind of

work in which they are interested, or quoting the advertisement reference number where appropriate.

### Engineering recruitment

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Recruits from universities and polytechnics with degrees in electrical engineering, electronics or physics, largely fill the requirements for newly qualified engineers.

In addition, applicants aged between 18 and 26 years can be considered for more junior posts grouped under two main headings: Technical Operators and Technical Assistants. These staff receive training in order to qualify for more senior posts in their field. In the latter case, Technical Assistants should become Engineers in just over two years.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as graduate trainees in the Research and Designs Departments. Further details of recruitment into the engineering departments and of the graduate traineeships can be obtained from:

**The Engineering Recruitment Officer,**  
BBC, Broadcasting House, London W1A 1AA.

## Programme contracts

Most contributors to BBC programmes receive payment which may range from a few pounds for a simple talk to a substantial sum for a star performer in a major series. These fees are assessed and administered by Programme Contracts Department and its radio booking sections, and the Artists Contracts Department in television in London, and by the booking authorities in the national regions, and at Manchester, Birmingham and Bristol. Contracts vary according to the nature of the engagement; a straightforward talk or interview may present few complications, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Apart from negotiating and originating about 200,000 contracts each year the Contracts Departments' staff also arrange

labour permits for foreign artists, licences and chaperones for children, carry out the general administration of the BBC orchestras and BBC Singers, and, on behalf of BBC Enterprises, administer residual payments and negotiate special fees for those artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

The BBC has a reputation for fair dealing and it tries, within its resources, to offer the best possible terms and conditions to performers and contributors; these are based on agreements with the relevant unions and associations governing minimum fees and conditions in both radio and television. These bodies include Actors Equity, the Musicians Union, the Incorporated Society of Musicians, the Radiowriters Association and the National Union of Journalists; the BBC is in constant touch with them in the course of the negotiation of agreements and in discussing their interpretation.

## Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the Copyright Department. (The exception is payment for material for talks which is negotiated by Programme Contracts Department). Radio and television rights in commissioned music or literary material are acquired in return for agreed fees by direct negotiation with each composer or author or his agent or publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material wanted for its broadcasts.

### Agreements with official bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC programme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's Programmes-as-Completed. Likewise

the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records, the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Agreements with the *Music Publishers' Association* deal with the rates to be paid for the hire of orchestral material and the broadcasting of dramatico-musical works, which are not controlled by the *Performing Right Society*.

The BBC also has an agreement with the *Publishers' Association* and the *Society of Authors*, which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis. Certain rates are also agreed for TV use.

Both the *Radiowriters' Association* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contributors of original radio drama and features and there is an agreement with these bodies relating to specially-written plays, series and serials and dramatisations. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has agreements with the Guild relating to specially-written plays, series and serials, dramatisations, educational drama, and drama scripts for children's programmes. In each case the rights to be acquired by the BBC are laid down, and minimum fees for beginners, and professional rates for established writers, according to the length of the script are prescribed.

### Assessment of fees

Fees for published material and stage plays for radio broadcasting are based on the terms laid down in the agreement with the *Publishers' Association* and others referred to above. For radio broadcasts of stage plays a scale fee is paid, and for television it is assessed. Fees for all specially-written material, whether for radio or television, are assessed on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for

the type of contribution in question, and where agreements have been negotiated with outside bodies the minimum and professional rates referred to above.

The BBC normally pays an initial fee which covers a single broadcast performance and also gives the BBC optional rights, subject to payment of further fees, to give repeats in BBC programmes and, in the case of television, to permit recordings of the programmes to be used by overseas broadcasting organisations. For radio programmes overseas rights are generally separately negotiated. If recordings of the programme are sold abroad the additional fees accruing to the author, especially in the case of television, can be substantial.

Fees for local radio are assessed at lower rates than those for network programmes.

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*Head of Network Production Centre:*

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0254-62411

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1949 Robert Birley, *Britain in Europe: reflections on the development of a European society.* (unpublished)

1950 John Zachary Young, *Doubt and certainty in science* (OUP, 1950. o.p.; Galaxy Books, 1960. 75p)

1951 Cyril John Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)

1952 Arnold Toynbee, *The world and the west* (OUP, 1953. o.p.)

1953 J. Robert Oppenheimer, *Science and the common understanding* (OUP, 1954. o.p.)

1954 Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)

1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. o.p.; Penguin Books, 1961. £2.50)

1956 Edward Appleton, *Science and the nation* (Edinburgh UP, 1957. o.p.)

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- 1967 Edmund Leach, *A runaway world?* (BBC, 1968. o.p.; OUP, 1968. o.p.)
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- 1974 Ralf Dahrendorf, *The new liberty: survival and justice in a changing world* (Routledge and Kegan Paul, 1975. £3.00; paperback £1.60)
- 1975 Daniel J. Boorstin, *The exploring spirit: America and the world experience* (BBC, 1976. £3.50)
- 1976 Colin Blakemore, *Mechanics of the mind* (CUP, 1977. £10.50; paperback £3.95)
- 1977 A.H. Halsey, *Change in British Society* (OUP, Opus Books, due Autumn 1978)
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## 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 cooperation 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, that broadcasting had great potential, as being in the future a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service, and he stressed the need for high standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the basis of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events, and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broadcasting service should be conducted in the future by a public corporation 'acting as trustee for the national interest'.

In accordance with the Crawford Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contracts and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

### The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

### The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

*may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.*

This clause enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its programme activities.

The policy from which this freedom derives dates back to the time before the first Royal Charter was granted. Sir William Mitchell-Thomson (later Lord Selston), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, expressed the view that measures of domestic policy should be left to the free judgment of the BBC. This policy was approved by the House of Commons at the time, was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions. The Prime Minister, the Rt Hon James Callaghan, MP, said at the opening of the new BBC Headquarters in Manchester on 18 June 1976: 'In this country it is the broadcasting organisations which are responsible for programme content. Sometimes your decisions and actions give me pain and I find myself having to explain to overseas countries, when they are hurt by what you say about them, that the Government does not control you. Even when I have convinced them of this they still think the Government could do something to stop you if it had the will. I then go on to say that, domestically, you and we sometimes have differences but that none of these differences has ever disturbed the fundamental principle that the influential medium of broadcasting is free from political control and will so remain.'

### The BBC's obligations

Clause 13 of the Licence 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 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 text of the Licence but in the form of 'Prescriptions' from the Secretary of State, acting within the powers vested in him by the Charter and by the Licence and Agreement. These prescriptions, known as the Prescribing Memoranda, serve as a kind of unpublished appendix to the Charter and Licence.

One such memorandum elaborates on Clause 13 (4) of the Licence by

- i) requiring the BBC to refrain from expressing its own opinion on current affairs or on matter of public policy;
- ii) forbidding the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without their being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the freedom of the press and the freedoms of the broadcasting media in Britain: the fact that newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement was designed as a safeguard against 'subliminal' advertising or indoctrination.

In the same Memorandum, the Secretary of State takes note of certain assurances given by the then Chairman of the BBC (the late Lord Normanbrook) in a letter dated 19 June 1964, and since reaffirmed. In that letter the BBC's Chairman recognised the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These are all, strictly speaking, obligations which the BBC has imposed on itself, but their formal communication by the BBC's Chairman to the Minister and the latter's formal acknowledgement of them have invested them with something of the nature of a prescription.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take special account of the following laws in particular: The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

#### Finance

From the constitutional point of view, the main facts about the financial position are:

a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences, *i.e.* the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since 1922 and has been endorsed by successive Governments and committees of inquiry;

b) that the services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, *i.e.* by the taxpayer.

Under the Charter, the Corporation must apply the whole of its income solely in promoting its objects. The remuneration of the Governors is laid down in the Charter, and no funds or moneys of the Corporation derived from any other source may be divided by way of profit or otherwise among them.

#### Controversy, impartiality and independence

Reference has been made above to the fact that the Licence requires the BBC to refrain from 'editorialising'; that is, to refrain from expressing a point of view of its own on any matter of public controversy or public policy. Careful safeguards have been erected within the BBC to prevent breaches of this rule.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of impartiality is balance, and this element, so important to the proper handling of controversial subjects, in fact helps the BBC to carry out its obligation to avoid expressions of editorial opinion. Careful attention to balance is one way by which the BBC seeks to ensure that it cannot justly be identified as a supporter of any particular 'line'.

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the listener and more productive of heat than of light.

A former Director-General, Sir Hugh Greene, said: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

The policy so described is that of the BBC today. Balance within the single programme is not sought after religiously on every occasion but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgment.

Secondly, it has never been the policy of the BBC to try to 'balance' news bulletins internally. The content of bulletins is manifestly dependent on the

incontrolled succession of events which make the news, from hour to hour and from day to day. To attempt to balance it artificially would be to distort it. And, in any case, over a period of time the news tends to be self-balancing. Thus, there may be a day when the Prime Minister makes an important political speech, which is fully reported in the news, but when there is nothing newsworthy to report from the Opposition side; a day or two later the circumstances may be reversed.

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standard of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

## Broadcasting & advisory councils

### The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter. The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland and Wales.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests, and tastes of the peoples of the countries concerned. They may tender advice to the Corporation on any matters relating to its other broadcasting services which may affect the interests of the peoples of Scotland and Wales.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their Chairman are Governors of the BBC and bear the title of National Governor for Scotland and National Governor for Wales respectively. (There is likewise a National Governor for Northern Ireland who also serves as Chairman of the Northern Ireland Advisory Council.)

The members of the two National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council.

### Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in Northern Ireland and in each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corpor-

ation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 54 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established (later reconstituted as a Consultative Group); in 1975 the BBC appointed an Archives Advisory Committee under the Chairmanship of Lord Briggs. And in 1976 there was established a Consultative Group on Industrial and Business Affairs with Sir Frank Figgures as Chairman. A local radio council has also been appointed to serve in each area of the BBC's 20 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the BBC 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 reorganised in 1970 following the creation of eight English regions.

## Constitutional documents

### The Charters of the BBC

*1927* The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

*1937* Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selston'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 Atlee'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 *Cmd 1725*.

*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 *Cmd 1770* and *Cmd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10 m. for temporary banking accommodation and up to £20 m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

*1969* Supplemental Royal Charter (*Cmd 4194*) granted in order to take into account the provisions of the Post Office Act, 1969, whereby the power 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 (*Cmd 5721*).

*1976* A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979 *Cmd 6581*.

The text of the Royal Charter *Cmd 2385* and the text of the Licence and Agreement *Cmd 4095* now follow.

In July 1978 the Government announced its intentions of providing the BBC with a new Royal Charter. The White Paper (*Cmd 7294*) in which this was announced also spoke of including within a new statute certain constitutional arrangements which the BBC, the IBA and a future OBA would have in common.

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## Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS ON the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the twenty-ninth day of July One thousand nine hundred and sixty-four and it has been represented unto Us by Our right trusty and beloved Counsellor John Reginald Bevins, Our Postmaster General, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of July One thousand nine hundred and seventy-six:

AND WHEREAS it has been made to appear to Us that some fifteen and three quarter million licences have been issued in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man to

install and use apparatus for wireless telegraphy for the purpose of receiving broadcast programmes:

AND WHEREAS in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe it to be in the interest of Our Peoples in Our United Kingdom and elsewhere within the British Commonwealth of Nations that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Postmaster General may from time to time grant to and make with the Corporation:

NOW KNOW YE that We by Our Prerogative Royal and of Our special grace, certain knowledge and mere motion do by this Our Charter for Us Our Heirs and Successors will ordain and declare as follows:

### 1. Incorporation

The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at discretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

### 2. Term of Charter

This 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.

### 3. Objects of the Corporation

The objects of the Corporation are as follows:

*a)* To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, 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 trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation.
- p) Subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions.
- q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.
- s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose object include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- t) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine.
- u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charge upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interest 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.

3) To do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

#### 4. Restriction on Overseas Concessions

The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the 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.

#### 5. Constitution

1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be 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 reappointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or the moneys of the Corporation, by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order. Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof) –

*a)* If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;

*b)* If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;

*c)* If he shall hold any office or place in which his interest may in the opinion of Our Postmaster General conflict with any interest of the Corporation;

*d)* If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;

*e)* If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

#### 7.

1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulation made by the Corporation under the next following paragraph thereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –

*a)* In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;

*b)* The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;

*c)* Subject to sub-paragraph *d)* of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

*d)* Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if 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.

### 8. General Advisory Council and Committees

1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9.

The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

### 10. National Broadcasting Councils

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 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.

## 11. Regional Advisory Councils

1) The Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

4) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

6) The Corporation shall afford to each Advisory Council the use of such accommodation and the service of such staff as are requisite for the proper performance of the functions of the Council.

7) The Corporation shall pay to each member of an Advisory Council

(including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

## 12. Organisation

1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

## 13.

1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

*a)* the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and

*b)* the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

## 14. Provision and Review of Services

The Corporation is hereby authorised, empowered and required to provide

from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

## 15.

It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

## 16. Financial

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.

### 18. Annual Report and Statement of Accounts

1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the 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.

### 19. General

1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or

Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

### 20.

1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Postmaster General may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whosoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21.

And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

## 22. Dissolution and Winding-up

It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors 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.

## 24. General Declaration

Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL. *Coldstream*

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## Licence and Agreement

Treasury Minute dated the 7 July, 1969

1. My Lords have had before them a new Licence and Agreement dated 7 July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.

2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30 July 1964 to 31 July 1976.

3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31 July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and no effect unless and until the said Bill is enacted.

4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.

5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

6. Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Radio Services and the Television Services for reception in the British Islands. The Postmaster General may give directions to the Corporation as to the hours of broadcasting in those services. The Corporation also undertakes to send programmes in the External Services at such times as may be prescribed (after consultation with the Corporation and with the approval of the Postmaster General and My Lords) by the Government Departments concerned, for reception in countries and places beyond the seas.

7. For the purposes of the Home Services (Radio and Television) the Postmaster General is to pay the Corporation (out of moneys provided by Parliament) during the term of the Licence a sum or sums equal to the whole of the net licence revenue (as defined in Clause 16. 3) or to such percentage or percentages thereof as the Treasury may from time to time determine.

8. For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term such sums as My Lords shall authorise. The Corporation is to deliver to the Postmaster General such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

9. An Agreement dated 19 February 1954 (*Cmnd 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 STONLHOUSE, MP, Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20 December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26 March 1964 a Charter of Incorporation was granted for a term beginning on the 30 July 1964 and ending on the 31 July 1976:

AND WHEREAS by a Deed dated the 19 December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30 July 1964 and ending on 31 July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty:

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19 December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows

1. IN these presents, except where the subject or context otherwise requires

a) the following expressions have the meanings hereby respectively assigned to them, that is to say

'apparatus' means apparatus for wireless telegraphy;

'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'appointed day' means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as 'the Minister') appointed by Her Majesty;

'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

'International Telecommunication Convention' means the Convention signed at Geneva on the 21 December 1959 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof;

'messages' includes other communications;

'Postmaster General' includes the Postmaster General's successors in the office of Her Majesty's Postmaster General and as from the appointed day means and includes the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day;

'Post Office' means any public authority so designated which may be established by the Post Office Act;

'Post Office Act' means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);

'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

'station' means station for wireless telegraphy;

'station for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation;

c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2.

The said Deed dated the 19 December 1963 and the licence granted thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3.

Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning immediately before the appointed day and ending on the 31 July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 –

a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;

b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing;

c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

1) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in –

i) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to together as 'the Home Services' and separately as 'the Home Radio Services' and 'the Television Services'); and

ii) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services');

2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4.

If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5.

1) At each station, whether now existing or hereafter established, the heights of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6.

1) The Postmaster General may at any time by notice in writing –

a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Television Authority (in this clause referred to as 'the Authority'); or

b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or

c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

- 7.
- 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.
  - 2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.
- 8.
- The Corporation shall observe the provisions of the International Telecommunications Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Postmaster General may be or become a party during the continuance of these presents.
- 9.
- In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall without prejudice to the other provisions of these presents, have effect -
- 1) *a)* The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.
  - b)* The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.
  - 2) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.
- 10.
- No person acting on the Corporation's behalf or by its permission shall or

shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11.

The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12.

The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13.

- 1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Postmaster General may from time to time in relation to those Services respectively in writing prescribe.

- 2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

- 3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast; Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

- 4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

- 5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the

approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General; and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

## 14.

1) The Postmaster General may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular

*a)* may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

*b)* may make special provisions for annual holidays and other special occasions;

*c)* may be confined to a specified day of the week, or may be different for different days of the week;

*d)* in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Postmaster General may, whether or not a direction under paragraph 1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

## 15.

The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30 July in each year from 1970 to 1975 inclusive a renewal fee of £900.

## 16.

1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in subclause 3) or to such percentage or percentages thereof as the Treasury may from time to time determine.

2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

*a)* sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Postmaster General; and

*b)* such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster General in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in subparagraphs *a)* and *b)* above, in the administration of the licensing system, and in investigating complaints of interference by electro-magnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

## 17.

1) For the purposes of the External Services and other services performed pursuant to clause 13.5 and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13.3) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in subclause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

## 18.

Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

## 19.

1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her

Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by the Postmaster General may enter upon the stations or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause 1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General –

a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and

b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such cases the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20. Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21. 1) The Corporation shall not

a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;

b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such

commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-Clause 2) in respect of any loss resulting from such determination of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22. The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23. 1) In any of the following cases (that is to say) –

a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, The Television Services and the External Services; or

b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or

c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other

creditor shall be appointed or any debenture holders, mortgagee or other creditor shall enter in possession of any part of the Corporation's property; then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and 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 19 February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26.

Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27.

This Deed and Licence granted thereby are conditional upon the passing of the Post Office Act and shall be of no effect unless and until the said Act is passed.

28.

It is a condition of this Deed that the contract thereby made shall not be

binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

on behalf of Her Majesty's Postmaster General by –  
F. WOOD  
in the presence of –  
Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British Broadcasting Corporation was hereunto affixed in the presence of –

HILL OF LUTON, *Chairman*  
CHARLES CURRAN, *Director-General*

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## New BBC Radio Frequencies from 23 November 1978

Following a new international agreement on radio frequencies and BBC action aimed at giving the best possible reception there are changed wavelengths for Radios 1, 2, 3 and 4 on medium and long wave. The tuning positions for the vhf services are unchanged.

The principal new frequencies and wavelengths are:

Medium wave	Radio 1	1053 kHz/285 m & 1089 kHz/275 m
	Radio 2	693 kHz/433 m & 909 kHz/330 m
	Radio 3	1215 kHz/247 m
Long wave	Radio 4	200 kHz/1500 m

Medium wave transmissions for Radio 4 are available in Northern Ireland, Aberdeen, Carlisle, Tyneside, Barnstaple, Exeter, Plymouth, Redruth and Torbay.

The tuning positions for Radio Scotland, Radio Wales, Radio Cymru and Radio Ulster are unchanged.

BBC Local Radio is unchanged except in the areas of Leeds, Leicester and Bournemouth.

£2.50

