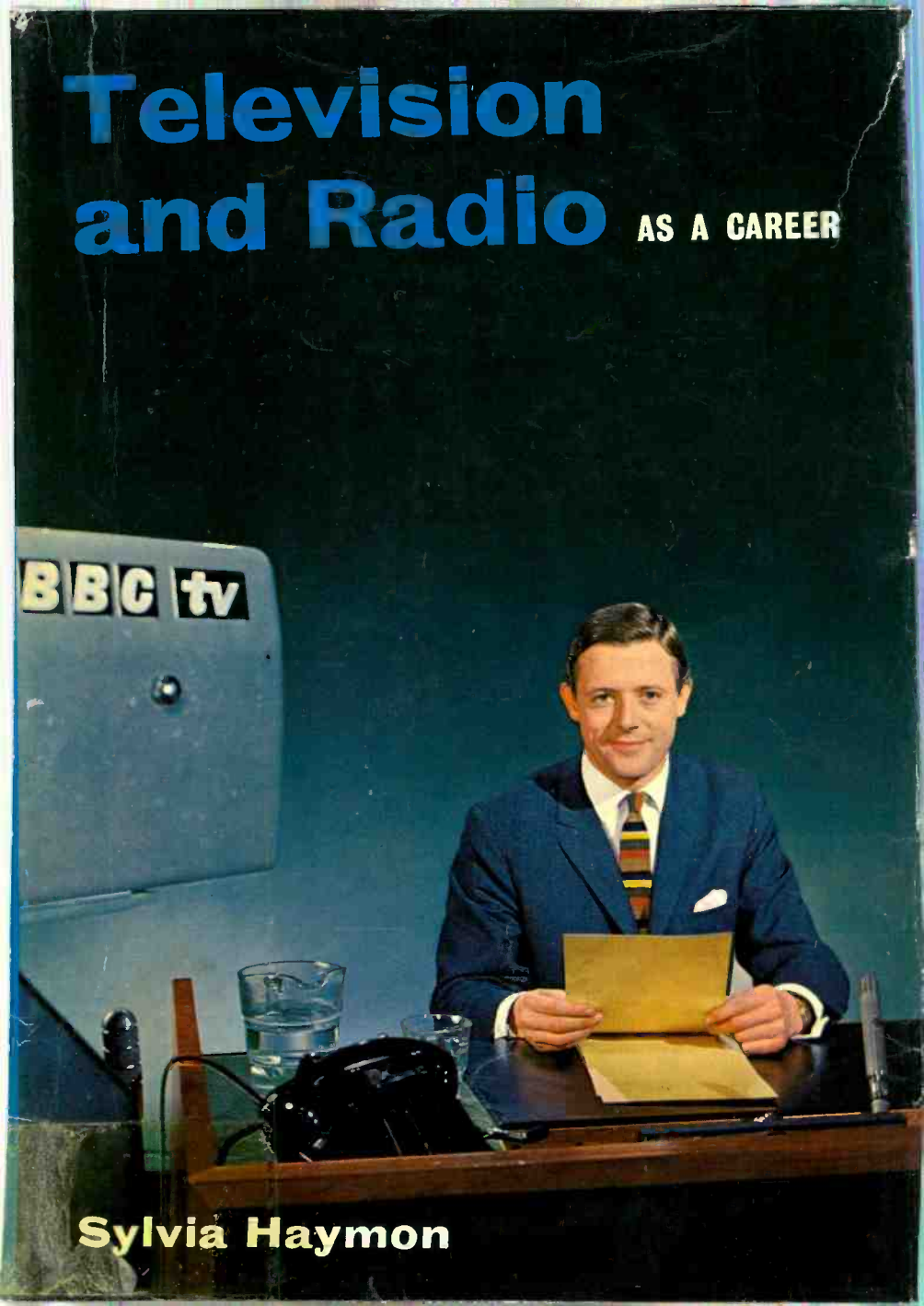
Television and Radio AS A CAREER



Sylvia Haymon

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Since the introduction of the printing press in the fifteenth century no innovation has possessed such power to influence the mind of man as have Radio and Television.

What are the qualifications needed to get a job in broadcasting? What kind of person has the best chance of making a successful career in this field?

The author, herself a broadcaster who has written widely on the subjects of Radio and Television, answers in a down-to-earth and informative way these and many other questions. The uninformed, tend to see Radio and Television through a veil of false glamour. This book makes it clear that the lasting satisfaction of a career in Broadcasting is of a deeper kind; that of making a contribution to a significant and exciting field of human endeavour.

A clear and compelling text, illustrated by 8 pages of photographs, presents the facts of a career which can be uniquely rewarding for anyone who can bring to it the necessary qualities of personality, training and aptitude.

A BATSFORD
Career Book

Jacket photograph taken by kind permission of the B.B.C. Television Service.
Michael Aspel reads the news.

BATSFORD CAREER BOOKS

TELEVISION and RADIO

as a Career

Sylvia Haymon

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Foreword

AS THIS BOOK goes to press, broadcasting is on the eve of great changes. The Pilkington Report has recommended that the BBC be given the third Television Channel, and has advocated a radical reorganization of the whole structure of Independent Television.

So far, the Government has spoken out in favour of the first suggestion, and has promised an additional channel to ITV once it has put its house in order. Just how thorough a spring-cleaning will be called for remains to be seen.

This means that the information contained in this book may, by the time you read it, require some qualification in the light of changed circumstances. This is not a fancy way of saying that it will be inaccurate, in any full sense of the word. If, for example, the Government should decide after all to act on the Pilkington recommendation that advertising become the responsibility of the Independent Television Authority instead of the individual Programme Companies, obviously the Companies' advertising departments would cease to exist. But there would still be television advertising, and therefore television advertising jobs of the kind I have described would still exist, only under a different boss and in a different geographical location. There might be more openings in the new set-up, there might be less: but the skills and qualifications demanded of those who have ambitions to make a career in this field would necessarily remain much the same as before.

So that what I have to say about television advertising—and similarly about any other aspect of broadcasting where administrative changes may be impending—will, I hope, be basically relevant and helpful, no matter what form those changes may take. To make broadcasting tick a great many people contribute a great many different kinds of work. That work will still have to be done, whoever pays the piper and calls the tune.

One thing is certain. Broadcasting—the name applies equally to Television and Sound—is an expanding industry. The new television channels will require additional personnel to operate them. As for Sound Radio, it is by no means the dying duck some people would have one believe. On the contrary, it is flourishing bravely, given a new lift by the advent of the transistor set. Its permitted time of transmission, already much longer than that allowed to television, is to be still further extended; and if the prospect for local radio stations looks a bit dim at the moment the idea has by no means been abandoned.

This book has been made possible by the generous co-operation of many busy people in the BBC, the Independent Television Authority, and the Independent Programme Companies, who have nevertheless found time to answer my interminable questions with unfailing patience and good humour, and who have afforded me every facility to see for myself how the wheels go round. To them, my grateful thanks.

S. H.

I

Beginning in Broadcasting

IN 1938, on Hallowe'en, the Columbia Broadcasting System broadcast a radio dramatization of H. G. Wells's space-fiction thriller, *The War of the Worlds*. To give the fantasy an added immediacy and interest to American listeners, its period was changed to the present and its setting to the New World. In the course of the proceedings an 'Announcer' interrupted the programme with a dramatic 'emergency news report' to the effect that Martians had been sighted descending from the skies upon the township of Grover's Mill, N.J., and a life-and-death struggle with the invaders was already under way.

It was all done most convincingly—so much so, indeed, that panic swept the state. Thousands of New Jersey citizens rushed headlong from their homes. The roads were jammed with refugees fleeing the fearsome monsters from outer space: and it took the combined efforts of the State and Federal Governments, the Police, the Press, and—last but not least—Radio itself, the prime cause of all the fuss, to convince these frightened people that it was all a terrible mistake, that the broadcast was 'only a play', and that it was perfectly safe for them to return to their homes.

Admittedly, this is an extreme example of the influence of broadcasting: either few radio plays have such an irresistible ring of truth, or listeners are not all as credulous as the good folk of New Jersey; but the episode serves as a useful pointer to the tremendous impact radio and television can make on our daily lives. No invention since that of the printing press in the fifteenth century has possessed such power to affect that mainspring of all human action—the mind of man. In Britain, or anywhere else for that matter, you are hardly likely to find ten million people all sitting down on the same evening to read the same

book, but there are television programmes which have regular viewing audiences in excess of that figure.

Broadcasting, then, is a great instrument, and a great responsibility for all concerned with it. Like the spoken word and the printed one, it can be used for good or ill. It can make people aware, as never before, of the world about them, and keep them honestly informed about what goes on there. By presenting different points of view it can stimulate listeners and viewers to develop their own powers of reasoning rather than apathetically allow their minds to be made up for them. It can educate, entertain, amuse. It can also be used to impart false values, to arouse hatred and prejudice, and to suppress or distort the truth.

Here in Britain, Parliamentary safeguards and our democratic traditions combine to give us a considerable degree of protection from misuse of the broadcasting medium. The BBC was conceived as a public corporation 'acting as trustee for the public interest'; and when, in 1954, the Independent Television Authority was set up, it was made responsible, not only for the physical development of an independent system, but for securing proper standards of accuracy, impartiality, and good taste.

It follows that a career in this challenging and creative field of ideas can be a richly satisfying experience for anyone who can bring to it the requisite qualifications of personality and aptitude. Broadcasting is a dangerous profession—not, of course, dangerous physically, but in a much more insidious way. Like the cinema and the theatre—and with the added emphasis that it comes bang into our homes instead of waiting for us to come to it—it is one of the great glamour professions of our time. We turn a knob, and *voilà!* there are the famous and the notorious performing in front of our very eyes. From royalty and cabinet ministers, film stars and prima ballerinas, down to Miss Cattle-Cake of 1963, the newsworthy celebrities parade for our entertainment day after day.

How exciting then, one might be forgiven for thinking, to enter a profession where one may expect to rub shoulders daily with the people who make the headlines! This is the danger to

which I refer, and which anyone contemplating a career in Broadcasting must face—must ask himself or herself without evasion or double-talk: 'Why do I want to go into Television or Radio?' If the honest answer is that it is this will-o'-the-wisp glamour which is the attraction, then the sooner the whole project is abandoned the better, for a sad disillusionment is in store. Of more than 18,000 men and women employed by the BBC, for example, not more than some 5,000 are engaged in work directly or indirectly connected with actual broadcasts; and the proportions are probably not very different where the Independent Television Companies are concerned.

This is not to suggest that it is therefore pointless to aim at joining that select band at the heart of matters, but simply to stress the utter hopelessness of setting out to build a worthwhile career upon a shaky foundation of false glamour. Broadcasting *is* an exciting field of work, but the excitement is of a very different kind. The important thing to bear in mind is that *all* workers in the BBC and in Independent Television, whatever their status and their duties, are there because they are needed, playing their part in a significant field of human endeavour.

Actually, it is a little misleading to speak of broadcasting as a profession at all. It is, rather, an industry, carried on by large corporations which—like all such organizations—are, in effect, little worlds unto themselves. Within them are to be found, not just one, but many different professions. In this respect, television and radio are rather like icebergs: the sound broadcasts we hear, the television shows that flash across our screens, like the glittering part of the iceberg above the surface, are only a small fraction of the whole. Beneath is a vast and elaborate supporting structure, anonymous but indispensable, without which the visible portion would turn turtle overnight.

The chapters which follow do not pretend to provide a comprehensive guide to every nook and cranny of these complicated edifices. With such a diversity of careers involved, it would not be possible, in a book of this length, to examine each one in detail. Some will receive only passing mention, others will be deliberately

excluded, either because they are outside the scope of this work, or because they are offshoots of other professions, each of which really needs a book to itself.

While special attention will naturally be given to what one might call the unique jobs—those, that is, that pertain to radio and television exclusively—to concentrate on them to the exclusion of a great many other worthwhile careers would be to tell only part of the story. For one thing, there is in broadcasting no barbed-wired no-man's-land between one category of job and another. It is a flexible industry, affording room for manoeuvre. The pioneer days may be over, but the industry is still young, and full of the vigour of youth. The kind of organizational hardening of the arteries that so often afflicts large, old-established concerns, where efficiency tends to get confused with a neat and deadly sealing-off of everyone and everything into airtight compartments, does not exist here. Once inside the magic portals, the opportunities are there, for some at least of those with the qualifications to take advantage of them.

Some at least. That last sentence reads like the maddening kind of statement that proffers with one hand what it takes back with the other. But it faces the facts. Of course it does not follow that every one, even with the right qualifications, will get to the top—there simply is not room there for all who may deserve to reach that lofty height. Broadcasting, like any other activity, is not infinitely elastic. Say, at a rough guess, there are about 600 producers working in broadcasting in Britain today. The mere fact that there may well be another 600 people around with equal ability to make good producers will not automatically produce another 600 posts for them to fill. On the other hand, without the qualifications, they would not even be in the running.

So then, what are they? What are the qualifications that may get you a job in broadcasting?

So far as they refer to education, specialized experience, the acquisition of particular skills, and so on, I shall discuss them in later chapters. For the moment, I want to consider only one overall—and overriding—qualification; that of personality.

What kind of person has the best chance of making a successful career in Television or Radio? Where there are such assorted possibilities, one might be tempted to answer 'anybody'; and indeed, broadcasting owes much of its vitality to the fact that it draws upon people of greatly varying temperaments and outlook.

Just the same, 'anybody' is *not* the answer. Life in any large organization calls for special gifts in the difficult art of getting along with one's fellow-men, and where—as in broadcasting—the end-product is the communication of ideas rather than the manufacture of, say, tires, or teapots, the inevitable problems of adjustment to the community in which you work take on an added delicacy.

But tires, teapots, or ideas, the underlying principle is the same. If you want to have a successful career in tires, you must be interested in tires. If teapots are your fate, you must be interested in teapots; and if you want to have a successful career in broadcasting, you must, above all, be interested in ideas. Your mind must be open and receptive, a mind of your own certainly, but one that is always ready to learn, and ready, if need be, to modify preconceived notions in the light of greater knowledge.

If you are a lone wolf by nature, you will find things hard, for here you will be part of a team—a team, moreover, where you must be prepared to submerge your own personality without, however, letting it sink and be lost without trace. You must know how to keep your feet firmly on the ground without, in the process, losing that enthusiasm which is always the ultimate propellant of an industry which is still seeking new frontiers. If you are to go far, you must learn to combine a cool appraisal of the possible with a passionate determination to achieve the impossible, should the occasion call for it. As with any other human activity, a sense of humour is a great help; but since this is a quality which, in ourselves, we are quite incapable of assessing objectively—we are all quite convinced that we personally are richly endowed with a sense of humour whether, in fact, we possess one or not—I shall say no more other than to express the hope that, in your case at least, it is not wishful

thinking. Above all, in everything you do, you must never lose touch with realities, never forget that radio and television are extensions of the outside world, not a substitute for, nor a refuge from it. If all this seems a tall order, why, success is always a tall order.

Let me make this plain. It is quite on the cards that you may be the happy possessor of all the desirable personal qualities, and the other qualifications beside, and still not find it easy even to get past the door. Except possibly in certain categories of employment—such as clerical, for example—where they have to compete for labour with the rest of the commercial world, neither the BBC nor the Independent Companies are exactly desperate for new blood: and even in those categories, the attraction of working in an interesting medium frequently ensures that applications for employment exceed vacancies. Eighteen thousand people in the BBC sounds a lot—is a lot—but the BBC and the Independent Companies are very economically run organizations, with small labour forces in proportion to output and population served.

It is the general rule to advertise vacancies internally before resorting to the press, although the BBC and many of the Independent Companies keep as well a classified index of applicants from which positions may be filled. Where trade union agreements exist, these may require that vacancies be notified to the union concerned, but without any compulsion that candidates sent along by the union receive preferential treatment. Generally speaking staff turnover is small, in some cases negligible. Associated-Rediffusion, for example, which, with a staff of approximately a thousand, provides the London area with its weekday Independent programmes, has a personnel list which is basically the same as it was in 1955.

It is true that the new developments on the horizon, or not far below it, brighten the outlook with the promise of a considerable expansion in the number of openings available. But though the door may open wider, by no means all who knock will be invited inside.

Whether you find this information a stimulus or a discourage-

ment will depend upon how you personally react to a challenging situation. If this is truly where, heart and soul, you want to make your career, the difficulties ahead will not deter you from trying to do so. If they do, the probability is that you were not terribly serious about the whole idea in the first place.

Either way, the purpose of this book is certainly not to try to persuade you one way or the other, but to bring together, so far as is possible, a body of information which will help you to make up your own mind. With this end in view, I propose first to give a broad picture of the manifold activities of the BBC and a general survey of the Companies and transmitting stations which operate under the banner of the Independent Television Authority; proceeding thence to a detailed consideration of specific employment opportunities.

Should you, having read what I have to say, decide to storm the citadel of broadcasting—or at least to make the attempt—your decision, momentous as it will naturally seem to you, will still be, fortunately, by no means an all-or-nothing step, a point of no return from which, once past, there is no drawing back. It will not be a case of putting all your eggs in one basket. Quite apart from bringing the kind of satisfaction that cannot be measured in pounds, shillings and pence, whatever prior equipment you bring to television and radio in the way of general education and specialized skills will be assets anywhere in the workaday world.

On the other hand, there is nothing to be gained from acting like Lord Ronald, that character out of one of Stephen Leacock's *Nonsense Novels*, who 'flung himself upon his horse and rode madly off in all directions'. Single-mindedness is itself a spur. Once you have decided to the best of your ability which is the right direction for *you*, once you have fixed upon your goal, set your course for it in as straight a line as you can.

II

A General Survey

THE BBC

SO FAR AS I KNOW, November the fourteenth at the BBC is a day like any other. One cannot help feeling, though, that the date should be remembered there, and celebrated each year with a cake and candles, for it is the birthday of British broadcasting. On that day, in 1922, the British Broadcasting Company began daily transmission from 2LO, its London station.

From that modest beginning, the British Broadcasting Corporation, the successor to the old Company, has built up to a current annual total of some 20,000 hours of domestic radio programmes, and some 30,000 hours of programmes, in thirty-nine languages, beamed at the rest of the world. The Television Service, begun in 1936, brings to our screens in a year more than 3,000 hours of viewing.

These figures give some clue to the complex organization needed to make possible the daily stream of programmes which we take so casually for granted. The money to pay for them comes out of our licence fees. Broadcasts to foreign countries and the Commonwealth are paid for by the public as a whole, not merely those who own radio and television sets. This is a fair arrangement, since these External Broadcasts, by interpreting Britain to the outside world, are in the interests of the entire nation. Their cost is defrayed by a grant from the Treasury; but this does not mean that the BBC is subject in any way to Government control. On the contrary, it is absolutely master in its own house. The Director-General, speaking at a luncheon in 1961 to celebrate the twenty-fifth anniversary of the BBC Television Service, claimed that the BBC was 'the most truly independent broadcasting organization in the world'.

Television takes up so much of the broadcasting limelight these days that I feel I ought to explain why, just the same, I am beginning this survey with a look at sound radio. The reasons are primarily, but not solely, historical—sound broadcasting was here first and therefore, if nothing else, deserves the respect due to greater age. But there is more to it than that. Although, later on, I have taken pains to stress that television is not simply sound radio with a picture added, much of the 'know-how' of BBC Television has developed out of experience of the techniques and organization of sound broadcasting.

Certain departments—such as News and Publicity—share facilities in common. Many people now working in television started out on their careers as workers in sound radio—and many still begin the same way. This may sometimes have been a mixed blessing. Sometimes the very people most concerned with planning television programmes have forgotten that it *is* a medium in its own right; but generally speaking, the BBC's Sound Services have provided an invaluable springboard for the momentous dive into television. One reason Independent Television was able to go ahead so quickly once it was given the green light was that it was able to draw on the resources of BBC Television, by attracting many BBC workers to join the new Programme Companies. In 1936 the BBC had no such ready-made pool of trained TV workers. Without its existing organization, geared though it was to sound, the development of television would have been slower and much more of an uphill climb for all concerned.

DOMESTIC SOUND BROADCASTING SERVICES

The three main divisions of BBC Broadcasting for domestic consumption swing, broadly speaking, from the light entertainment of the Light Programme to the more 'difficult' programmes of the Third. The Home Service in the middle has, as it were, a foot in either camp. In addition, Network Three, which uses the Third Programme frequency for the two hours or so before

the latter is due on the air, specializes in hobbies and practical subjects such as gardening, motoring, language courses.

There is nothing snobbish about this splitting-up, which in any event is pretty blurred round the edges, with a good deal of overlapping: it is the outcome of a common-sense attempt to cater for as wide a range of interests as possible among the listening audience. The names in fact are no more than convenient labels.

The programmes are the responsibility of a number of departments, the joint product of many teams of workers, some working in small units, others—as in, say, a full-scale Variety Broadcast or an Outside Broadcast involving several locations—utilizing large numbers of assistants with different skills, and the overall strategy, almost, of a military operation.

Music. Imagine radio confined exclusively to the spoken word! No songs, no Proms, no gramophone records, no classical music, no jazz; none of the introductory music that sets the mood for a play, none of those familiar musical 'trade-marks' that bring us hurrying to our sets so as not to miss a minute of a favourite programme. No opera, grand or light; none of those popular entertainments where comedians, singers, and instrumentalists, like agile spiders weave in and out of an almost continuous web of music.

No: Radio without music is all but unthinkable, and in fact the BBC is just about the biggest 'user' of music in the country. Its basic musical set-up consists of what is known as the Music Programmes Department and Light Music Department, whose job it is to plan and produce music programmes of all types except those which fall more conveniently under the heading of Light Entertainment, and are therefore considered to be better taken care of by the department of that name. Subordinate but essential to the proper working of the main body are a number of musical service departments—a Music Library which will supply at the drop of a hat any composition from Gregorian chants to the latest 'Top of the Pops'; a department concerned with the management of BBC orchestras and public concerts;

and another which takes care of Chorus Management and Music Presentation. The BBC's Gramophone Library is justly famous. Every commercial record issued in this country is automatically added to the catalogue, which already numbers over 500,000 records. Although administratively separate from the Music Division, it works in close co-operation with it.

Drama. In the field of drama, the BBC may be said to have pioneered a new art form—that of the radio play, a unique entertainment in which the audience is more of a participant than in any other. When you listen to a radio play you are, in a very real sense, helping to write it. As it comes to you over the air it is, of its very nature, incomplete—it is your imagination that must complete it. From the clues offered by the dramatist, actors, and producer you must construct a solid world peopled by men and women of flesh and blood. The great challenge that faces all those concerned in the production of a radio play is to get across a vital spark which, when it reaches the listener's imagination, flares up in a kind of instantaneous combustion, a split-second recognition that this is life, the real thing.

Since the BBC Drama Department has to attempt this difficult feat some 375 times a year, it should not surprise anyone that there are many times when the spark turns out to be a damp squib. But the search for the perfect radio script goes on, with a Script Section, composed of an Editor, two Assistant Editors, and five or six Readers and Adapters, playing the principal detectives. Between them they have the task of getting through 200 to 300 scripts a month. Well-known writers are commissioned to write for the medium, and new talent is encouraged whenever it can be found. Just the same, there are still not enough good plays to go round, and so adaptations of novels and short stories, and of plays written originally for the 'live' theatre are used to bridge the gap.

To go with plays designed especially for radio, one needs producers to direct and actors specially trained to act in them. The BBC has its own full-time Radio Drama Producers, and its own repertory company as well. The latter, at the moment,

consists of some forty players, a valuable nucleus for producers to build their casts round, but these actors do not, of course, have exclusive rights in BBC drama productions. The whole acting profession contributes.

News and Current Affairs. In 1958 the BBC decided to bring together its news and topical programmes, whether sound or television, under one Directorate of News and Current Affairs. Radio news reporting calls for different techniques from its opposite number in television, but the raw material of both is the same. In the Tape Room at the Headquarters of the News Division teleprinter machines click away incessantly, transmitting the world's news for assessment and condensation by the editorial staff. The news comes from the great news agencies, and also from the BBC's own Monitoring station at Caversham Park, near Reading, Berkshire.

In addition, the Division does much of its own news gathering, by means of Correspondents abroad, a Reporting Unit for domestic news coverage, and a number of specialists—two Parliamentary Correspondents, a Diplomatic Correspondent and Assistant, two Industrial Correspondents based on London and five more in the Provinces, an Air Correspondent, a Science Correspondent, a Motoring Correspondent, and an Agricultural Correspondent.

The Reporting Unit is also responsible for some of the topical 'magazine' programmes, and for the complicated planning which must precede any newsworthy occasion whose date is known in advance—as, for example, a political party conference. Other News Room subdivisions are a Sports Unit which produces the Sports Bulletins and keeps other interested departments abreast of developments in the world of sport; and a unit which exists to do a highly skilled job of condensation. It prepares the basic news service which goes by teleprinter to the Television News Studios at Alexandra Palace, in North London, and takes care of the brief summaries which are broadcast almost every hour in the Light Programme. Since between 300,000 and 400,000 words come over the teleprinters every twenty-four hours, it is easy to

appreciate that boiling them down to a one- or two-minute summary involves quite a gift for editing.

The specifically television side of the News Service will be discussed later; but because news plays an important part in the work of the BBC regional centres, this would be as good a place as any to make some mention of the Regional Sound Services.

THE REGIONS. The BBC is often blamed for speeding the ironing-out of the picturesque differences of speech and local custom between the different counties of the British Isles, and for spreading in their place a depressing uniformity of outlook and the noncommittal accent known as Standard English. There may once have been something to the accusation. Nowadays, at any rate, the Corporation does all it can to encourage and preserve the individual flavour of each region.

There are six BBC Regions: MIDLAND, with offices in Birmingham, Norwich, and Nottingham; NORTH, based on Manchester, Newcastle, Leeds, and Liverpool. The WEST Region operates out of Bristol, Plymouth, and Southampton; NORTHERN IRELAND from Belfast; SCOTLAND from Glasgow, Edinburgh, and Aberdeen; and WALES from Cardiff, Bangor, and Swansea.

The Regions have a twofold purpose: to serve the special interests of their own particular area, and to enrich the output of the national networks with programmes which—reflecting as they do the ideas and activities of many different parts of the British Isles—are far too interesting to be confined to a small local audience. Of recent years the tendency has been increasingly to allocate certain types of nationally broadcast programmes to the Region best suited, geographically or in other ways, to deal with them. Thus, a good many of the programmes dealing with industry originate in the North Region. The Midland Region is the centre for all agricultural programmes; and the BBC Natural History Unit, which covers wild life programmes for all Services, has its headquarters in Bristol, in the West Region.

There are Regional News Rooms in Manchester, Birmingham, Bristol, Glasgow, Cardiff, Belfast, Plymouth, Southampton, Newcastle, and Norwich. Their news teams have a double task—to

contribute their quota to the national news coverage, and to put out daily bulletins covering items of more local interest. The gradual disappearance of local newspapers makes this last service specially valuable.

A BBC Region, though, is still a pretty large area. Regional News Bulletins, even though they deal with matters nearer home than the bulletins beamed to the nation as a whole, must still leave out many subjects of intense interest to people living in specific areas within the larger grouping. In certain areas VHF (very high frequency) broadcasting takes care of specialized needs of this kind. Some VHF transmitters cover an area smaller than a Region, and are therefore particularly useful for the broadcasting of truly local news bulletins.

Talks and Discussions. In some respects the Producers and the Production Assistants who work in the Talks Department have the hardest jobs in Radio, because they deal so largely with amateurs. Even practised public speakers can come a cropper on radio. After all, our sets live in our sitting rooms, or on the kitchen window sill, or perhaps under the dashboard of the car. If we own a portable we may carry it about with us—even, if it is one of the transistors, put it in our pockets. Wherever else we may be when we tune in to a radio talk, it is certain not to be anywhere where we want to be orated at or lectured to. What we want to hear is good conversation.

Easier said than done! So far as the Talks Department is concerned, to induce it requires a combination of tact, unobtrusive instruction, and a flair for human relationships not easily come by.

The Department brings to the microphone talks and discussion programmes of all kinds. Some, using all the technical resources of radio, bring together contributors speaking 'live' from studios in many parts of the world. Others offer specialized courses—in a language, perhaps, or child-care; talks on archaeology, gardening, chess. Tape-recording has promoted a new skill in talks-editing—the putting together of a kind of jigsaw puzzle made up of tape-recordings of many diverse incidents, or of recordings giving different points of view on a subject of interest, or record-

ings that display different facets of a well-known personality. From a large number of these fragments, carefully selected and cut so as to be pithy and dramatic without sacrificing accuracy, the Editor must dovetail together a completed 'picture'.

School Broadcasting. Every week during term time fifty-five BBC Sound Broadcasts go out to the schools of the British Isles. Most of them originate in London, but some—mainly dealing with Scottish history and culture—are produced in Edinburgh, and some in Wales—some of the latter being in the Welsh language.

While these programmes do not attempt to take the place of formal lessons—they are a kind of bonus, a spice to the imagination, and, perhaps, a welcome interruption of the routine of a school day!—their planning and presentation is obviously a job for experts, most of them experienced teachers. A Publications Section works hand in hand with the Programme Assistants, getting out the numerous pamphlets and brochures which are used by the more than 28,000 listening schools in conjunction with the broadcasts. Last year they bought more than 8,000,000 copies.

Religious Broadcasting is, of course, even more of a specialized field, most of the executive posts in the Department being filled by ministers of religion.

Junior Time (*Children's Hour*). This is very nearly the oldest BBC programme. It dates from 1922, almost from the beginning of British broadcasting. It is one of the most exciting programme departments in sound radio, because it is so versatile. It aims at covering as many as possible of the interests which go to make up a child's life—which means, in practice, that the staff has to be ready to cope with almost every variation of radio entertainment—talks, drama, music, quizzes, hobbies, story-telling, and so on—and produce it, what is more, for probably the most critical audience in the world. Children, quite rightly, will not tolerate being talked down to. On radio, where you have only voice to rely on, it is difficult to hide even the slightest suspicion of being condescending: and so the team in this department, besides having to grapple with a great variety of programme techniques, must

possess an instinctive understanding of children and be in complete sympathy with them.

Features. This is a very flexible department whose boundaries are a little difficult to define, because much of the material with which it deals overlaps with other departments. Colloquially speaking, one might say that the Features Department takes themes which in simpler form may well be the province of other departments and gives them The Treatment. For example: a combined Features and News Division team may cover a dramatic news story. The News Division's job will be to get a straight news item out over the wire with as little delay as possible. Features, not in quite such a tearing hurry, will have time to take a longer look, devise a more elaborate programme, filling in the background, going into greater detail, setting the incident in a wider perspective than is possible in the short duration of a news bulletin. Again, a famous person is interviewed. That is one type of programme. Another is to build up a composite portrait of that same famous person from several different sources—his own voice, yes, but also the voices and viewpoints of people who have known him at different stages of his career; descriptions of places with which he has been closely associated; a discussion, perhaps, of how his work and ideas have influenced people and events; anecdotes that throw light on his character. Put it all together, and you have a Feature.

Outside Broadcasts. This is the department that captures the ceremonial and sporting occasions of our national year and brings them back alive, as they are actually happening. The State Opening of Parliament, the Boat Race, the Cup Final—wherever there is something afoot of interest and excitement the Outside Broadcast Unit, with its immensely adaptable mobile equipment designed by the BBC engineers, will be there.

Variety and Light Entertainment. One of the first lessons that anyone going into broadcasting has to learn is that it is changing all the time. Broadcasting is a reflection of the world outside and, as the world changes constantly, broadcasting must change constantly too. The ideas and modes of expression that were all the

rage yesterday are out of date by tomorrow, and by the middle of next week are too quaint for words. On the other hand, just to complicate matters, coupled with our insatiable appetite for change goes a deep-seated fear of it.

I bring these contradictions up here because, where broadcasting is concerned, they are nowhere more apparent than in the field of light entertainment. The perpetual headache of the Variety and Light Entertainment Department is to provide, if not constant change, at least the appearance of it; without, in the frantic search for novelty, throwing overboard the tried and true old favourites.

In a year the Department is responsible for about 3,000 programmes—comedy shows, popular music series, quiz shows, general interest items—requiring the services of some thirty full-time producers and their supporting teams. Putting out this number of shows involves the negotiating of approximately 8,000 contracts with the performers who appear on them. Most of the well-known personalities of broadcasting are not on the BBC permanent staff at all. They are engaged by means of short-term or one-time contracts negotiated by the PROGRAMME CONTRACT DEPARTMENT.

Programme Operations. Who regulates the traffic? With so many programmes pouring out of the studios, how do you prevent a jam? To do so is the job of the Programme Operations Departments which act as a link between the programme Producers and the Engineers who look after the technical side. Studio Operations sections attend to such important matters as the placing of performers in relation to the microphone, the proper balance of sound, the insertion of incidental music and sound effects. A Bookings section allocates the studios as they are needed for rehearsal, recording, or transmission, and makes the technical arrangements necessary for the recording of programmes. The department has charge of a Recorded Programmes Library, where recordings which may be of permanent value are stored. This ever-growing collection is of great historical interest.

Audience Research. Programmes, programmes, programmes—who listens to them all? If the BBC were a theatre management

it could tell at once who were its customers. If a programme were unpopular, the immediate fall in box-office receipts would warn at once that something was amiss.

The nearest the BBC can get to a box-office of its own is something called the Daily Audience Barometer, which lists every programme and estimates the size of its audience. Radio and television audiences can, in fact, be deduced with a fair degree of accuracy from a representative sampling of the population as a whole. To achieve this, more than 1,000 part-time BBC interviewers question between 3,000 and 4,000 different people every day in different parts of the British Isles. In every Region there are, as well, panels of ordinary listeners who regularly record their likes and dislikes on questionnaires provided for the purpose. Their answers give the BBC valuable information on what the public thinks of its programmes.

THE EXTERNAL SERVICES

Propaganda is a dirty word nowadays, conjuring up a picture of one-sided reporting, half-truths, and deliberate distortions of fact. Somebody, we think, is trying to sell us something—it may be an idea, a political creed, a new brand of breakfast cereal—and those of us who pride ourselves on having minds of our own are immediately on the defensive.

We are right to be suspicious: all the more so when we are engaged in weighing up the pros and cons of a career in which we may decide to spend our working life: right to ask, what exactly is the BBC up to in its External Services? The Government foots the bill for these programmes that are beamed abroad in thirty-nine languages. What does it expect in return for its money? Propaganda?

The answer is yes. Of course the Government hopes that the broadcasts—which, however, are devised by the BBC with no Government interference whatever—will serve Britain's interests. But here the word 'propaganda' must be revalued in its exact

sense—a propagation, that is, a dissemination, not of lies or slogans of hate and aggression, but of a truthful portrait of a country and its people.

Despite a considerable contraction from the wartime peak, the External Services still put out more broadcasts than all the BBC domestic Sound and Television Services put together. The GENERAL OVERSEAS SERVICE provides a worldwide link between listeners who understand spoken English. They may be Commonwealth citizens, Servicemen stationed abroad, English commercial communities in foreign countries, English-speaking foreigners. Accommodating itself to Time Zones round the world, the Service is on the air twenty-two hours a day. Many of its programmes are re-broadcasts taken bodily from the home services, but in addition an OVERSEAS TALKS AND FEATURES DEPARTMENT exists to provide original programmes for the Service.

The OVERSEAS REGIONAL SERVICES, serving smaller areas, are able to tailor their output more closely to the particular regions to which they are accredited. In countries like the USA and Canada, for example, which have their own highly developed broadcasting systems, few people are likely to bother to tune in direct to a foreign service; and so the NORTH AMERICAN SERVICE produces many programmes designed for re-broadcast over the national networks of Canada and the US. The PACIFIC SERVICE does the same for Australia and New Zealand.

In the AFRICAN, CARIBBEAN, and COLONIAL SERVICES, English is only one of the languages used. There are transmissions as well in French, Maltese, Hausa, Somali, and Swahili. A BBC office in Beirut helps to ensure that the ARABIC SERVICE keeps its finger on the pulse of its listeners in the Middle East. The ASIAN SERVICE ranges from Persia to Japan, in thirteen different languages; and the Spanish and Portuguese programmes of the LATIN AMERICAN SERVICE cover the nineteen Republics of Latin America.

Besides an ENGLISH SERVICE directed to the whole of Europe there are four regional EUROPEAN SERVICES which between them pretty well cover the whole Continent. Here we are on territory where the Iron Curtain comes down with a clang between East

and West. On either side of this intangible but very real barrier these European Services face peculiar difficulties which may be a challenge or a discouragement depending upon the attitude of the personnel who have the job of tackling them.

East of the Curtain, jamming of broadcasts is the ever-present difficulty, waxing or waning with every rise and fall in the temperature of the Cold War. West, the wavelengths are so overcrowded as to make reception difficult.

BBC News Programmes beamed abroad are the responsibility of the EXTERNAL SERVICES NEWS DEPARTMENT. This department is quite separate from the domestic News Services, not because the Corporation purveys two different kinds of news—abroad as at home the aim is equally accurate, impartial reporting—but because a highly specialized team is needed to deal with the special problem of getting the facts over to a great many different national audiences in a form instantly understandable. More is involved than the technique of translation: workers in this Department must possess, in addition to the usual journalistic skills, a hyper-developed sense of interpretation, an ability to convey the essence of our country to peoples abroad. At the same time they have to be able to achieve a kind of sympathetic identification with the particular audience to which the bulletin is addressed—the power, as it were, to see Britain in reverse, through the eyes of listeners in a far-off land.

From Bush House—surely the most cosmopolitan community of workers in London, with its English and foreign-born specialists working in the closest co-operation—round about a hundred and fifty News bulletins are broadcast every day, many of them to audiences thirsting for unbiased, uncensored news.

English by Radio. Do you know where Chibemba is spoken, or Silozi, or Teochew? They are some of the languages into which BBC courses in elementary English are translated. The demand to learn English shows no sign of diminishing. The would-be pupils are numbered in millions, some of them beginners, others more advanced students, so that courses must be devised to fit in with different levels of achievement. For parts of Asia and Africa

where many of the resident English teachers are themselves relatively untrained, a special series of 'Listen and Teach' programmes aims at improving teaching techniques as well as understanding of the language. Gramophone records and textbooks issued by the department are on sale in forty-eight countries. Last year alone, more than 40,000 courses were sold.

Monitoring Service. The Roman *monitor officii* was a gentleman who supplied a politician with his ammunition of facts or, discreetly offstage, prompted an orator when his memory let him down. Today, the BBC Monitoring Service at Caversham Park supplies the Corporation's News and Programme Services, and Government Departments too, with information as to what is being put out by radio stations all over the world. (The United States, under a reciprocal agreement, takes care of areas like the Far East, which are inaudible in this country.) Unlike the handy official of Ancient Rome, what the Service passes on are not always matters of fact: what comes pouring out over the air waves of the world are often tendentious official statements from Governments with an axe to grind; but it is vital for Britain's interests to have knowledge of it all, especially where—as in the case of countries behind the Iron Curtain—there may be no alternative source of information available.

Caversham Park keeps going round the clock, with the Monitors—the majority foreign-born, and all with the highest qualifications as linguists and translators—working a shift system to keep abreast of the unceasing inrush of material. They form the backbone of the Reception Unit, performing the basic operations of monitoring and transcription.

From Reception, the News Bureau and the Reports Department take over. Theirs is a task of evaluation and selection, winnowing the news and other urgent information for passing on by teleprinter to the BBC News Departments and to the Foreign Office. The Reports Department charts a daily record of trends in international broadcasting, and also prepares specialized reports for Government departments, the libraries of Parliament, and a limited number of private subscribers.

Like the domestic Sound Services, the External Services have their own PROGRAMME OPERATIONS DEPARTMENT for regulating the flow of traffic—and the volume is the heaviest of its kind in the world. Every day, some ninety or so Studio Managers have to cope with a total of 300 studio hours of rehearsals, recording sessions, and transmissions. The Department provides Announcers and Newsreaders for External Broadcasts in English, and, in addition, is responsible for co-ordinating the fantastically complex system of cues and signals for stations relaying External Services programmes.

Similarly, there is a separate EXTERNAL BROADCAST AUDIENCE RESEARCH DEPARTMENT. Exactly how can you gauge how many people, scattered round the world, have been listening in to the BBC? The answer is that you cannot tell, exactly; but the Department tries many ways of arriving at an approximation. Sampling surveys are taken where practicable, questionnaires are sent out, listener panels formed and listener competitions promoted. The contents of the overseas postbag—around 100,000 letters a year—are carefully analysed, refugees from Iron Curtain countries are interviewed, tourists' comments duly noted.

Broadcasting is an international business, and the BBC correspondingly has its OVERSEAS AND FOREIGN RELATIONS DEPARTMENT to take care of its contacts, both Sound and Television, with other broadcasting organizations all over the world. There are constant exchanges of information, programmes and, for that matter, personnel. There are BBC offices in Beirut, New Delhi, New York, Paris, Ottawa, Sydney, and Toronto. Let me say at once, for those attracted by the thought of working in exotic, far-off places, that these offices, practically without exception, are staffed from within the Corporation. This is understandable, since anyone acting as a representative abroad must naturally be thoroughly familiar with the organization he represents. The ideal qualification combines programme experience with a knowledge of administration; and as and when vacancies occur it is usually possible, without too much difficulty, to find BBC candidates who fill the bill.

Radio and television are, before all else, miracles of engineering. Programmes may come and go, personalities blossom into fame and wither on the vine—without the colossal achievement and continuing efforts of the technicians behind the scenes it all goes for nothing: our television screens stay blank, our radio sets dead as a doornail.

Of the 5,800 workers who staff the Engineering Division of the BBC about 3,800 actually fill technical posts—an amazingly small number considering the complex technical requirements of the Sound and Television Services. Personnel are deployed with an economy and efficiency which are all the more remarkable for being 'all in the day's work'. Departments of the Division are under the overall supervision of a single Director of Engineering; and so I think it would be most convenient to consider BBC Engineering operations as a whole, instead of reserving Television Engineering for a separate section.

OPERATIONS AND MAINTENANCE. The Operations and Maintenance Departments are responsible for the smooth day-to-day running of the BBC's technical installations. In sound radio the Corporation's big headache is that the one long wavelength and twelve medium wavelengths allocated to it under the International Copenhagen Wavelength Plan are simply not enough to provide complete national coverage. To make matters worse, so many new European stations have come into operation since the Copenhagen arrangement was made that listeners in many parts of the UK often find their enjoyment of a broadcast spoilt by the constant interference of some foreign station.

VHF (very high frequency) transmissions are the BBC's answer to these problems. A VHF station, making use of what is known as frequency modulation, can transmit free of interference over a radius of fifty miles. The Corporation has twenty-seven such stations in operation, able to reach ninety-eight per cent of the population. In addition, a number of relay transmitting stations are in course of construction.

Operations and Maintenance are not concerned with the actual work of construction; but once the new equipment has begun to function as part of the daily engineering set-up it is the department's responsibility to keep it working smoothly. Many BBC transmitting stations are automatic and quite unattended, watched over by monitoring devices programmed so as to bring spare equipment into immediate use if anything goes wrong. All the same, it is reassuring to note that, should trouble arise, just to be on the safe side the robot sends out an SOS at the same time to the nearest BBC centre where those old-fashioned, but not yet quite expendable pieces of equipment, human beings, are still on call in an emergency. At manned transmitting stations the engineering staff is responsible for the efficiency of audio frequency and radio frequency equipment, together with the maintenance of the associated power supplies.

Transmitting stations, studios, and control rooms are linked by a complex network of lines which are rented from the Post Office and maintained by the BBC in co-operation with the Post Office engineers. Technicians in this sub-department must be adept at frequency equalization, acceptance of temporary circuits, and measurement of signal to noise ratio; and possess as well that happy combination of training and instinct which leads to a lightning diagnosis of faults.

Of all the BBC divisions, Engineering is the one with its personnel most widely distributed throughout the United Kingdom. In the many cities and towns that have studios, sound and television technicians are needed to operate and maintain control room equipment, mobile installations, equipment for tape and disc recording. Within their province is the operation and care of television cameras, lighting control equipment, vision control desks, microphones—in fact, all the indispensable technical furniture of studios and control areas, as well as that associated with Telerecording (the recording of television programmes on film or magnetic tape), Telecine (the televising of film) and Outside Broadcasts. Since the latter account for something like one-sixth of all programmes, it is clear that the care of Outside Broad-

casts equipment alone is a tremendous chore. The apparatus involved may range from a miniature OB kit which fits into a small suitcase and can be operated by a Commentator or Reporter on his own, to a regular cavalcade consisting of several vehicles.

The transmitting stations, unlike the studios, are for the most part situated out in the countryside: forty-four of them, plus the twenty-seven VHF stations, cope with the domestic Sound Services; twenty-three are used for television. The External Services have five shortwave transmitting stations, one of them situated in the Far East, at Tebrau, near Singapore; and use, in addition, two medium-wave stations in West Germany and a VHF transmitter in Berlin.

Specialist Departments. Just as the programme side of radio and television is constantly changing, so are the technical processes which make it possible to bring the programmes to listener and viewer. The engineering life at the BBC may be summed up as an unceasing search for a way to do things better—how to increase efficiency, improve technical facilities; how to extend the possibilities of the medium in every possible way. Among the Specialist Departments are sections devoted to research, designs equipment, planning, and installation.

The RESEARCH DEPARTMENT is located at Kingswood, in Surrey. Details of much of the work carried out there have been published, to the benefit of the industry as a whole. The Designs Equipment group tailors equipment to the BBC's special requirements, aiming all the time to combine the standardization necessary for such a large 'consumer' of things like microphones and loudspeakers with an ever-improving standard of quality. Research undertaken into acoustics and studio design bears fruit in the planning of new studios and the improvement of those already in being. Experiments are carried out in stereophonic broadcasting and colour television, the object being always, so far as possible, to anticipate trends rather than run breathlessly after them in the vain hope of catching up.

Owing to its highly specialized technical requirements, the

Engineering Division handles its own staff recruitment. All other appointments go through a central Appointments Department.

ADMINISTRATION

If the Engineering Division is what keeps the wheels turning, Administration is what prevents the machinery from coming unstuck. It is a name that covers the vital supporting departments which deal with BBC finance, organization, staff administration, office services, publications, publicity, contracts, copyright—the list is still far from complete, for its interests and activities reach into every corner of the Corporation. Put another way, Administration is the hand that draws together all the many strands, and plaits them into a single rope.

Finance. Unlike private businesses or the commercial Television Companies, the BBC is not in business for profit. In fact, under its Charter, it is specifically forbidden to make one—it must plough all its surplus income back into the organization. But neither—like some of the nationalized industries, for example—may it operate in what amounts to a state of being permanently broke. It must balance its books, and cut its coat according to the cloth—the cloth, in this connection, being the money collected from the sale of licences (less a cut taken by the Post Office to cover its administrative expenses in collecting fees, investigating complaints of electrical interference, etc.) plus a Treasury Grant-in-Aid to pay for the External Services. Profits from the *Radio Times* and other BBC publications help to swell the kitty, as well as payments for programmes sold abroad.

The gargantuan task of book-keeping is divided among several departments, each concentrating on a specific category of income or expenditure—Salaries, Engineering, Sound and Television Programmes, Publications. Another section is concerned with Programme Costing; and there are Cashier and Internal Audit sections. These Accountancy Departments vary in size: some have no more than twenty-five workers, others as many as a hundred.

As in all large undertakings nowadays, mechanized accounting is used to a considerable extent.

Staff Administration. Any large organization has to find some way to plan policy on a grand scale without losing touch with the human needs and potentialities of the actual man on the job. The BBC tackles this problem by means of a CENTRAL STAFF ADMINISTRATION DEPARTMENT, which concerns itself with such things as working conditions, incentives, discipline, rights of appeal, annual leave, and so on. Recruitment, transfer, and promotion of staff are also dealt with centrally (except, as already mentioned, in the case of Engineering appointments) by an APPOINTMENTS DEPARTMENT. Since this is the door through which any one wishing to make a career in BBC Broadcasting has to pass, it is worthwhile pausing in our hurried tour to take a rather closer look at the way this Department goes about its business of finding the right man for the right job.

When a vacancy occurs in the BBC the usual procedure is to advertise it internally, on the notice boards which are to be found on all Corporation premises. Any member of the staff is free to apply for the position, although he or she is expected to stay at least a year in any one post. This is not a hard-and-fast rule, but it must be pretty obvious that any one who wanted to be constantly chopping and changing would have little chance of being the one selected.

When, for any reason, there seems no likelihood of filling the post satisfactorily from within the Corporation, the Appointments Officer, who is the Head of the Department, may decide to advertise the vacancy in the press. He may also consult a classified index of general applicants which is kept by the Department.

Candidates get their names on to this list in various ways. They may have been introduced by the Ministry of Labour and National Service, or by University Appointments Boards. They may have landed there on their own initiative, by writing to the BBC, giving their age, education, and particulars of the qualifications and previous experience which they believe to have fitted them for a career in Broadcasting. Should *you* decide to follow

this last course you will be well advised to be as specific as possible about the kind of post you think you can fill. A vague 'I-just-have-the-feeling-I-was-made-for-Broadcasting' approach will get you nowhere. On the other hand, any candidate who appears to possess talents which might conceivably be of use to the BBC in the event of some future vacancy, will be interviewed by an Appointments Assistant, as a preliminary to possible inclusion in the file of 'possibles'.

The Appointments Officer has a number of these Assistants working under him, each one charged with the staff recruitment affairs of a particular group of departments. When the applications for an advertised post come in, they are first considered by the Assistant responsible for the department in which the vacancy has occurred. He does the first weeding out, of candidates who, on the basis of the particulars supplied, appear to lack even the minimum qualifications demanded for the post.

Those who get through to the short list have to appear before an interviewing Board.* If they come from outside the Corporation they are usually called to a preliminary interview before the crucial ordeal. Where particular skills are called for, such as knowledge of a foreign language, or proficiency in shorthand and typing, candidates may be tested in these, as a further preliminary —and possibly eliminating—procedure.

The interviewing Board consists of three or, at most, four people: one, who acts as chairman, from the Appointments Department, the others, members of the department in which the vacancy occurs. For certain posts, a representative of the Civil Service Commissioners may be included; or, where the post is a highly specialized one, an expert from outside may be called in to assist.

These Board members are not ogres, nor all-powerful tyrants who, for a whim or sadistic pleasure, will turn thumbs down on all your hopes and ambitions. They are there for one simple and straightforward purpose—to find the best candidate available.

* This is standard procedure for the monthly-paid posts. The more junior positions (paid by the week) are not normally filled by the Board method.

Another branch of staff administration is the CENTRAL ESTABLISHMENT OFFICE, where the duties and responsibilities of every post in the BBC are reduced to black-and-white. Jobs in the BBC are graded and attuned to two salary scales—one for monthly-paid and one for weekly-paid staff—and it is for the Central Establishment Office to see that every position fits into the general pattern in a way that does justice to both the holder and the BBC.

Administration covers more than purely domestic interests. There are 'foreign affairs' too to be taken care of, negotiations of one kind and another with that outside world with which the world of Broadcasting must never lose touch. Besides the PROGRAMME CONTRACTS DEPARTMENT, mentioned earlier, there is a COPYRIGHT DEPARTMENT, in daily touch with authors, publishers, and literary agents. The SOLICITOR'S DEPARTMENT handles the Corporation's legal business; the BUYING DEPARTMENT does its shopping.

Publicity. It might be thought that the very fact of broadcasting were itself publicity enough. In a less competitive age it might be so. As it is, the BBC—while it does not push its products with quite the same exuberance as a private firm with something to sell—seeks every opportunity to bring its activities into the eye of the newspaper- and magazine-reading public. Its PUBLICITY DEPARTMENT, with press offices in London, Birmingham, Manchester, Cardiff, Edinburgh, Glasgow, and Belfast, exists to supply the press with BBC 'stories', and to stimulate journalists to make use of them. Bulletins and news sheets are put out, and photographs made available. BBC displays at public exhibitions are also taken care of by this Department.

The BBC, however, does more than supply other publications with material—it is itself in the publishing business. Apart from School Broadcasting pamphlets and many other publications supplementary to programmes, it produces an annual handbook, and two weeklies—the *Radio Times* and *The Listener*. Under the general heading of PUBLICATIONS MANAGEMENT are to be found all the usual sub-divisions of book and magazine

publishing—Production; Editorial; Advertising; Circulation. The whole enterprise is no mere sideline—the *Radio Times* alone sells 6,000,000 copies a week—but an integral part of the BBC economy.

Libraries. The BBC possesses some of the most interesting libraries in England. Mention has already been made of the Music and Gramophone Libraries. The Reference Library combines the functions of research department, information bureau, and lending library. Television, with its specialized need for pictorial material, has its own branch; while the External Services Collection, naturally enough, concentrates on books relating to the countries served by their transmissions. The Library at Caversham Park supplies books that help to fill in the background to the news received over the Monitoring Service. The Radio Times Hulton Picture Library (35 Marylebone High Street, London, W.1), acquired by the BBC in 1958, houses one of the most fascinating libraries in the world. There are some 6,000,000 photographs, drawings, manuscripts, books and maps, covering, one is tempted to say, every subject under the sun. This is the only BBC library that caters for outside interests as well as its own—the material may be borrowed for reproduction, upon payment of a fee.

Allied to the Library Services is the NEWS INFORMATION SECTION, which is nothing more nor less than a private press-cuttings bureau—just one more of the unusual professions to be found within the BBC. Any one who has watched Press-Cuttings Readers at work must be amazed at the speed and accuracy with which they locate relevant items out of a regular ocean of newsprint. A Reader needs either to have been blessed with a good memory in the first place or be able, with training, to cultivate one. The workers who carry the process a stage further by classifying the enormous daily pile of cuttings need accuracy and discrimination; while those who complete it by providing an information service that is available round the clock to the BBC News Rooms, must add to these qualities sound judgment and a thorough acquaintance with current affairs.

THE REGISTRY, as its name implies, is essentially a gigantic

filing cabinet, containing the thousands of letters received by the Corporation. The task of actually dealing with this mountain of correspondence falls on the PROGRAMME CORRESPONDENCE SECTION.

TELEVISION

There is certainly no need for me to stress, to any one living in the British Isles today, the importance of Television in our daily lives. For most of us, a television set has become an immensely desirable item of household furniture. If it has not yet achieved the status of an absolute necessity, it is certainly near the top of the list of those luxuries which we like to call necessary just the same.

Every now and again, the argument flares up anew as to whether television is good for us or bad for us—too much violence, too little instruction, too much of this, too little of that. Another point of view is, that however 'good' it may be, it is 'bad', even terrifying, that on any one evening millions of people up and down the country should sit staring at a little glass screen, instead of engaging in the diverse occupations and ways of passing the time that are open to human beings.

Good or bad, television is here to stay. I bring up the moral issue only to emphasize at the outset that, if you make it your career, however far you may find yourself from the centres of TV power and policy, you have willy-nilly got yourself involved in a process which raises fundamental questions of principles and human values. You may either find this a bore and ignore it, get on with your own little job in your own little airtight compartment, or accept it as a tremendous challenge and exhilaration, to feel yourself part of one of the vital forces of the age.

Although this section concentrates primarily on BBC Television, any general remarks about Television, and about the kind of qualifications needed for different TV posts, apply equally to Independent Television.

So far as the Programme Departments are concerned, the set-up

of BBC Television does not differ greatly from that of Sound Broadcasting. This does *not* mean that television is nothing more than sound radio with vision added, but simply that entertainment divides up conveniently into the same main categories whatever the medium of transmission. Experience in sound broadcasting is no drawback to a career in television—indeed, ever since the BBC Television Service got under way there has been a considerable crossing over from one service to the other—but the problems and techniques of each medium are quite distinct, calling for an individual approach to each.

Music. Some people think that music pure and simple—recitals, orchestral concerts—is better left to sound radio. They find the movement of the camera—now a long-shot of the pianist, say, now a close-up of hands on the keyboard—a fidgety intrusion. Others declare that these fascinating and intimate views of an instrumentalist in action add to the enjoyment. A TV Music Producer must tread a narrow path between these two extremes of opinion, utilizing the potentialities of television without distracting the audience's attention away from the music. Opera poses other problems. Operatic singing is a melodramatic art, and melodrama, on the small screen, lapses easily into caricature. A close-up of a Valkyrie's tonsils is apt to have a different effect from the one Wagner intended; yet a stage crowded with tiny figures does not register either. Ballet, which is essentially a pattern of movements which dissolve one into the other, presents similar problems of scale. It is for reasons such as these that a Television Music Producer must possess, not only a first-class musical training, but a sound technical knowledge of opera and ballet production.

The BBC Television MUSIC PRODUCTIONS DEPARTMENT is also to some extent a service department. It supplies the music requirements of other TV departments, maintains its own music and gramophone libraries, provides accompanists, arrangers and copyists, and attends to such chores as the hiring of musical instruments.

Drama. Many people think of a TV play as nothing more than

a scaled-down version of a stage play. It is, of course, nothing of the kind, as we can see for ourselves whenever a theatrical production is televised without adaptation. What projects successfully over the footlights may fail completely to 'get across' in television. In the same way, films originally made for showing in cinemas are in varying degree unsatisfactory when televised. Nothing else in the entertainment world is quite the same as that little screen in our television sets; and plays and serials and dramatized documentaries must be tailored to fit its exacting dimensions.

This is something that cannot be learnt overnight. Writers skilled in other fields of literature, and new writers finding their literary feet have to master the craft of writing specifically for television. The BBC does all it can to encourage and assist them. Most Scriptwriters are not members of the permanent staff, but a CENTRAL SCRIPT SECTION of trained Scriptwriters and Adapters passes judgment on all scripts sent in for consideration. Where necessary, it adapts or rewrites. Specific assignments, such as adapting a literary classic, are also undertaken. Television drama does not stand still, and to a great extent a Television Drama Department—whether BBC or Independent—is a workshop where writers, producers, designers, and technicians are constantly experimenting to find new ways of extending the range of their chosen medium.

Television News. As we have already seen, administratively Television and Sound News come under the same BBC Directorate. In our glance at sound radio we tracked the initial processes of news collection—from the news agencies and the Caversham Park Monitoring station; from Correspondents abroad, specialists at home, Reporters, and Regional News Rooms. Unceasingly, the stream converges on the News Division headquarters in Portland Place, and from there—so far as BBC Television is concerned—to the Studios at Alexandra Palace.

This is where the fun really starts, for—BBC or ITN—Television News, if it is to deserve the name, has to be a great deal more than a Newsreader sitting at a desk reading out bulletins. We do

not need television for *that*. The great challenge of television reporting is to be on the spot as soon as possible wherever the news is being made—better still, to show us the event actually taking place.

As one might expect, the operation calls for expert and quick-witted teamwork. Decisions have to be taken on the spur of the moment; camera crews deployed like shock troops; Caption Artists ready to produce maps or charts at the drop of a hat. The unexpected news break with its sudden drain on the News Room's resources must not detract from the coverage of the predictable events—a royal visit perhaps, an important exhibition, or some such occasion of interest to the public.

Direct from a studio close to the Palace of Westminster comes up-to-the-minute reporting of proceedings in Parliament. Additional material comes in over the Eurovision link or via Telstar. Other news film may arrive by jet plane from the other side of the world, or by transatlantic cable from North America.

All this is not just a once-for-all, nor even a once-a-week affair but something that has to go on without flagging day after day after day. The routine remains the same—Journalist and Editor selecting the film to be used; commentary to be written, film edited, the bulletin in its final form timed to the second; the studio set and lighting to be settled, the Newsreader in his place—but the pattern of each individual programme is as flexible and unpredictable as the news it sets out to capture.

Talks. The most telling pointer to the difference between the BBC Sound and Television Talks Departments is that for landing a job in the latter, probably the best outside qualification to offer is previous experience of film direction. Here are the 'talks' one can see as well as hear. If travel is the subject we are transported forthwith to the country under discussion, and the commentary must be the more terse and telling because now we see it for ourselves instead of getting descriptions filtered through the memory and imagination of the speaker. If the topics are economic or political, they are brought home to us in terms of human beings, instead of abstract -isms and -ologies. Famous personalities appear

before us, so that, rightly or wrongly, we feel that now we really know them, and can judge just how sincere are these people who occupy positions of power. We see ourselves, too, for the man-in-the-street who usually sounds so embarrassingly amateurish on sound radio, comes out on TV as a rich source of humour, prejudice, tolerance, ignorance, knowledge, and sound common sense—a cross-section of us all, and a salutary reminder of the infinite variety of our fellow-men.

The TV Talks Producer, then, need never be afraid of running out of subject matter. His difficulties are all the other way. To chisel hunks off the immense, shapeless mass of human activity, and then hew them into handy and entertaining shapes calls for visual and journalistic skills of the highest order.

Schools Television. Over 2,000 schools are currently registered as receiving the BBC Schools Television programmes. It is easy to see how valuable television can be in increasing interest in such subjects as geography, science, natural history, and current affairs. A start is even being made with maths, with promising results. Producers and Production Assistants in this department are usually qualified teachers. The general outline of School Broadcasting is laid down by a body called the School Broadcasting Council of the United Kingdom, which includes representatives of the Ministry of Education, local Education Authorities, and of the teachers who actually do the job in the classroom. The Schools Television Producer, therefore, has his general line of country pretty well laid out for him; but within the prescribed limits he must strive for the double goal of a programme which is good educationally as well as being good TV.

Children's Programmes. Most of what has been said about producing children's programmes on sound radio goes for television too. The same versatility is called for in a staff which must be able to put on what amounts to a complete broadcasting service in miniature, the same need to understand and sympathize with children, the ability to treat them as equals—no fuss, no mush, no condescension. Television opens up new possibilities in juvenile entertainment. Puppets, for example, though they boast an

ancestry going back to the dawn of history, have, thanks to TV, attained an unparalleled popularity. The BBC maintains its own Puppet Theatre where specially written puppet plays are regularly presented by a small but immensely expert team of puppeteers.

Other Television programme departments, such as OUTSIDE BROADCASTS, LIGHT ENTERTAINMENT, and WOMEN'S PROGRAMMES can be summed up briefly as covering roughly the same ground as their opposite numbers in sound broadcasting, but in terms of television.

The PRESENTATION DEPARTMENT takes care of TV announcing and the planning and presentation of continuity material. PRODUCTION MANAGEMENT allocates studios, rehearsal rooms, and dressing rooms, gets props and scenery transported to their correct destinations, assembled according to plan and dismantled after use. The scenery is designed and the properties provided by DESIGN AND SUPPLY, the largest of the TV servicing departments. In the earliest stages of planning a production the Producer and the Designer get together to decide on what is likely to be needed in the way of scenery and properties. As the production gradually takes shape, the supply line gets moving—from the Designer down through skilled craftsmen and carpenters to stock-keepers and handlers, all combining to ensure that the end product is ready on the appointed day, be it a baronial hall complete with minstrels' gallery or a tenement in the slums looking out upon a vista of slag heaps and dustbins.

The MAKE-UP AND WARDROBE DEPARTMENT concentrates on the appearance of that other essential bit of television scenery—the actor. Even straightforward television make-up is a highly specialized affair; and character parts must be made up so as to stand the searching scrutiny of the camera in close-up. When Colour Television comes along the Department will face a whole new set of problems. Not unprepared, though: training in techniques based on Colour TV is already under way.

For workers in Make-up a knowledge of wig-making is necessary, and a thorough familiarity with hair styles past and present. The Wardrobe Section may be required to design new costumes—

modern or period, and correct in every detail—to adapt clothes already in stock, or to arrange for their hire from a theatrical costumier's. Beyond their purely technical accomplishments, Dressers and Make-up Assistants who, in the nature of their work, are with performers in the tense moments before transmission, need to be amateur psychologists as well. Calm and efficient as zero hour approaches, their confidence is contagious, calming an artist in a state of nerves and instilling the conviction that everything will go swimmingly.

FILM DEPARTMENT. Film shot specifically for television plays an important part in TV programmes. Last year more than 1,500 BBC programmes included film sequences, and some fifty were made entirely on film. This is the work that occupies Cameramen, Editors, Recordists and their assistants in the Film Department. When some pictorial remembrance of a past event is called for, the Film Library—eighty-five vaults full of a unique record of world events over the last ten years—can often come up with the necessary film.

The Television Service has its own BOOKING DEPARTMENT for negotiating the fees of TV performers, and its own PROMOTIONS DEPARTMENT, for furthering the sale of BBC Television programmes throughout the world.

INDEPENDENT TELEVISION

Independent Television was created by Act of Parliament. In 1954 the Government decided that Television Broadcasting should no longer be a BBC monopoly, and accordingly provided for the setting up of a public corporation whose task it would be to plan and provide a second national Television service.

This corporation—the Independent Television Authority—does not itself put on programmes. These are provided by privately financed companies which it has appointed for the purpose. This means that everything to do with actual production is left to the individual Programme Companies, or Programme Contractors, as

they are also called. The ITA, however, is charged with keeping a watchful eye on all studio output. It has to make sure that proper standards of decency and good taste are maintained, that controversial subjects are approached impartially, and that the programme content of each Company is properly balanced to give an adequate variety of subject matter.

What the ITA does to make possible the operation of these private Companies is to provide the transmitting stations which broadcast the Independent programmes. Since September 1955 when the first Independent programme was transmitted from London, the Authority has carried out its obligations in this respect to the extent that well over ninety per cent of the population of the British Isles is covered by Independent TV transmissions. In addition, the Authority's stations are linked in a network which makes it possible for programmes to be exchanged between the various Companies.

The Independent Television Authority, then, as at present constituted, is at once part of and separate from the Programme Companies which are so familiar to us in our daily viewing. It is primarily an engineering and an administrative organization, with headquarters in Knightsbridge, in London, regional offices for liaison with the Programme Companies and the public in the different regional areas, and a number of strategically sited transmitting stations. It looks to the Programme Companies for the money to carry on its operations. It sells them transmission time, and the Companies, in turn, derive their income from the sale of advertising time to firms who may wish or be persuaded to publicize their goods and services through the medium of TV.

Independent TV takes nothing out of our licence fees. Although the Act provides that, with the consent of the Treasury, the Postmaster-General may make a grant of up to £750,000 a year to the Independent Television Authority, as yet, at any rate, no such payment has ever been authorized.

No: all the things that wash whiter, settle indigestion, make cats live longer and budgies bounce with health are what pay for our second national Television Service. Let me emphasize that I

express no personal opinion as to the relative merits and demerits of Independent TV and the BBC variety: only, if you contemplate a career in either, you need to realize that the presence of commercial advertising in Independent TV has the inevitable effect of making the latter a different undertaking from the BBC—not merely different in name, but different in kind.

The Television Act took every possible precaution to prevent Independent TV programmes from becoming the tool of advertisers. No direct sponsoring of programmes—the system used in the United States—is allowed. Programme production remains at all times the responsibility of the Programme Company concerned. Advertisements are inserted only between programme items or at what are called—sometimes rather optimistically—'natural breaks'. An Advertising Advisory Committee draws up rules for advertisers, prohibits certain forms of advertisement altogether, and sets limits to the time to be allotted to advertising in any transmitting hour.

How then, with all these safeguards, is Independent TV 'different'? It is different simply because it sells something, because a vital part of its set-up is a sales organization; because in all its planning of programmes it must keep in mind the necessity of attracting that advertising revenue which alone keeps the wheels turning, and provides in addition an attractive return on the private capital invested. The Independent Television Companies are commercial enterprises exposed to all the hurly-burly of the world of business, competing not only with the BBC but with every other advertising medium—newspapers, magazines, billboards, even each other. The larger the circulation of a newspaper or magazine the more it can charge for its advertising space; and the larger the audience an Independent Company can attract to view its programme, the likelier it is to attract advertising at lucrative rates.

All this is really self-evident and was, of course, perfectly understood when the Independent Television Authority was first set up. Which of the two Services you personally will be happier working in, must be largely a matter of temperament. For some

the cut-and-thrust of commerce holds a challenge and an excitement not to be found within the more sheltered walls of the BBC. Others may find it more congenial to work in a public service.

There are at present fifteen Programme Companies under contract to the Independent Television Authority. (See Appendix IV, page 138.) A separate non-profit-making company—Independent Television News—supplies the main news bulletins for all ITA areas. The Independent Television Companies Association acts on behalf of all the Programme Companies in certain matters of common interest.

Because of the fragmented nature of Independent TV I think it will be more helpful to give a general picture than attempt a survey of each constituent Company, which would involve a great deal of repetition. Generally speaking—that all-important Advertising Department aside—the arrangement of departments is much the same as we have already seen in the BBC, although of course on a smaller scale. As BBC Television was already functioning when the Independent Companies were formed it naturally enough provided a ready-made pattern for Independent Television on which to model itself. Many of the people who joined ITV in its early days came from the BBC, then the only source of trained television staff in the country. With time, with a varying outlook and a growing confidence in their own destinies, the Independent Companies have made modifications that suit their own particular circumstances. But by whatever name they are called, many BBC Departments—such as Make-up, Wardrobe, Presentation, Film, Bookings, and so on—are bound to be duplicated in Independent Television since they are an integral part of the whole exercise. As they have already been dealt with under BBC Television I shall not repeat their purpose here.

From the point of view of a 'new boy'—or 'girl'—perhaps the most significant variation, as between the older, larger Companies such as ABC, ATV, Associated-Rediffusion and Granada, and the younger ones like Anglia, say, or Grampian, is that in the latter, which are still in the process of laying the groundwork, the internal organization generally is likely to be more fluid and less

rigidly departmentalized. This is a difference which is bound to decrease with time; but it is likely that, as in other industries, the smaller company consisting of a close-knit team of workers well known to each other will always possess a certain flexibility and informality not easily achieved in a large establishment.

ENGINEERING

External Engineering, as we have seen, is the province of the Independent Television Authority which builds and maintains the transmitting stations used by the Programme Contractors. Though this is a tremendous operation it is—thanks to modern technical know-how—achieved with great economy of personnel. For example, the transmitting station at Croydon, which brings ITV programmes to the whole London area, is run by a staff of only seventeen, of whom eleven are in the Engineering category.

The Programme Companies' need for engineers in the studios is more demanding. In some Companies, engineers and technicians required for the effective operation and maintenance of studio equipment may number up to twenty-five per cent or more of the entire labour force.

PROGRAMMES

One result of the Independent set-up is that studios are dispersed throughout the country, providing local opportunities that would otherwise not exist outside the BBC Regional studios. Over fifty per cent of all ITV programmes are produced outside London. A third of all programmes are planned with local interests in mind.

On the other hand, this splitting up into more or less self-contained units gives rise to its own problems. When research has to be undertaken there is nothing to consult on the premises comparable to the various BBC libraries, which, in any event, have been years in the making. In the field of music no one Company is able to support a symphony orchestra or dispense musical patronage on the scale of the BBC. Drama is another

story. Independent Television has brought the work of some of our most promising young writers to the television screen. Programmes for Schools are being steadily developed. In this field, Associated-Rediffusion is the chief provider at the moment, with additional contributions from Granada, Scottish Television and ATV.

While every Company can, and does, produce programmes which originate in its own studios, the Programme Contractors do not go it alone for the fifty hours a week of statutorily permitted transmission. If only they did, career opportunities in ITV would be bright indeed! As it is—and leaving out films and other material bought ready-made—much of the programme content consists of networked productions—that is, programmes produced by one Company but utilized by others using the ITA network. As an example, out of twenty-two hours of programmes put out by ABC every weekend in the Midlands and the North, approximately forty-five per cent consists of 'live' productions originated by ABC itself. The remainder is networked productions and film material. Most of the network programmes emanate from the larger Companies—ATV, ABC, Granada and Associated-Rediffusion—although the smaller Companies' efforts, too, from time to time reach the wider network audience. Anglia, for example, a particularly vigorous youngster, based on a city with a lively tradition in drama and the arts, contributes an average of eight plays a year to the national network.

News. The problems and satisfactions of television newscasting have already been touched on under BBC Television. All the Independent Companies screen the main news bulletins prepared by Independent Television News. These are supplemented by programmes of local news prepared by the Companies themselves.

PERSONNEL

With so many Programme Companies, dispersed about the country, personnel practices naturally vary. Personnel manage-

ment is itself a relative newcomer to the recognized professions, and not all employers—some Television Companies included—are as yet entirely convinced of its usefulness; so that in some Companies problems of staff appointment and staff welfare have to be tackled by Personnel Departments which are themselves working under difficulties. Broadly speaking, as in the BBC, it is each Company's policy to promote within its own organization wherever possible. The technique of Selection Boards is widely used. The letters of young hopefuls who write in enquiring about openings receive careful attention provided they contain concrete information. What one Personnel Manager described as 'the vague yearnings of starry-eyed young ladies' are definitely not welcomed.

III

Employment Opportunities

FOR THE SCHOOL LEAVER, openings in Television and Radio are, almost without exception, in the Secretarial and Engineering divisions.

This may seem odd at first, since there is obviously nowhere else in Great Britain where one can gain experience in television and radio except *in* television and radio. But the apparent contradiction is easily explained. Television and radio are a coming together of many skills and talents and professions. By fusing them into a whole the BBC and ITV have brought into being their complex organizations. Of course these organizations must provide entrants with training in their specialized needs. They must channel all the assorted abilities so as to achieve their purposes in the most efficient way. But to try to run the show with raw recruits, lacking all professional qualifications and previous experience would be like trying to make a cake with unthreshed wheat and sugar still in the cane.

So then, to do the thing really well, one should prepare oneself for a career in Television and Radio every bit as much as one must prepare oneself for a career in medicine, teaching, or the law. Undoubtedly, the best general preparation is a good education. The further you can go, from GCE at 'O' level to a University degree, the wider the horizons that open out to you. The more you have to offer television and radio, the more television and radio will have to offer you.

SECRETARIAL AND CLERICAL POSTS

But first, to deal with the school leaver. Let us assume you want to get into Television or Radio, but for one reason or

another see no prospect of continuing your education beyond 'O' level, perhaps not even as far as that. Have you a chance?

Yes: firstly—and mainly—in the clerical and secretarial divisions. In such posts—other things being equal—the BBC will normally give preference to applicants who have gained a minimum of four GCE passes at 'O' level. In the Independent Companies, practice varies. Southern Television, for example—in the case of Shorthand Typists and Copy Typists—looks for graduation from an accepted commercial school plus a minimum of two 'O' level passes. The important thing is that all Companies welcome the educational attainment represented by a General Certificate of Education. On the other hand, those who lack that magic piece of paper need not despair. This is a period of full employment, when clerks and secretaries are in demand by business concerns of every kind; so that a GCE requirement may be modified or waived altogether if an applicant satisfies in other respects and, naturally enough, makes a favourable impression upon the Appointments Officer who does the interviewing.

The BBC takes on an average of fifty school leavers every year as *Junior Clerical Trainees*. Training is given in a variety of office techniques, such as filing, record-keeping, typing, elementary book-keeping, and the operation of duplicating and accountancy machines. Girls of seventeen and over may take a special course in teleprinting and telephony. A beginner is not immediately pigeonholed for a specific department, but is given the opportunity to work in various sectors of the Corporation, so that he or she may gain a better understanding of the BBC as a whole, before buckling down to his or her first real job.

His or her, you notice. The clerical vacancies at the BBC are not all for girls. About ten *male clerks* are taken on each year. They are employed in various departments located in London. Of these, the Finance Department offers perhaps the best prospects. Boys with an aptitude for figures who are willing to attend evening classes in Book-keeping or Accountancy can lay here the foundation of a successful career.

All junior clerks in fact are encouraged to attend evening

classes or, where possible, Day Continuation Schools, the BBC paying a proportion, and often the whole, of the fees.

In Independent Television, again, clerical conditions vary from Company to Company. The size of the Company will determine the amount of formal training offered to a beginner, but generally speaking, in Independent Television it will be much more a matter of learning on the job rather than attending special training courses—although most Companies, like any conscientious employers, will encourage their junior staff to attend evening classes for the purpose of improving their qualifications and consequently their prospects of advancement. A consequence, however, of limited training facilities is that some companies fight shy of employing learners and prefer to engage only staff who have already completed a course of secretarial or clerical training.

Still, there are heartening exceptions. For example, of some sixty fifteen-year-olds taken on since 1955 by ATV as *Mailing Boys* —just about the lowest rung on the clerical ladder—not more than ten have left the organization: the rest have gone on to higher things.

The Independent Television Authority also employs a number of *Junior Clerks* at the ITA Headquarters, 70 Brompton Road, London, S.W.3.

From clerks we move on to *Typists* and *Secretaries*. The recruit who has completed a secretarial course but has had no actual office experience will still, on joining the BBC, receive a certain amount of training before settling down in a specific post. In her case, the training will be less in office skills than in making her familiar with the BBC's way of doing things. There will be lectures on the Corporation's many activities, and for some weeks the new girl will work under the motherly eye of an experienced secretary until such time as she can stand on her own feet. On the practical side, the minimum requirements—and this goes for Independent Television as well—may be taken as a typing speed of 45/50 words a minute and 100/120 words a minute for shorthand.

Here I make no apology for harking back to general educational background—this time, though, to lay more weight on what

one might term the do-it-yourself variety of education rather than that to be obtained in institutions of learning. Education is a continuous process, never completed as long as one lives; and people who, by reading and observation and by refusing to let their native intelligence get overlaid with the fat of mental laziness, never stop educating themselves are, in the real sense of the word, that much more alive. This vitality is reflected in their personalities—and I need not stress the tremendously important role personality plays in getting ahead in one's job.

As we ascend the secretarial ladder in broadcasting we find ourselves by and large in a woman's world. However, one interesting field of operations is open to both sexes, largely because shift hours are worked and it is not always possible to find suitable female staff willing to take positions involving spells of night duty.

I refer to the posts of *News Typist* and *Telediphone Operator*. These are not jobs for novices, and the usual minimum age requirement is nineteen. A News Typist must be first and foremost a good typist—50 words a minute at least, and of reliable accuracy, both as to spelling and content. News in its very nature is something that happens quickly and unpredictably, and a News Typist is a member of a team that must take emergencies as all part of the day's work. Dictation is taken directly from the News Sub-Editors on to the typewriter—no time for taking notes or mulling over one's shorthand. Good humour is called for, and unlimited patience, since items may have to be retyped several times while being knocked into shape; also, ability to concentrate though all hell seems to have broken loose in the neighbourhood —a News Room in full operation is not the most restful place in the world. But that is all part of the excitement. For any one interested in world events, who is prepared to work shift hours, there are few more challenging ways of using typing skill than as a dictation typist in a broadcasting News Room.

Telediphone Units record dispatches and urgent news items from Correspondents and Reporters overseas, and transcribe them through dictaphone machines for inclusion in News programmes.

The Telediphone Operator, if possible even more than the News Typist, has to be able to work under constant pressure without lapsing into inaccuracy. Good hearing is important, since the quality of reception of messages from abroad often leaves much to be desired.

The BBC employs a large number of *Telephonists* and *Operators* of office machines of one kind and another. Some come to the Corporation already trained, but certain training courses are also available to the beginner. No one under seventeen is accepted for training in telephony or as a Teleprinting Operator and, again, shift working is called for. The Independent Companies, too, operate many office machines, and may give training on the job in such simple techniques as, say, duplicating. But since each Company does its own hiring and firing and there is no central pool of labour, it is obviously more economical for all but the largest to employ trained staff rather than lay on classes for the few employees who may be required to operate any one type of equipment.

I have already tried to give some idea of the diversity of departments, in any one of which an experienced *Secretary* may find herself. On the Administrative side, she may aim at becoming Secretary to a Controller or Director: many of the higher administrative posts in the BBC are filled by women who started as Secretaries. The Independent Companies have not been going long enough for women in anything like comparable numbers to have achieved the long haul to the top. The Publicity Departments will attract their quota of budding Press Officers, the BBC External Services those with proficiency in foreign languages.

For these last, it should be noted that standards of linguistic ability are extremely high. Any Secretary is likely to find some knowledge of a foreign language useful, but for one recruited primarily for foreign language work, having been 'good at French at school' is not good enough. Such Secretaries need to have idiomatic command of their chosen language, as well as intimate knowledge of the country concerned.

The goal of many Secretaries is to get into the field of

Production—to become *Production Secretaries*, as they are called in the BBC or *Production Assistants*, the Independent TV name for them. The BBC has some 300 of these posts, divided between sound and television. Since the work calls for a detailed knowledge of the Corporation, vacancies are filled from within whenever possible, although the successful applicants may come from Departments far removed from the studio floor. What happens is that those who make the grade and come through the training course are placed on a waiting list, and are then posted to the Programme Department of their choice—it may be Drama, perhaps, or Talks, Outside Broadcasts or Music—as and when a vacancy occurs.

The expansion of the Television Service has resulted in a shortage of *Television Production Secretaries*, and the BBC in consequence has looked outside the Corporation for experienced Secretaries aged between twenty to thirty to train for this post. Qualifications called for include a good educational background, wide interests, and first-class secretarial skills. Applicants are warned of irregular hours, which may on occasion spill over into weekends and public holidays. Successful candidates must live or be prepared to find digs within easy reach of the BBC's London Television studios, in London W.12.

If one were asked to name the prime requisite for any one undertaking the job of Television Production Secretary, one would be tempted to say a strong constitution. It is certainly no post for any one lacking stamina, physical or mental. In addition to performing the usual secretarial chores, a Television Production Secretary acts as the Producer's Man Friday, assisting in the preparation of the shooting script, making preliminary selections of incidental music and film sequences, getting in touch with performers, booking rehearsal rooms. She is the liaison between Make-up, Wardrobe and Design; hers the duty to check timing, and to keep tabs on programme costs. When, at the moment of climax, the Producer sits in the control gallery, gathering together the varied strands of the production, she is at his side to render whatever assistance may be required of her.

Here, to avoid confusion, it will be as well to point out that the BBC, too, uses the title Production Assistant, only in BBC usage it denotes not a senior secretarial worker but a junior Producer. Outstanding Production Secretaries who have gone on to take a more direct hand in Production have themselves moved up into this grade; so that—to repeat—a Production Assistant at the BBC is *not* the same as a Production Assistant in Independent Television. The ITV equivalent, roughly, is that of Trainee Programme Director.

An interesting secretarial post that includes many of the duties of Production Secretary is that of *Continuity Clerk*, in the Presentation Department. A Continuity Clerk's duties—which again, may involve shift work—are essentially threefold. First, she is concerned with what is known as Network Control, assisting the official who, hour by hour, is responsible for the continuity and smooth running of the whole TV network. The Presentation Department has a small studio of its own, and here—the second leg of her duties—the Continuity Clerk is called on to perform much the same kind of work as the Production Secretaries in other studios. The third side of her work has the special interest of bringing her into direct contact with the viewing public. She mans the duty office to which all viewers' enquiries, or complaints, are routed.

Much the same qualifications are demanded for this post as go to make a good Production Secretary. The ability to deal tactfully with telephone callers rates high on the list. Typing must be absolutely first-class as the work includes the typing of network schedules, a vital bit of broadcasting paperwork that admits no room for typographical errors.

Receptionists are another group of women who act as a kind of liaison between broadcasting and the outside world. The BBC employs a number of them, but any vacancies are almost invariably filled by serving members of the staff, since a detailed knowledge of the names and duties of senior members of the Corporation is an essential requirement. Independent Television likes its Receptionists to look glamorous. Most Companies would

like them to possess secretarial skills too. When it comes to a choice between looks and typing speed each individual Company arrives at its own compromise.

If I have purposely refrained from quoting salaries it is not because, starry-eyed about the attractions of broadcasting, I consider such vulgar concern over money a matter of secondary importance. Far from it: it is the most natural thing in the world to want to sell one's labour at the best price one can get for it, consistent with doing the job one would wish to do, and doing it as well as one can.

At the end of this book you will find a representative list of posts mentioned in this book with the salary attaching to each. But take the figures as approximate, not absolute. Lists of this kind can be misleading. Nowadays they may become out of date very quickly. Entrants may start at different points on the scale, and many salary agreements include a Cost of Living Factor—that is, salaries are related to an Index of Retail Prices prepared and kept up to date by the Ministry of Labour.

On salaries, then, secretarial and otherwise, I think the fairest general comment is that pay, in both the BBC and ITV, stands up well to a comparison with salaries paid in industry and the professions as a whole. Conditions of service, too, compare favourably with other organizations. So far as Secretaries and Clerks are concerned, except where programme requirements make shift hours necessary, most of them, whether in the BBC or Independent Television, work normal office hours, a five-day week, with an occasional Saturday morning on duty. When it comes to holidays, the BBC are rather more generous than most of the Independent Companies. Three weeks' paid holiday a year is the norm even for the lower grades, whereas the lower grades in ITV start with two weeks annually and, adding a day each year, take five years to achieve a full three weeks. On the other hand, BBC staff take two years to become 'established'—that is, permanent staff eligible to join the pension scheme. For Independent TV staff the usual probationary period is twelve months.

Like secretarial work, Engineering is a field where broadcasting has to compete for staff with industry as a whole. This means that the school leaver with the right qualifications is in a strong position, and is presented with attractive prospects for making a satisfactory, secure, and financially not unrewarding career.

First, though, to eliminate. The Independent Television Authority has no openings for school leavers in its Engineering division. Recruitment for its transmitting stations is based on a minimum requirement of some knowledge of electronics, plus the City and Guilds Intermediate Certificate in Telecommunications, or its equivalent. A few Engineers have been recruited from those studying for an Engineering degree at a University.

While ITA *Junior Engineers*, then, must possess a certain amount of technical knowledge, they seldom come to the Authority with any previous experience of television. For the first six months of their engagement, therefore, they are trained 'on the job', learning about the equipment and their future duties from senior members of the staff, and from studying the appropriate handbooks. Not until this testing period has been brought to a satisfactory conclusion are they asked to accept responsibility as members of a shift team.

At the Marconi College in Chelmsford, Essex, the Authority runs two full-time residential courses, each of thirteen weeks' duration. Students are selected upon the recommendation of the Engineer-in-Charge. One course for Junior Engineers covers fundamental electrical and high frequency engineering theory and television techniques. It has been devised for the purpose of making sure that Junior Engineers thoroughly understand the principles upon which their work is based. The second course is at an advanced level, leading to an examination which is recognized by the British Institution of Radio Engineers as providing exemption from Part V of its Associate Membership examination.

Members of the Authority's staff are encouraged to take outside courses of study allied to their work. The conditions of service

provide that the Authority will pay the cost of an approved course up to a limit of twenty-five guineas.

The Authority promotes internally wherever possible. During the rapid expansion of its first years of existence promotion among the station Engineering staff was gratifyingly fast. However, the main programme of station-building is now complete, and in the future the Authority's need for Engineers will depend largely on staff turnover which—at the moment, at any rate—is very low. Currently, the Authority employs between 180 and 190 in the engineering category.

Openings for school leavers in the Engineering Departments of the Independent Television Companies naturally vary with the size of the Company—the smaller ones, or those recently established, finding it impracticable to launch elaborate training schemes for beginners. Typical, however, of the kind of technical training scheme which ITV, rather tentatively so far, is becoming interested in, is that in operation at ABC, where a limited number of school leavers who have a minimum of either 'O' level GCE in English, Maths, and Physics, or hold the Royal Society of Arts Technical Certificate or the ULCI Certificate, are taken on as *Trainees* in the Company's studios in Teddington, Middlesex, and in Manchester. Other factors which are taken into consideration are the candidate's school record, and his interests and temperament, because, says the Company, 'in many cases the duties require more qualities of character than of technical attainment'.

These youthful Trainees must live at home or with a relation, so that recruitment is necessarily confined to a commuting radius round the studios. During their three years of (paid) training the Trainees are given every opportunity to move between the different Engineering departments so that they obtain a general training in the whole range of Television operations—incidentally discovering along the way where their own special interests lie. Subject to the final say remaining with the Company, they are then in a position to choose the kind of work in which they would like to specialize, such as camera, sound, lighting, vision

engineering. Throughout the period they are expected to attend evening classes and are released for one day a week to attend technical college. At the end, they must sit the examinations for the National Certificates in Electrical and/or Mechanical Engineering, or for the City and Guilds Certificates.

Promising Trainees are encouraged to continue their studies for a further period of two years, to fit them for posts requiring a greater degree of technical knowledge. The next step up the ladder is to *Technical Assistant*, and thence to *Assistant Engineer*, *Engineer*, and *Supervisory Engineer*. This must not be taken as meaning that the young technician moves up automatically, rung by rung, at fixed intervals of time. Promotion is by merit and through higher technical qualification. Although prospects of advancement are good, actual opportunities must depend to a considerable extent on staff turnover.

The BBC Engineering Division is on the look-out for between 200 and 300 school leavers annually. Ideally, the boy they seek will be about eighteen years old, with two years in the Science VIth behind him. He will have achieved his GCE at 'A' level in subjects including Maths and Physics.

Such a boy may be offered a Technical Traineeship which aims at combining technical training in Broadcasting with further academic study. Each year of the training period is divided into six months of practical work in the Engineering Division and six months spent at a Technical College. The academic course, which leads to a Higher National Diploma in Electrical Engineering, is recognized by the Institution of Electrical Engineers. Successful candidates are exempted from Parts I and II of the Institution's graduateship examination. They also receive complete exemption from the graduateship examination of the British Institution of Radio Engineers.

Trainees who do exceptionally well on both the academic and the practical side may have their traineeships extended for a further year to give them the opportunity for further practical and theoretical training, and to enable them to sit for Part III of the graduateship examination of the Institution of Electrical

Engineers. Passing this examination entitles a candidate to apply for graduate membership of the Institution.

This, then, is the BBC Engineering Division ideal in school leavers—but perfection, alas, seldom comes in sufficiently large quantities to satisfy the demand. Lowering its sights a little, the Corporation, while still looking for those very important two years in the Science VIth, will consider boys who have managed to achieve an 'A' level pass in only one of those necessary subjects, Physics and Maths. Such boys may be recruited as *Technical Assistants and Technical Operators* in one or other of the Operations and Maintenance Departments.

The training of BBC Technical Assistants is planned with the object of bringing them up to Engineer status by the end of their third year with the Corporation. For the first four weeks the fledgling Technical Assistant attends an Induction course at the BBC's Engineering Training Department at Wood Norton Hall, Evesham, Worcs. This full-time residential course is followed by three months of practical training at studios or transmitting stations. Then back to Wood Norton Hall for another fourteen weeks, ending in a written and a practical examination.

Those who satisfy the examiners return to station duty, but must enrol for a correspondence course prepared by the Engineering Training Department and study in their free time.

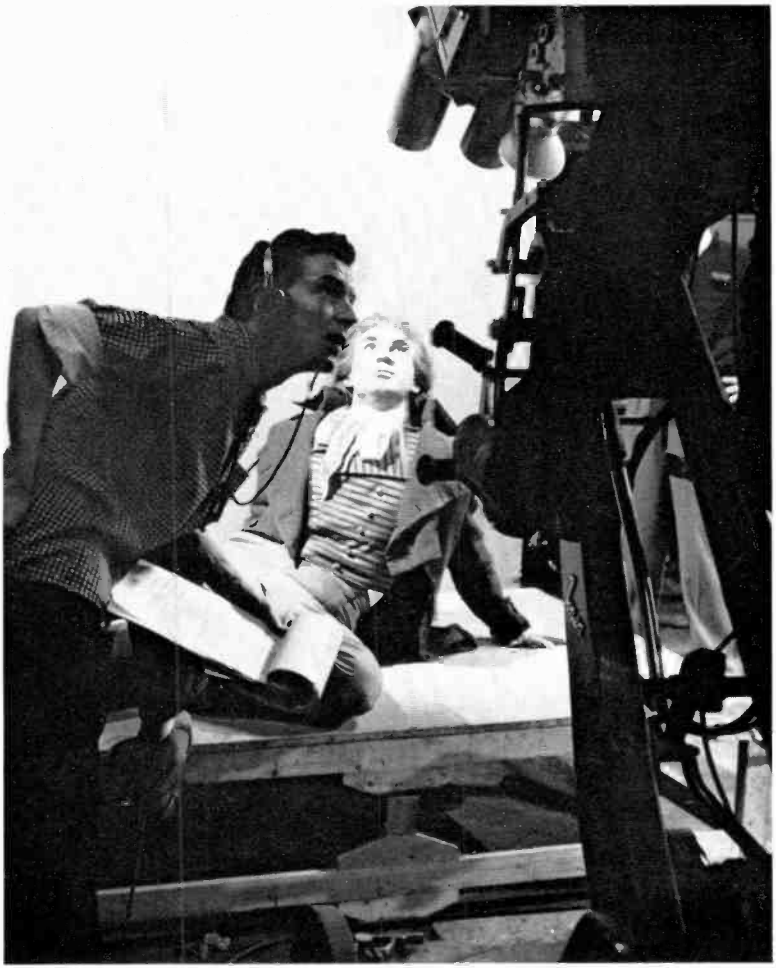
Some eighteen months from the time they first joined the Corporation, the Technical Assistants are back at Wood Norton Hall for the third time round—a seven weeks' stint this time, ending in another written examination, officially entitled Part I of the Grade C Engineering Course. After two and a half years' service the successful examinee returns yet again, for a nine weeks' course leading to the Part II examination. Success in both parts is a condition of promotion to the rank of *Engineer*. Those who pass Part I but fail Part II will remain as Technical Assistants, although in what the BBC calls 'certain circumstances' they may be given a second chance at the examination hurdle at which they came a cropper.

Supposing a boy has failed both Maths and Physics at 'A' level —is he completely out of the running BBC-wise? Not necessarily. His application—which will probably have been made in the April before he even sat for the examination—will not be automatically turned down. The BBC attaches great weight to headmasters' comments on their pupils' calibre and abilities, and much will therefore depend on the kind of report it receives in respect of any individual boy. Important, too, is the impression the boy makes at his interview. Academic accomplishments apart, what the Engineering Appointments Officer will be looking for, in addition to desirable traits of character and personality, will be evidence of a genuine interest in sound and television techniques. Hobbies such as photography, music, tape-recording, or radio construction will be taken as useful pointers in that direction. A word, though, of warning and advice: not to stretch the truth in declaring such interests. Reading a book or two on the subject does not constitute a hobby; and you will be questioned by professionals.

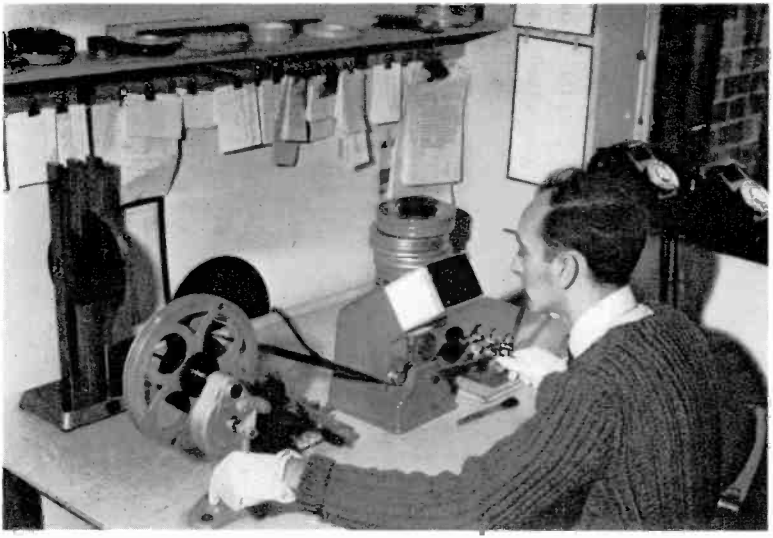
If you have your GCE at 'O' level only, you will not, as a school leaver, measure up to the minimum requirements of the BBC Engineering Division. But 'O' level in English, Maths, and Science, *plus at least two years' technical experience in industry*, and perhaps some attendance at evening classes, should be enough to open the door.

Technical Assistants and Technical Operators enjoy equal status, and are recruited from candidates offering the same kind of basic qualifications; but the training schedules differ. The induction course for a Technical Operator takes a week and is given in London. Then come three months of training at a sound or television studio, followed by a fourteen-week course at Wood Norton Hall.

The course concludes with a written and practical examination, success in which is essential to continuance. From here on, promotion will be dependent on merit, the existence of a vacancy, and upon having a minimum of three years' satisfactory service behind one. Also, to qualify for a higher grade, it is necessary to



Drama in the making. An unusual view of a television production in progress



To cut or not to cut. A film editor at work

Fading and mixing are delicate operations

be at least twenty-three years old. If all goes well and promotion comes along, a six-week refresher course at Wood Norton Hall ensures that the young Technical Operator on his way up enters upon his larger responsibilities at the top of his form. After a minimum of four and a half years' service, and subject again to the other provisos of recommendation and a vacancy waiting to be filled, there may be promotion to the grade of *Supervisory Technical Operator*. The new post, too, will involve a preliminary briefing—in this case a Senior Technical Operations Course lasting twelve weeks.

A Technical Operator in the supervisory grades may specialize in one of many fields. He may, for example, become a *Sound Supervisor*, responsible for the complex daily routine of recording, reproducing, and switching techniques at a large studio centre. In Television, he may become a *Senior Cameraman*, a *Lighting Supervisor*, or *Vision Control Supervisor* in a studio centre. Nor are such jobs as these the end of the road. As senior posts fall vacant they are advertised internally, and are filled by competition at an Appointments Board.

Obviously, neither the BBC nor the Independent Companies can expect to solve all their senior staffing problems in their Engineering departments simply by the recruitment of promising school leavers. In both, then, subject to prevailing vacancies and internal promotions, opportunities exist for qualified men. 'Qualification', in this context, can mean any of the following: the Higher National Diploma or Certificate in Electrical Engineering or Physics; the Full Technological Telecommunication Technicians Certificate of the City and Guilds of London Institute; the Graduateship Examination of the Institution of Electrical Engineers; the Graduateship Examination of the British Institution of Radio Engineers; a University degree in Electrical Engineering or Physics.

Except in the case of University graduates—of whom the BBC recruits annually between thirty and forty—the academic qualification must be supplemented by a history of practical experience in some branch of radio or telecommunications engineering. In

some cases this past experience is bound to be more relevant to a projected job than in others; and this difference may be reflected in an initial difference of salary, those with suitable experience entering at a higher grade. In any event, the new man, whether in an Independent Company or the BBC, will receive comprehensive training on the job. If he joins the BBC he will spend fourteen weeks during his first year of service on a course at the Engineering Training Department. Both the BBC and the Independent Companies encourage their staff to improve their technical knowledge, and in approved cases will pay all, or part of, the fees for technical courses.

Graduates fresh from the Universities, without previous experience in industry, undergo a training period of from nine months to a year—again, at the BBC, including fourteen weeks' residence at Wood Norton Hall. Graduates with good Honours degrees may be selected for a two-year course of training which may lead ultimately to positions in the Research, Design, or Planning and Installations Departments.

Commercial television, by reason of its decentralized structure, has nothing comparable to these specialist Departments, which have made a significant contribution to technical developments in the fields of Broadcasting and Telecommunications generally. A number of monographs have been published dealing with different aspects of BBC Engineering research. The Independent Television Authority, while it has no actual research facilities available, possesses laboratories well equipped with test equipment for the use of its Engineers.

So, in engineering, we have run the whole gamut from school leaver to University graduate or qualified engineer. We shall meet some of them on the job as we go the rounds of the Programme and Servicing Departments.* So far as the school leaver is concerned, if we include our previous consideration of secretarial careers, we have now, broadly speaking, covered such opportunities as may present themselves in radio and television for

* See pages 111–113.

boys and girls fresh from school*—though this might be a good place to add a postscript about a scheme, still in its early stages, which the BBC is trying out on the Manual Staff side. This is a five-year apprenticeship for *Carpenters* and *Scenic Painters*, the apprentices to be selected from applicants from the technical schools.

In the BBC and commercial television large numbers of skilled manual workers—*Scenic Painters, Carpenters, Metal Workers, Upholsterers*, and so on—are employed to make the scenery and props needed for productions. They come to television already masters of their crafts. Supporting them are the *Scene Men* who set and strike scenery as required, and the *Supply Men*, the actual handlers of scenery and properties in their journeys between workshop and studio.

This brief mention of a very important branch of television does less than justice to the skill and ingenuity of the workers who help to create that all-important illusion of reality in television productions. I mention them at all only to complete the school leaver picture with a reference to the, at present, rather tentative intake of BBC *Manual apprentices*; and also because, both in Independent Television and the BBC, it has happened in the past and will undoubtedly happen again that workers have managed to get out of the manual grades into a junior production job, such as *Floor Assistant* or *Assistant Floor Manager*. It is not an every-day occurrence, but the possibility exists. An alert and intelligent Scene Man on duty in a studio during transmission has obvious opportunities to pick up a good deal of knowledge about the techniques of television production.

THE STUDIO MANAGER

You may wonder why I have picked out one particular job and given it a heading all to itself. The reason is that *Studio Manager* is one of what one might call the focal positions of broadcasting.

* But see also pages 105–106, re Call Boys, and page 81, re ITN Cutting Room Assistants and page 98, ITV General Assistants.

It calls for great versatility on the part of those that fill it, but in return provides a wonderful all-round training in sound radio. The Studio Manager is concerned with the operational work of sound studios—it is not a Television appointment; although the varied skills which the successful Studio Manager must acquire and practise are a splendid preparation for progress in many other fields of broadcasting, television included.

On the other hand, let me stress that the job of Studio Manager can be extraordinarily satisfying as an end in itself. It would be quite wrong to regard it merely as a passport to higher things. No one can be a successful Studio Manager who does not enter wholeheartedly into the duties of the position, and is too busy keeping an eye on the main chance to keep both of them focused where they ought to be—on his present responsibilities.

Incidentally, despite that masculine pronoun, Studio Managers come in both sexes. Of some 330 at present employed by the BBC about half are women.

Primarily, their work entails responsibility for the technical presentation of all sound programmes. All the studio operational work involved in preparation and transmission or recording is their concern. They must be present at rehearsals to 'balance' speakers—or, in musical programmes, vocalists and instruments—with respect to the studio microphones. A Studio Manager in the Music Section must be able to balance a full symphony orchestra—a feat a tightrope walker might envy! During transmission, theirs is the hand that mixes and controls the microphone outputs. They must be ready, where necessary, to edit recordings, and to superintend the introduction of sound effects at the crucial moment. They must be prepared, when the occasion calls for it, to do a certain, limited, amount of announcing—chiefly continuity announcements and microphone publicity.

While very much a job in its own right, the position forms a kind of bridge between the production side and the technical aspects of broadcasting. A Studio Manager must possess the artistic sensitivity that will enable him to appreciate exactly what the Producer of a programme is trying to do, what effect he is

striving to achieve. But this innate artistry must be backed up by sound technical knowledge; for it will be largely by the Studio Manager's intelligent use of the studio equipment that this effect can be got over to the listening audience.

This ideal combination of artistic feeling and technical skill is not easy to find, but it is just what makes the work so fascinating to a person of the right calibre. So many jobs call for art *or* technology—one or the other, keeping each in its sealed compartment, never the twain to meet. The Studio Manager has a foot in both worlds. When one adds that an acute ear and an appreciable degree of manual dexterity are other essential requirements it will be obvious that the holder of such a post must be something of a Jack-of-all-trades and a master of many skills. Indeed, one begins to wonder where on earth the BBC has managed to discover 330 such paragons.

Naturally they do not, like Pallas Athene from the brow of Zeus, spring to life fully-grown and ready armed for the fray. They have to be trained. During the six months after their selection as promising raw material the Trainee Studio Managers attend a preliminary course at the Staff Training School in Marylebone Road, London, and are then attached to a Programme Operations Department until the week before the training period is up, when they pop back to school for a last-minute refresher course before taking their passing-out tests.

The Departments to which the trainees may be attached are the Central, which provides mainly for the needs of the Home, Light, and Third Programmes, and the External, whose territory is that of the European and Overseas Services. There is also one training post in each of the six Regions.

Requirements for the two Departments vary somewhat, but the Corporation aims at producing Studio Managers who can function with equal efficiency in either. In the Central Programme Operations Departments a knowledge of music or experience in drama production techniques are the kind of qualification that will stand an applicant in good stead. Here the programmes are divided into specialized sections—Music, Light Music, Drama, Features,

Light Entertainment, and a general section handling Talks and Discussions, Schools and Religious Broadcasts, and Children's Hour Programmes. In the External Department less specialization is called for, but applicants must possess an acceptable microphone voice. Facility in a foreign language is not essential, but is certainly no handicap. The truth is that, in this post, nothing is irrelevant that adds to the breadth of one's interests. We are back again, that is to say, to that basic qualification, a good educational background—although it is worth noting that in this case no specific academic qualifications are laid down.

This is no job for the clock-watchers—not that the total number of hours worked is excessive, but hours of duty are irregular and may include a certain amount of night work. To cope with this, and with the nervous tension inherent in the performance of so many delicate tasks, physical fitness is a prerequisite; and the BBC has fixed the lower and upper age limits for applicants at nineteen and twenty-five.

Personality, that magic something every employer looks for but seldom manages to define in precise terms, is particularly important—only where Studio Managers are concerned, the BBC knows exactly what personality ought to mean. It should mean being able to get along with people, displaying tact without timidity and confidence without arrogance in one's dealings with them. It should mean a talent for giving the closest attention to detail without getting so bogged down in it as to lose sight of the overall plan; it should mean the ability to keep cool in a crisis, to be quick to use one's head and slow to lose it. It should, and must, mean patience and humour and sincerity.

The trainees of whom so much is hoped have converged on the starting-post by many different roads. The majority come from within the organization itself—most of them from the Secretarial side, but some from Engineering. Of those selected from outside the Corporation, some few may even be Sixth-Form school-leavers, although—since this is a post where the more knowledge of the world the better, such candidates must offer convincing proofs of intelligence and personality to warrant

preference over more experienced applicants. Some will come from the universities. Others will have had acting or stage-managing experience. Those who hope to specialize on the music side must be able to follow a score. Ability to play an instrument, even amateurishly, is a help; as is familiarity with the classical or jazz repertoire.

While no prior training is expected on the technical side, some indication is looked for that candidates have a mechanical bent and are interested in acquiring the necessary skill in studio operational techniques. For example, 'O' level in Physics, or the fact that a candidate has made a home radio set, or services the family car, may be taken as significant pointers. What the Corporation looks for is the type of alert intelligence that can approach simple technical problems logically: 'logically' is the operative word.

PRODUCTION (SOUND)

Having described the position of Studio Manager as a kind of bridge between engineering and production, let us cross the bridge on to the production side, back to the BBC Sound Programme Departments we visited in Chapter II. Then, we were interested primarily in describing the work of each department. This time round, we move in to take a closer look at the people who actually do it.

Compared with television, a sound broadcasting production team is a cosy little group, consisting basically of a *Producer*, supported by a *Production Secretary*, and one or more *Studio Managers*. The Engineering staff will be out of sight—although at the other end of a telephone line if required—except in the case of an Outside Broadcast or a recording, when an *Outside Broadcasts Engineer*, or a *Recording Engineer* and perhaps an *Outside Recording Assistant* will be along in addition.

Programme Production is a professional activity. Actual techniques have, understandably, to be learnt both by people coming

in from other spheres, such as journalism or the theatre, and by those who have won their way up to production level within the Corporation itself. Producer Training Schemes exist for this purpose. But they are not for novices starting from scratch. There is absolutely no possibility of beginning at Production level because the idea of being a Radio Producer appeals to you and you 'think you would be good at it'. You must either work your passage in the BBC or be able to offer the kind of specialized experience in a related field which can be turned to good account in broadcasting.

Music. Producers in the Music Division need not be executant musicians of concert quality but they must have had professional experience of the musical world, and possess an extensive knowledge of music. This means more than a broad acquaintance with the music of the past, important though that is—they must have their fingers on the musical pulse of the country, keep themselves posted about everything that goes on, musically speaking. Music Division Programme staff must study and report on new compositions, attend concerts to listen to promising performers, or audition them in the studio. If a projected music programme is a more elaborate affair than a straight recital they must be able to take a hand in writing the script.

The BBC is the largest employer of musicians in the country. Quite apart from musicians engaged for one-time performances, it maintains no less than twelve orchestras of its own, ranging from symphony to revue. There are, in addition, small groups of staff *Chorus Masters* and *Accompanists*, of whom a very high standard of performing ability is demanded. The clerical posts in the Music and the Gramophone Libraries have a great appeal for clerical workers with a real interest in music. These Libraries are in a position to be highly selective as to who should fill even the most junior posts. This is because many graduates of the Schools of Music find it difficult to obtain work in their specialities and so are candidates even for junior positions. Then too, record collecting has become such a national hobby that the Gramophone Library can demand even of its junior staff a high degree

of expertise and a wide knowledge of the contents of the commercial catalogues. Candidates for both Libraries must be able to type. To be able to offer indexing or cataloguing experience is a distinct advantage.

Drama. Experience in the 'live' theatre is the ideal springboard to Radio Producing. Candidates for the Drama Department *must* have had a wide practical experience of dramatic production. To be Drama Producers they must know their subject inside out—nothing less than the whole repertory of drama, classical and contemporary. They must be up in the latest trends in dramatic techniques and the latest fashions in themes; and they must be prepared to find in sound radio a real challenge to their creative powers, not look upon the medium as a poor substitute for the 'live' theatre.

Nor is this all. Radio Drama Producers must be something of writers as well, able to adapt or reconstruct plays in terms of radio, and themselves furnish ideas for future productions. Their unremitting search for suitable scripts must range far afield, and consequently knowledge of foreign languages is a great advantage. Music and Radio Drama are so closely interwoven that an interest in music is another desirable qualification. Radio Drama Producers work very closely with the Script Section. The *Editor*, two *Assistant Editors*, and the five or six *Reader-Adapters* who staff this small but busy unit have themselves all had previous experience as writers, or producers, or both.

Talks and Discussions. Unlike his (or her) counterpart in the Drama Department a Talks Producer seldom has a set text to which to work. He must start out by being an 'ideas' man, an initiator and improviser, opening up promising lines of country for future Talks programmes, getting together with speakers to develop a theme, until out of the joint deliberations emerges a single broadcast or, it may be, a whole series of programmes. If a script is to be used, the Producer must make sure it is suited to the audience at which it is beamed: if the programme is a recorded one of unscripted discussion, it is the Producer who is responsible for its editing and final form of presentation. If there is one

quality which a Talks Producer needs above all others, it is sound editorial judgment. Journalistic experience must therefore rank as a helpful qualification. It sometimes happens that Talks Producers are appointed on the strength of specialized knowledge in some particular field.

School Broadcasting. The best qualification for the post of *Producer/Programme Assistant* in this department is to be a qualified and experienced teacher. As with Schools TV broadcasts are planned, scripts commissioned and edited, within an outline scheme laid down by the School Broadcasting Council for the United Kingdom. The programmes called for may be anything from talks to full-scale dramatic productions, and it is up to the Producer to ensure that they are not only good Radio, but also fulfil the educational purpose for which they are designed. A small group of *Script-Writers* and *Actors* works full-time in the Department, but most of the material used is contributed by freelance writers, and most of the actors are engaged for a single programme, or, at most, for a series. The work of the Programme Assistants does not begin and end with studio production. They work closely with the editorial and typographical staff of the Schools Publication section in the production of the many pamphlets and brochures which are used by the listening schools to introduce or supplement the broadcasts.

Religious Broadcasts. The greater number of the organizers and assistants who plan and produce religious programmes of all kinds —talks, discussions, feature programmes, and services of worship —are themselves ministers of religion.

Junior Time (Children's Hour). The staff that copes daily with Junior Time is small and its work consequently has great variety. The *Junior Time Producer* not only plans and prepares productions but does his (or her) stint as Reader and Announcer. This calls for a good microphone 'presence', of the kind that appeals to a young audience. An Arts degree is called for by the BBC, as evidence, perhaps, of wide cultural interests and an informed appreciation of current affairs. Teaching experience is very much to the point—provided, that is, you are the kind of teacher that

likes children—or experience in any other form of work related to juvenile education and/or entertainment.

Features. The Features Department calls for Producers who are also writers. Undoubtedly journalistic, or other writing experience is the best prior qualification—if accompanied by a flair for dramatic writing, so much the better. An interest in current affairs, based not only on acquaintance with the contemporary scene but on an understanding of the historical background, is a 'must'. Research experience in History, Literature, and Current Affairs is of great value. In handling the topical and controversial themes that form so much of Feature Department's subject matter, Writer-Producers need the dash and *élan* of a first-rate reporter combined with the painstaking, factual approach of a research worker and the reasoned judgment of a mature personality.

Although, in the final resort, the 'permanency' or otherwise of any job depends upon one's ability to continue doing it satisfactorily, it is worth mentioning that, at Writer-Producer level, life in Features is on a somewhat chancier basis than in some other BBC Departments. Staff are more often engaged on short-term contracts than taken on as part of the permanent establishment. Conversely, this makes the department a valuable opening for the freelance writer.

Outside Broadcasts. The *Outside Broadcasts Producer* must be both a first-class organizer and a very definite personality. In making all the detailed arrangements attendant upon covering an important official occasion or a big sporting event he needs to be a proficient surmounter of obstacles, able with a combination of charm, obstinacy and good humour exercised upon promoters, officials, and participants, to manoeuvre his team into the best possible positions and conditions for the radio presentation. He will probably be a specialist in some particular field, and may himself act as commentator, or interview participants or onlookers. A good microphone voice and an engaging microphone personality are therefore important. Some specialist commentators are engaged according to programme requirements, and are not appointed to the permanent staff.

Variety and Light Entertainment. Experience in the theatre, in television and sound broadcasting, in gramophone-recording —these are the kinds of background from which emerge the *Light Entertainment Producers.* Though they may eventually find themselves concentrating upon a specialized type of production—quiz shows, perhaps, comedy shows, or a popular music series—they must know their way about the world of entertainment in general —its personalities, its fads, its trend in music and comedy, its potential audience. In anything to do with show business they must be, not merely on the ball, but several paces ahead of it. While ability to read a musical score is required only of those working on the musical side, a good musical knowledge is certainly no drawback anywhere in the department, since music is an important element in widely varying forms of light entertainment. The Light Entertainment Producer must combine the expert ability to direct performers so as to make the most of their personalities with the tact necessary to keep the programme in balance. He must be able to work with writers in roughing out ideas, and in plotting scripted programmes.

NEWS (SOUND AND TELEVISION)

In this study of employment opportunities in the News divisions we bring together BBC Sound, BBC Television, and Independent Television. (The posts of *News Typist* and *Telediphone Operator* have already been discussed under Secretarial and Clerical posts.)

Broadcast news is a branch of journalism and it follows therefore that there is no better preparation for entry into this highly specialized aspect of the profession than previous journalistic experience, either on a provincial newspaper or in Fleet Street.

In terms of the workers involved, the basic preparation of a sound News broadcast goes something like this: day and night, the news messages come over the teleprinter machines. As they are received they are delivered to the *Copytasters,* who make the first editorial assessment of their significance. A great many are

discarded out of hand. The residue is passed on to the *Chief Sub-Editors*, who specialize either in domestic items or foreign news.

From here on, the passage of a news item, to waste-paper basket on the one hand or the air waves on the other, is an intense and intricate team operation involving *Sub-Editors*, *Reporters*, *Correspondents*, *Duty Editors*, and *Newsreaders*. The facts must be checked and re-checked, their importance evaluated, and the raw material of the news story, originally as lumpy and shapeless as badly kneaded dough, fashioned into an accurate and lively piece of broadcasting that fits neatly into its allotted time allowance. This is the province of the *Sub-Editor*, a post calling for that ideal journalistic combination of clarity, objectivity, and compression.

The *Duty Editor* takes over next, preparing a 'budget' of the bulletin that now begins to shape up, with the individual items arranged in provisional order, and an estimate of the time to be given to each. This tentative arrangement is then discussed at an editorial conference where the broadcast is hammered into final shape—except that, news being what it is, 'final' is perhaps the wrong word. Alterations may have to be made right up to the last minute.

As the preparations get under way, two other categories of staff go into action—the *Home Traffic Managers* and the *Foreign Traffic Managers*. These posts, recruited internally, often from the ranks of the secretaries, are usually filled by women. Their job is to establish and work up the necessary home and foreign circuits involved in the news transmission.

At last all is in readiness. The green light flashes on in the studio and the voice of the *Newsreader* goes out over the air with the familiar 'Here is the News . . .'.

Television adds to the foregoing all the special excitements and complications of vision. The BBC Television News Service starts with a slight edge on Independent Television News in that its basic news service arrives by teleprinter at the Alexandra Palace Studios already partly predigested, as it were, by a special unit

stationed at the BBC News Division Headquarters, whereas ITN has to cope from scratch with all the multifarious sources of the news.

It cannot be said that ITN shows any signs of labouring under a handicap. This informal and flexible organization, remarkably small—there are some 250 employees in all—for the job it does, tackles its tremendous daily task with a flair and a sheer journalistic professionalism that has revolutionized news broadcasting on both Channels: and it has done this without in any way compromising its grave responsibility under the Television Act to present news 'with due accuracy and impartiality'.

'First get your film' might well be the motto of both News Services. Television journalism has its own specialized international agencies providing worldwide coverage. Both Channels, too, participate in Eurovision, the mutual aid network by means of which eighteen TV services in fourteen countries can swap programmes and newsfilm. Telstar and the prospect of other satellites to follow open up ever wider possibilities of communication. Other material comes in on videotape—magnetic tape recording—from staff abroad, or from a network of 'stringers'—freelance cameramen strategically sited in more than fifty countries overseas.

From the point of view of news broadcasting, covering the occasion that is advertised in advance is, if not easy, at least straightforward. Everything can be laid on in readiness. Unfortunately for those whose business it is to gather it and broadcast it, news does not often break in such a conveniently predictable way. Consequently, BBC and ITN camera crews must be held in readiness to be rushed to a newsworthy scene the moment a story breaks—or, for that matter, to be shipped abroad, if that is considered the best way to get the facts in television terms.

The basic news camera team consists of a *Newsreel Cameraman*, a *Recordist*, and a *Reporter*. A *Lighting Engineer* may be included where filming is to take place indoors. A Newsreel Cameraman's 'notebook' is his 16mm. film camera, but he should know all about 35mm. silent and sound cameras as well. He needs

to be free to travel, often at short notice, in Britain or abroad, and he should hold a current driving licence. Most TV Newsreel Cameramen to date—other than those trained by the industry itself—have gained their qualifying experience in films: but now that television is acquiring its own pool of labour, in these as in other posts there is a certain amount of interchange between the BBC and ITV.

The sound side of the on-the-spot Television news story is taken care of by the *Sound Recordist.* A good many of the BBC Recordists started off as Trainees coming over from sound broadcasting; and some of those now in Independent Television have come out of the same stable. Others have acquired the relevant prior experience in films, in gramophone recording, or in firms specializing in acoustical equipment of one kind or other. Recordists must understand the principles of acoustics, and know all about the synchronization of sound with picture; also the process of film editing to the extent that it concerns their own particular line of country. They must be capable of carrying out emergency repairs to equipment when operating away from base.

Camera maintenance, in the BBC, is one of the many tasks undertaken by the Engineering Department. ITN employs its own *Camera Maintenance Men*—skilled mechanics with previous experience in the field of precision engineering. Some of them may have served engineering apprenticeships. In addition, ITN has its own engineering staff, which handles its domestic engineering operations all the way to the transmitter. In its recruits to this department ITN looks for experience and professional qualification in electronic engineering or in engineering research —and preferably, in its senior staff, an engineering degree.

Cameramen and Recordists are the new men of news-gathering; but their presence in TV has not, any more than in sound, done away with the need for that foot-slogging character straight out of Fleet Street, the *Reporter,* and his upper-crust superior, the *Correspondent.* For these posts previous newspaper experience is essential, except for those who have risen through the ranks in the Newsrooms. At present there are only one or two of these

latter, but as time passes and more and more local newspapers, as seems inevitable, give up the ghost, there are bound to be more and more television and radio newspapermen whose entire working experience will be gained in broadcasting. The BBC recently discontinued a News Trainee scheme because it was not producing the hoped-for results, but ITN does from time to time take promising trainees—university graduates or others of comparable educational standard—for training as TV journalists.

In the main, though, BBC Correspondents and ITN specialist Reporters are journalists who have often made a considerable reputation in Fleet Street before entering broadcasting. BBC *Foreign Correspondents* are largely recruited from professional journalists with radio experience. Reporters based on London must be prepared to go anywhere at short notice. Foreign Correspondents are stationed in various capitals abroad.

A notable feature of ITN is that their *Newscasters* are not simply news-*readers*, as in the BBC. They are experienced journalists who actually prepare their own material using their own words—that is, projecting their personalities in a way impossible to one who merely reads a script handed to him before transmission. This double role of the Newscasters accounts for much of the unstereotyped, individual flavour of an ITN bulletin.

Technically and editorially, getting out a TV News bulletin is naturally a more complex operation than its counterpart in sound. It is a collaboration between specialists—many more than those already mentioned. There are *Editors*, *News Organizers*, *Duty Editors* (more often entitled *Output Editors* in ITV), *Foreign Editors*, *Sub-Editors*, *Producers*, *Production Assistants*, *Film-Editors*, *Film Assistants*, *Projectionists*, *Traffic Assistants*, *Caption Artists*, *Graphic Designers*, *Lighting Assistants*, *Photographic Printers*, *Film Librarians*—and the list is still incomplete.

The advent of Vision has expanded the meaning of 'editorial', and in the preparation of a TV bulletin the journalist staff and the Film Editors work in close co-operation. A *Film Editor* must be expert in handling both 16mm. and 35mm. film, and be fully conversant with magnetic and optical sound tracks. His *Assistant*'s

Nan Winton interviews the man-in-the-street

A tape editing exercise—part of the general course in broadcasting for visitors from overseas

Two micro-wave radio link engineers send back a signal from the top of Canterbury Cathedral to the Southern Television Centre at Southampton

Recording the sound of a TWA Super-Constellation

primary responsibilities lie in joining film, filing film trim, and generally overseeing the 'housekeeping' of the cutting room. The BBC's Technical Training Schemes cover Film Editing. The type of trainee the Corporation looks for is the young enthusiast—eighteen to twenty is the preferred age, though thirty is the upper limit for applicants—who is interested in all kinds of film production. He may well be a member of a camera club, or perhaps a freelance photographer. A good educational standard is important ('O' level GCE at the least), an interest in the arts, and in the world in general. While ITN has no formal training scheme for Film Editors they often do, in fact, enter the organization as *Cutting Room Assistants*. By and large, these posts are filled by school leavers, preferably with a minimum of GCE at 'O' level. Once in the cutting room they have the opportunity to learn the technique of Film Editing from the ground up.

The film is edited, the stories and commentaries written, maps and diagrams have been prepared by *Caption Artists* and *Graphic Designers*, Outside Broadcast cameras are linked up for a live 'insert', the Engineers are at the ready. It is the *Producer* who welds these many parts into a coherent and effective whole. The post of Television Producer is dealt with at length elsewhere (see Television Production, p. 105 *et seq*). Of Production in relation to News bulletins I shall only stress here the need to be able to work at speed, and the overriding necessity to remain calm in all circumstances, the quiet centre of the whirlwind, amid the purposeful chaos that is the normal preparation for transmitting the News.

Like the Programme Companies, ITN promotes its *Production Assistants* (BBC Production Secretaries) from its secretarial staff, again opening up a stimulating field of opportunity to its secretaries and shorthand typists.

News and the Regions. Both the BBC and Independent TV have their regions. The BBC spells its Regions with a capital R: ITV uses the lower-case initial letter.

Of course this is not the only difference. The BBC Regions (Midland, North, West, Northern Ireland, Scotland, and Wales)

are an integral part of the parent body. The regions of Independent Television (North of England, Midlands, Central Scotland, South Wales and the West of England, Southern England, North-East England, East Anglia, Northern Ireland, and South-West England) are spheres of influence covered by one or more (but only one at a time) of the Independent Programme Companies.

To date, the Regions-with-a-capital-R have a more fully-fledged personality of their own than those writ small; but in the field of News the Programme Contractors have made a real effort to serve local interests overlooked by the national bulletins. Regional bulletins, local News headlines, and local News Magazines of one kind or other are now televised from all the ITV regions, with the consequence that at least a nucleus of News staff is employed locally. When an important news story breaks in a region it is often covered by the cameras and Reporters of the local Company, for inclusion in the ITN bulletin transmitted over the national network.

The BBC Regional Newsrooms have long been responsible for the medium-wave Regional bulletins. Of recent years they have added the even more localized programmes made possible by the development of VHF Broadcasting. Each Regional Newsroom may accordingly be visualized as the Central Newsroom in miniature. The same newsgathering and editorial jobs have to be done. But there is a difference—due to that very difference in size. Smaller organizations are almost invariably more flexible, less formal, than more elaborate set-ups. In the Regions workers see a good deal more of the other fellow's job than is possible in London. In carrying out their own duties they have more elbow room, more independence to tackle their jobs in their own way. The rugged individualist may well find the Regions a more congenial *milieu* than London—but not if he lacks the gift of getting along with people, for he will certainly come into contact with more of them, of more diverse types, than are likely to come his way at the central establishment, for all its greater size.

On the other hand it would be misleading to make too much of a distinction between the BBC in London and the BBC in the

provinces. There is much coming and going between the two, and much co-operation, to the advantage of all concerned.

Like the Independent Companies, the BBC Regions produce Regional TV News bulletins and Regional topical magazines. One might say with a good deal of truth that nowhere is the mutual challenge between the BBC and Independent Television livelier than in the region-Regions—which is a factor adding interest and incentive to work in local broadcasting.

Both kinds of region support a network of 'stringers', alerted round the clock to provide the raw material for bulletins. The BBC pattern of Regional Newsroom is understandably more standardized than that of the Programme Companies, but even within the Corporation there are variations, certain centres such as Southampton, Plymouth, Newcastle, and Norwich possessing exceptional facilities for producing their own programmes of news and information.

Newsreaders and Announcers. On radio their voices are almost as much at home in our living rooms as the voices of our own family. On television, royalty apart, theirs are perhaps the best-known faces in the country. How *does* one go about becoming a radio or television *Announcer*?

Well, you can try to get an audition—send your photograph and any information you think relevant to the Presentation Department of the BBC or an Independent Company. They are always on the look-out for the Announcer who has Everything—but recognize that the chances that you are the one they are looking for are small. For example, of the twenty or so would-be Announcers who apply every month to the Presentation Department of BBC Television, only about one per cent gets as far as having a test. As, in any event, the Department uses only four men and four women Vision Announcers, you can see that the odds against making the grade are astronomical.

The most practical answer to the question, I rather think, is that one does not 'go about' it at all. It is something that—given the right combination of microphone voice, personality, experience, and luck—may just conceivably happen. There is certainly

nothing wrong about wanting to be an Announcer and, with that end in mind, doing everything possible to fit oneself for the position. But to base the whole strategy of one's career upon such an outside chance would be to risk a lifetime of frustration. Opportunities are few and infrequent. The entire BBC complement, sound and TV, London and Regions, excepting only the specialists of the External Service, does not exceed sixty. Besides, the tendency is increasing for Announcers to be engaged on short-term contract: they cannot look forward to years of 'established' announcing culminating in a pension. The fickle public likes a change, wants to hear a new voice, see a new face.

To return to the possibility of 'fitting oneself' for the job. Nature will have had to take a hand in that, for appearance of course is of the utmost importance, and in sound not much less than in television. An Announcer is by way of being a public personality who may be called upon to make public appearances. He need not be an Adonis—indeed, too great a degree of good looks can be a positive disadvantage—but he must be of manly deportment, with a friendly, likeable manner. He must be a good fellow without being a Hearty, informal without being a Beat, sound without being a Square. He must have a healthy conceit of himself without being conceited, have a healthy curiosity that avoids impertinence, and a genuine liking for his fellow-men, warts and all. His voice must measure up to exacting standards as regards tone, timbre, articulation, and pitch. Some knowledge of foreign languages is useful, or at any rate the ability to read and pronounce those most commonly met with, if not to speak them.

Contrary to legend, there is not some mysterious 'BBC accent' to which BBC Announcers and Newsreaders must conform; nor is there any insistence upon what is called, with almost equal lack of precision, an 'Oxford accent'. The *right* kind of pronunciation is hard to define—it is easier to say what is *not* wanted than what is. Strongly regional accents, for example, are not acceptable to either Channel for the simple reason that they are not acceptable to the majority of the listening and viewing audience. On the

other hand, I think it is true to say that Independent Television has from the start gone out of its way to select Announcers with what one might perhaps call more individual and down-to-earth accents than those favoured by the BBC. As any listener can judge for himself, this ITV approach has undoubtedly had its effect on BBC attitudes.

Women Announcers must be good to look at—not the same thing at all as chocolate-box prettiness, which is not wanted. Personality is the keynote, and what the Head of one Presentation Department defined as 'the appearance of being *aware*'. All TV Announcers, within the necessarily narrow limits of the average announcement, are encouraged to put their material into their own words, so that what they have to say comes over in a relaxed, conversational manner, without stiltedness. In this respect, *Non-Vision Announcers* need to possess a very specialized talent, that of being able to write, and speak, to a picture.

Some Television Announcers have come from the acting profession, some have had previous experience in sound radio. Still others have come from journalism, via work in the News Rooms. In sound, the BBC combines the posts of Announcer and Newsreader, but in Television preserves the distinction between the two, with Newsreaders, Vision Announcers, and Non-Vision Announcers (heard but not seen on TV). Independent TV procedures vary, but there are few Companies where the Newsreaders are not called upon from time to time to perform announcing duties. Duties of Announcers, BBC and ITV alike, may include programme work as commentators, compères, and interviewers, in addition to the normal studio continuity work.

Given the other necessary attributes, previous operational experience in radio or television is of great assistance. An Announcer is not a mere piece of studio furniture, decorative but of limited use. He is an integral part of Programme Operations, intimately involved in Presentation, that unobtrusive but essential punctuation of broadcasting; that cord upon which programmes are strung like a necklace in seemly order, instead of being scattered at random like beads about the floor.

When television is on it has to be on. As that sounds a fairly obvious remark, let me explain. If we turn on our sets during the advertised hours of broadcasting we expect to get a picture, hear sound. If the screen remains blank we are likely to fear either that something has gone wrong with the set, or that the power supply has failed, or that there has been a breakdown at the transmitting end. To reassure us on all these counts a department is needed to ensure the continuity of broadcasting. There must always be *something* on the screen—but not just any old thing. TV Presentation is a minor art, an exercise of judgment to split-second timing, for the purpose of arranging a smooth and effective transition from one programme to the next.

Within this general definition there are marked differences between BBC Presentation and Presentation on ITV. Advertisements are the life-blood of ITV and they must be got in no matter what, so that the ITV *Transmission Controller*, whose job it is to ensure the correct presentation of the day's programmes as scheduled on the Company Routine Sheet, has a much more limited field in which to exercise his individual judgment than his opposite number (*Assistant Presentation Editor*) at the BBC. True, he has to cue every item that is transmitted and each technical operation (with the exception of live or taped programmes which are started on previously agreed time cues); and when a programme over-runs, it is he who must decide whether he can let it run on, and regain the lost time by cutting announcements later on. But such discretion is limited by the overriding concern to see that the transmission of the day's quota of advertising is not adversely affected.

The BBC, too, operates to a strict time schedule, but here the positive role of Presentation is greatly enhanced. On ITV *Promotion Writers* are still needed to fill in the gaps—planned or unexpected—with suitable script material, but by and large it is the arbitrary punctuation of the advertisements that interposes between the programmes. The audience influences this connecting material only in so far as that, when children are

viewing, for example, advertisements may be principally for breakfast cereals and candy bars, whereas later in the evening the emphasis may lean towards cigarettes and beer. Over the BBC, on the other hand, it is part of the task of Presentation subtly to prepare the viewer for a change of mood or pace between one programme and the next, to smooth the path from Variety, say, to a travel documentary, or from Jimmy Edwards' trombone to Yehudi Menuhin's violin.

A further responsibility on both Channels concerns Promotions —the preparation of trailers about coming programmes—TV has no Programme Parade of the kind we have become familiar with over radio.

Many categories of workers are involved in the operation of this Department. In ITV, the size and complexity of this side of Television varies with the size of the Company and its networking responsibilities. Broadly speaking, this is the picture: a *Transmission Controller* responsible to the *Presentation Manager* who is in overall charge of a team which may include several *Assistant Transmission Controllers*, one or more *Continuity* or *Promotion Writers*, a *Promotion Director*, a *Film Editor* and *Assistant Film Editor*, together with a supporting cast of clerical workers specially geared to the work of the department. The Announcers, who also belong on this team, we have already dealt with.

The BBC has a *Presentation Editor* and, under him, *Assistant Editors* who are in charge of the continuity side of Presentation. There are *Production Assistants* (*Promotion*) who are above all ideas men, able to turn out the right kind of specialized copy. In the actual studio direction of the short items they have dreamed up they may get the assistance of a *Production Assistant* (*Direction*). *Production Secretaries* and *Continuity Clerks* (see under Secretarial Posts) also make their contribution to the work of the Department.

Art work of various kinds plays an important part in Presentation. In one respect, it offers the artist a unique opportunity—the devising of material that operates in time as well as space. Both Channels avail themselves of the services of their Design

Departments for Presentation work involving *Graphic Designers* and *Caption Artists*. They also employ other artists on short-term contract.

The *Film Editors* and their *Assistants* are kept busy with the preparation of filler material—the BBC, for example, makes an average of three short films a week for this purpose; and all Presentation Departments have standby programmes in reserve in the event of a breakdown.

Most posts in Presentation are generally—though not invariably—reserved for those who have already had broadcasting experience. It is difficult to lay down any hard and fast rules about the selection of suitable Transmission Controllers, but the fact that the occupant of this post has, during transmission, sole charge of all material transmitted by the Programme Company, makes it important that he be a person capable of exercising authority over Producers and Directors and even, in certain eventualities, over other Companies. A lower age limit of twenty-five and a minimum of two years' experience in TV are considered desirable. If the experience has been as an Assistant Transmission Controller, so much the better. The more he knows about the work and problems of the Departments which supply the material for transmission, the more efficiently will he be able to cope with his own responsibilities. Without needing to be an engineer he must have the ability to absorb a certain amount of basic technical knowledge. Intelligence, authority, level-headedness—these, rather than specific academic qualifications—are the prime qualities looked for.

The nearest post in the BBC to Transmission Controller is that of *Assistant Presentation Editor*. For the latter, effective liaison with the Engineering side is particularly important. ITV has its large network Companies, but each Company may go its own way, whereas all BBC Television control is based on London. With all the Regions to be networked, the necessary switching operations involved call for the closest co-operation between Engineering and Presentation staff in effecting the integration of the whole TV output.

On both Channels, those who do the writing chores are the likeliest to come from outside—from journalism, perhaps, or from doing copywriting for an advertising agency. A BBC Internal Training Scheme provides an opening to the position of *Production Assistant* (*Direction*) (see Television Production, page 108).

As the field of Television Communications widens, the work of Presentation inevitably becomes more and more complicated. Consider, for example, a BBC transmission of the Cup Final, going out to sixteen different countries, each with its own commentator on the spot ready to transmit it in the appropriate foreign language. The Engineering know-how is one side of the picture: the other side, that of Programme Control, is Presentation's headache —the Department has to make sure those sixteen commentaries, with the picture, reach their sixteen destinations on cue and without mishap.

In its discreet way, Presentation plays a vital role in making television run smoothly. While it is there we may take it for granted—but how quickly we should take notice, and protest, if it were not!

EXTERNAL BROADCASTING

BBC Monitoring Service. Caversham Park, Reading, the home of the Monitoring Service, is a colonnaded mansion with associations going back to the Middle Ages. Among the staff who work there are engineering and secretarial workers, and those on the administrative side. Their particular tasks form the necessary background and support for the specialized workers who provide rapid and accurate reports of foreign broadcasts.

The *Foreign Language Monitors* are practically all foreign-born, for they must possess an absolutely idiomatic knowledge of the language, or group of languages, in which they specialize. *English Monitors* must be British subjects. Candidates for these posts are tested to determine their hearing ability and—not quite the same thing—their ability to listen. Other tests include a

General Knowledge paper and the writing of concise summaries —a necessary talent where so much of the work consists of boiling down an enormous mass of miscellaneous material to manageable proportions. English Monitors must be able to type; and, again, the best general qualification is a good educational background, combined with wide reading and an interest in world affairs. The *Morse-Operators* employed in the Service must be fully experienced in radio-telegraphic communications and commercial operating procedures, and be capable of receiving International Morse Code in plain language at twenty-five words per minute on the typewriter. They, too, must be British.

The Reports Department of the Monitoring Service is responsible for a stream of publications giving the main trends and points of interest in each day's broadcasting. Its *Report Writers* need to possess, not only that general knowledge of international affairs which is practically a standard requirement in this Division of the BBC, but also a detailed understanding of a particular geographical area—the Far East, say, or Western Europe, or the USSR. The material from which they compile their reports is transcribed in English before it reaches their desks, so linguistic fluency is not called for so much as the ability to use the English language concisely and with an exact appreciation of the meaning of every word. The same precision, combined with speed, are qualities sought in the *Editorial Assistants.* All Monitoring is newsgathering, and so the procedures of journalism apply. Editorial Assistants must be able to edit monitored material neatly and quickly, and check proofs of monitoring reports accurately at top speed.

The External Services. Many posts in the External Services are similar in function and kind to posts to be found on the domestic side of sound radio; but I propose here to concentrate on those which, in one way or another, have a special relevance to the work undertaken in this section of the BBC.

First, though, I must make the broad generalization that this section of the Corporation is not a particularly fertile field of employment opportunity. Ever since its wartime peak it has been

contracting and new positions have had to be found for established staff made redundant by the contraction. Consequently, there are not at present, at any rate, a great number of openings for the young.

Although *Programme Assistants* in the External Services are usually recruited from abroad, any British candidate who can comply with the exacting qualifications will certainly be considered. The work involved is of great interest and variety. Programme Assistants are required not only to translate News bulletins and talks into the particular language in which they specialize, but actually to read them into the microphone, and take part in short features and plays. They may also be called upon to write talks and features themselves and to produce programmes in the studio.

Everything already said about Talks and Features Producers in Domestic Sound Programmes applies with equal force to those in the External Services. They must be men or women of many parts, with wide interests, a sympathetic approach to people, and the knack of viewing any subject—science, history, art, industry, whatever it may be—with fresh eyes. There is absolutely no market for Producers who can only produce clichés.

Previous experience in writing or journalism is desirable in a Talks Producer and essential in a Features Producer in the External Services. A firsthand knowledge of the Commonwealth, or of other geographical areas, is of great advantage. External Services' productions are intended for audiences who may be half a world away. Whatever the language employed, the broadcasts must speak their listeners' language in every sense of the word. To achieve this essential sympathy with those far-off listeners, an External Services Producer must possess an intimate grasp of political developments and special conditions in the countries to which his programmes are beamed.

So far as they convey the English way of life, all External Services' programmes may be called instructional. In its exact meaning, however, there is only one instructional programme beamed overseas—English by Radio. Posts in this department are few and infrequent. Teaching by means of a radio microphone,

or on gramophone records, calls for a special technique; and teaching in a language which is not one's pupils' native tongue adds to the difficulties. A combination of academic teacher training with previous studio experience is called for.

The position of *Language Supervisor* is only for candidates with a really first-class knowledge of at least one foreign language. As they must be British subjects there is no question here of competing with staff recruited abroad who have been prattling the language since they were babies. The Language Supervisor checks translations before they are broadcast, to make sure that in the process of translating a script into a foreign language the sense of the original English has not been lost. Previous residence in the country concerned is an advantage, but a knowledge of languages alone is not enough. You need a knowledge of what people are thinking and doing at home and abroad. You cannot check the accuracy of a translation or correct its shortcomings unless you have a proper appreciation of the subject matter with which it deals.

Each of the output sections of the External Services is in the charge of a *Programme Organizer*, who is responsible for its general day-to-day running and its output of programmes. If the section is one sending out foreign-language programmes to a particular country, he must have a thorough knowledge of that country, its language and customs. With it, he must combine editorial and administrative ability. He must know the duties of every member of his staff, and be able to organize, educate, or instruct, as the occasion demands. He should be able to formulate programme ideas, and see them through to fruition. He must be deeply embued with that awareness of the relationship of overseas countries to Great Britain which tends to become an integral part of the thinking of any one who occupies a position of any responsibility in the External Services. External Broadcasting is a link of information, culture, and entertainment—a link of friendship between nations.

I am sorry if that sounds highfalutin: a job is a job, some people would say, and spare us the moralizing. I shall make the point

just the same. Bush House is *not* a hive of disinterested idealists, but it *does* house a large number of people who are intensely involved in what they are doing, each in his own small way, to further international understanding, and who, by doing their jobs to the utmost of their capacity, get the maximum personal satisfaction out of them.

External Services News Department. This is the Department responsible for putting out News bulletins in thirty-five languages, in addition to English. The complicated operation is made possible by the teamwork of a highly skilled news staff working with a foreign language staff with personal knowledge of the countries at which the broadcasts are beamed. While the skills required in this very specialized type of radio journalism can only be developed in the Department itself, there is—except for a few infrequent Trainee Sub-Editorships—little chance of obtaining an editorial post unless one can offer proof of full training as a journalist, preferably with experience of sub-editing on a national newspaper or with a news agency.

The *General Sub-Editor*'s main duties consist of selecting and writing news items. The *Regional Sub-Editors* prepare News bulletins for transmission to particular areas of the world; so that, in addition to journalistic experience, they must have a thorough —not merely a tourist's—knowledge of one or more countries in Europe, the Middle East, the Far East, or Latin America. Candidates for the *Trainee Sub-Editorships* must have been educated to University standard, be able to write clearly and concisely, and show a convincingly keen and intelligent interest in news.

ADMINISTRATION

Whether in the BBC, the ITA, the Independent Programme Companies, or anywhere else, the administrators are the back-room boys. The work they do may not have the glamour that attaches to work in the studios, but they are the people with a

finger on the pulse of the whole organization—more, they are in a sense its whole circulatory system. They pump through its veins the finance, the organization, the policy and programme direction without which it would fold up and die, or at least dissolve into chaos.

So long as there have been organized human activities there have been administrators. Just the same, Administration as a career has a very modern ring to it. It has come to the fore in recent years as firms and industries have tended to group themselves into ever larger units. In a small firm, one or two managerial workers may be all the administrative staff required. But a larger firm, employing many people in many different departments, may need a whole department engaged in nothing but administration.

Administration is not just one thing. It is a convenient term covering a great variety of business and professional activities. Even so, there are certain qualities of character and outlook that may mark a person out as 'good Administration material', not only to a prospective employer, but also to himself. If you contemplate a career in Administration it is worthwhile taking a long preliminary look at yourself, to see how far you conform to the type 'most likely to succeed', as the Americans say, in a career in this field.

First, then, you need to be practical—as enthusiastic, as full of bright ideas as you like, but always keeping your feet firmly on the ground. Second, you need an objective mind, one that will consider a problem from every angle, undistorted by personal likes and dislikes. It must be a tidy mind, too, with powers of organization. Third, you must be able to combine a close attention to detail with an ability to take larger general decisions when the occasion or the opportunity offers. If you can only manage the first of this last pair of qualities you may become a very good and conscientious Administrative worker, but you will be unlikely to rise above a minor position. Senior Administrative posts call in varying degrees for a quality of leadership. They are not for people who are afraid of responsibility.

One thing to note—a department dignified by the name of Administration may not necessarily be entrusted with anything like the wide duties and responsibilities implied by the word in its fullest sense. In some Independent TV Companies, for example, what is rather grandly called a Department of Administration may turn out to be mainly concerned with such things as office transport, mailing, maintenance, security, the buying of office supplies. This does not mean that such Companies get along without Administration—only that administrative responsibilities are distributed through departments with different titles.

Finance Departments. In the different organizations with which we are concerned, the individual set-up of the departments which deal with the control of expenditure varies considerably. It cannot be repeated too often that the Independent Television Companies are so many separate entities each going about its business in the way that it considers suits it best. Uniformities there undoubtedly are. All subscribe to certain negotiated agreements with several trades unions. Since all are engaged in television there must obviously be great similarities in day-to-day operation, dictated by the demands of the medium to which they all owe their existence. But that is the only kind of dictation. When it comes to its own domestic housekeeping, each Company follows its own line.

Thus, the larger Companies with their more elaborate Finance Departments, employ fully qualified *Accountants* as well as *Senior* and *Junior Book-keepers,* and *Clerks* with some knowledge of statistical work. Trained *Operators* of Powers-Samas and National Cash machines are in demand from time to time by those Companies which use mechanized accounting. The smaller Companies, while still needing their quota of Book-keepers, are likelier to keep qualified staff down to a minimum; some may prefer to employ an outside firm to deal with the accountancy side at professional level. The Independent Television Authority combines its Finance and Establishments (personnel) Departments under one head; but since the entire Administrative staff at ITA Headquarters numbers no more than twenty-five, the demand

here has been for staff who are fully experienced in their particular field.

The BBC employs qualified and unqualified accountancy staff, and opportunities occur for applicants with a general clerical background as well as for those who can offer specific Book-keeping experience. Trained *Operators* take care of the mechanized side, and juniors who have reached GCE standard may be appointed as *Trainees* in Powers-Samas and National Cash machine operation. A general clerical training is also given. Generally speaking, it can be said that, in both the BBC and Independent Television, prospects for an intelligent, well-trained Book-keeper are distinctly good, both as regards salary and promotion. The smaller Companies offer more limited opportunities for rising to higher rank, but to balance this, there are many who, in their working lives, would rather be a big fish in a small pond than small fry in what is relatively speaking a wide ocean.

Staff Administration, Establishments, Personnel. The names may differ from organization to organization, but essentially they all are concerned with the relationship between employer and employee. They are stuffy names, tending to give an impression of work arid and impersonal. In fact, these are departments which teem with human interest, for their business is with the workers themselves. Hiring and firing, rates of pay, conditions of service, trade union relationships, pensions, staff welfare—all the basic facts of the workaday life are dealt with here.

Here again there is great diversity in size and set-up. The BBC over the years has got its staff administration down to something of a fine art. *Administrative* and *Establishment Officers* and their *Assistants* are assigned to individual departments, where they are responsible for staff matters. They do not sit in some remote central office, but 'live' as near as possible to the workers in their care, so that they really get to know them. To establish satisfactory personal relationships with a sizeable group of people calls for tact, a sympathetic approach, and a real liking for one's fellow-men.

ITA and the Independent Companies, with their smaller staffs,

Production in progress—the Control Room

"Z Cars" Producer David Rose and Production Secretary. A study in concentration

Comparing a scale model of a set with the original design

have not felt the need for such elaborate machinery to take care of Personnel and Establishment matters. Many matters of common interest in the labour field—such as trade union relations—are handled on their behalf by ITCA (the Independent Television Companies Association). Still, the Companies have their *Personnel Officers*, with or without *Assistants* according to the size of the organization concerned.

If Administration as a career has something of a new look, Personnel work is even newer. It is still, indeed, a profession in the making, for which hard-and-fast qualifications have yet to be laid down. Many of the Personnel and Appointment Officers in broadcasting have gravitated there from doing other work in the industry—that is to say, in their new work they may be recruiting for jobs about which they themselves have firsthand knowledge from actual experience. Others have started out as clerical workers —some of them, for example, having first qualified as Chartered Secretaries. Still others have had prior experience of Personnel work with other organizations.

The BBC recruits a certain number of handpicked outside candidates as *Administrative Trainees*. Some of these may come from the Armed Services, some from overseas service in a country which has since gained its independence—a source, which, for obvious reasons, is now drying up. The majority come straight from the Universities, where the BBC—in competition with industry and the professions as a whole—is in the market for really good graduates as *General Trainees*. Trainees so recruited may go eventually into Programme Production, Editorial Work, or Administration—there is an eighteen months–two years training period during which they are attached successively to many different departments to find out where their best talents and interests lie. Age limits are twenty-one to twenty-six. It is from among these General Trainees, as well as from those promoted internally, that the BBC hopes to discover its future heads of departments.

The Independent Companies, too, are interested in the university graduate who has taken a good degree; but to nothing

like the same extent as the BBC. In these young organizations, Administration has not crystallized into the majestic machine it is in the BBC. Perhaps because they have not yet forgotten how in the early days they had to improvise and stretch their resources to the limit to get their initial programmes out on schedule, the Programme Companies are great believers in having in their executive posts as many people as possible who have learnt their jobs in a harder school than by way of painless 'attachments' to one department or another. Probably the ITV ideal is exemplified by the Head of Production in one of the largest of the Programme Companies, who can truthfully say that he has worked at every job on the studio floor from Assistant Floor Manager up.

Publicity. Radio and television are show business. They seek audiences for their programmes just as much as any other branch of the entertainment world, and maintain Press or Publicity or Public Relations Departments with this end in view.

The best qualification for a post as *Press Officer* is undoubtedly previous journalistic experience. A journalist who has already done publicity work has two strings to his bow; and to possess contacts with people in the theatre is another distinct advantage. On the other hand, both in the BBC and ITV there are several degrees of seniority from the *Head of Press and Public Relations* down to *Junior Press Officer*: and it is by no means unknown for bright young people among the supporting secretarial staff of a Press Office to move over into executive Publicity work themselves. In some large Independent Companies, a possible stepping-stone is the post of *Billings Officer*, a job which entails looking after the programme billings that go into the *TV Times* and out to other Companies taking networked material. *Photographers* are employed to take stills for press reproduction, and to prepare the blow-ups and slides that are used for promotion purposes. *Printers* and *Assistant Printers* work in conjunction with them. Some of the Independent Companies have a very junior grade of *General Assistant* in this section, filled by boys of fifteen and up with a lively interest in photographic processes. In the course

of their work these boys will get to know a good deal about slide-making and film processing, but they should not delude themselves that the path of promotion will lead them by easy stages to the position of Photographer—photography in this context is a highly professional activity with no room for the amateur.

Libraries. This is a good point at which to mention libraries (though see page 72 also, for BBC Music and Gramophone Libraries), because accurate information one can put one's hand on at short notice is an important ingredient of good Press Relations. The Individual Companies of Independent Television cannot hope to compete with the BBC's highly developed range of library services. Indeed, since their interests are restricted to television, they do not even need to try. What most of the Programme Companies possess, in addition to some form of Music Library, is something similar to the BBC News Information Section on a simpler scale—a press-cuttings service, of newsprint and stills, kept up from day to day by a staff of *Press Librarians* and their *Assistants* capable of turning out every morning a concise and intelligent resumé of the intake of the day before.

Applicants for senior posts in the BBC Reference Libraries must be qualified librarians. To be acceptable for junior posts they must have had some experience in a Public or a University Library or its equivalent, and have passed at least the Entrance Examination of the Library Association. In the BBC Registry, senior staff must have had experience of filing or records work. Training in filing and indexing is given to those appointed to junior posts—but juniors must have passed their GCE at 'O' level.

A more unusual form of librarianship is that of looking after films. The larger Independent Companies are involved in a great many transactions in films. The films are kept in special vaults, and *Librarians* and *Assistant Librarians* are responsible for their cataloguing and orderly storage. Another record-keeping department deals with Film Traffic—keeping tabs on every film transmission, and seeing that the right Programme Contractor gets the right film on the right day.

Programme policy and the general lay-out of programmes are settled weeks ahead of transmission; and there are Programme Information Departments which issue and distribute the detailed schedules which embody the high-level decisions. These departments, too, are often given the job of dealing with viewers' correspondence and inquiries. A typical staffing of such a department in a large Independent Company would consist of one senior post, probably filled by a woman promoted from the secretarial grades, working with assistant clerical helpers largely made up of school leavers.

BBC Administration includes a Solicitor's Department in which vacancies occur—but very rarely—for solicitors who have qualified in England. Barristers and Scottish solicitors do not normally fill the bill of what the Corporation requires of those who transact its legal business. In ITV some of the larger Companies have separate Legal Departments: the smaller Programme Contractor is likelier to consult an outside firm of solicitors when in need of legal assistance or advice.

Copyright, an ever-present headache for all Broadcasting Companies, has a department to itself in the BBC, and in the larger Companies of ITV. For entry, a good background of music and literature is a better qualification than actual prior knowledge of the Law of Copyright. Positions in a Copyright Department call for tact, good humour, and a pleasing and persuasive telephone voice. Unfailing patience is needed in negotiation with authors, literary agents, and publishers over permission to reproduce and fees to be paid for the privilege. The man in charge of an ITV Continuity Acceptance Department has to know his copyright too. The larger Companies both make and buy large quantities of film of all kinds. Before any of it is stored and catalogued ready for future use, the *Continuity Acceptance Manager* examines it—censors, would hardly be too strong a word—to make sure that it violates none of the standards laid down by the Independent Television Authority in regard to good taste, the permissible degree of violence, and so on, and that there are no contraventions of copy-

right. Even the little commercials have to pass the same searching examination.

Educational Broadcasting. Here we are dealing with the Administrative, not the Production, side of School Broadcasting. The BBC maintains *Education Officers* in the Regions, whose job it is to keep in touch with local educational institutions to make sure that the best use is made of the programmes, and that they are truly serving the purpose for which they were designed. These Education Officers, who are concerned with both Television and Sound, must have had actual teaching experience, and possess good academic qualifications.

While Independent Television is a relative newcomer to the field of Educational Broadcasting the number of ITV programmes for schools is increasing steadily. At present, Associated-Rediffusion provides most of the programmes, but Granada and ATV, too, are active in this field, while the smaller Companies also weigh in with occasional contributions. The Children's Advisory Committee, which advises the Independent Television Authority on matters relating to the schools, suggested not long ago that the regional Programme Companies too should appoint either School Broadcast Committees or experienced *Education Officers* to find out the schools' needs and their reactions to the ITV schools programmes—in fact, to do for ITV much the same job as the BBC Education Officers do for the Corporation. To date, most of the Companies have acted on this advice, appointing *Senior* and *Assistant Education Officers to* look after the scheduling of educational programmes and to deal with general administrative matters relating to them.

Programme Contracts. Casting. Again, the name may vary with the organization. Essentially, these are the departments which negotiate fees with performers, speakers, musicians, artists' unions, associations of theatrical managers, and so on. The work is complex, involving such matters as Union rates of pay, screened or published 'credits', estimates of programme costs, and Ministry of Labour permits for foreign performers. Any one hoping to come into one of these departments at a relatively senior level must

already be well acquainted with the business side of the musical, literary, or theatrical world. Agency work in the field of light entertainment would be a useful qualification; or previous employment in a literary agency, or in publishing. On the other hand, any one who enters on the clerical or secretarial side, keeps his eyes and ears open and uses his intelligence can pick up a good deal of knowledge about the way things are done, and may possibly in time win promotion to a post of greater responsibility within the department.

Tact and firmness of purpose are valuable assets in this field of work, where a Contracts man may quite often find himself between the devil and the deep sea—having on the one hand to mollify a temperamental and none too co-operative artist and on the other, placate a programme Producer who may lightheartedly make casting demands that give rise to serious contractual problems and difficulties.

Audience Research. Punch-card recording and tabulating systems are used in this BBC Department. The applicant for a post here needs to have had experience and training in statistical work. This 'must' applies to posts at junior executive level up, but even for the junior clerical posts some elementary statistical knowledge is a distinct advantage. Workers in Audience Research must be capable of producing succinct and accurate reports on audience reaction, by summarizing the questionnaires returned by the voluntary panels of listeners and viewers.

Publications. Both the BBC and ITV are publishers on a substantial scale. Mention has already been made of the BBC's formidable output of printed material. The *TV Times,* ITV's equivalent of *Radio Times,* is produced by a company which was set up for the purpose by the major network Companies in the infant days of commercial television. It is published in London in editions serving Northern, Midland, and Southern regions respectively. Variants under the title of *The Viewer* (Scottish and Tyne Tees) and *Look Westward* (Devon, Cornwall, Somerset, Dorset, Wales) are put out by The Daily News Ltd from centres in Glasgow, Newcastle and Plymouth.

But not all the publishing activities of ITV are delegated to subsidiaries. The Programme Companies produce brochures and booklets of all kinds—promotional, educational, and supplying information of public interest.

I do not propose to examine in any detail the employment opportunities in this field; only to indicate broadly the extent to which they may exist. Getting out a publication is a team effort for experts—editorial, typographical, production, advertising, circulation, and so on. There will be the usual supporting cast of clerical and secretarial workers, and although no one can say for certain that among the school leavers, the post boys and the messengers or the printing apprentices, there may not be hiding some Editor or Production Manager of the future, by and large, specialized skill and substantial experience are necessary qualifications for the relatively infrequent vacancies in the field of television and radio publications.

Staff Training. Enough has already been said to indicate the divergent approach to Staff Training taken by the BBC and the Independent Companies. ITV has no central training college to which personnel from the different individual Companies may be seconded. The idea was mooted in the early days of commercial television but nothing ever came of it, probably because ITV found it could fill its labour requirements without it. Apparently, each Company finds it perfectly practicable to go its own way, putting its faith predominantly into training on the job, rather than training by attendance at lectures. This does not mean that Independent Television sneers at course-taking as a means of self-improvement. Budding technicians are encouraged to improve their status and prospects by undertaking outside courses of study and, where necessary, are given time off to attend such courses without loss of pay. Many Companies, in approved cases, will make a contribution to the cost of the course.

The BBC, on the other hand, has, for a very long time, been a strong believer in the importance of training in broadcasting method and practice—not as a substitute for on-the-job training, but as a valuable supplement to it. Being one institution against

ITV's fifteen makes it a much neater shape for the organization of training schemes.

The administrative Department which arranges Staff Training is housed in the Langham Hotel (a hotel no longer) in Portland Place, London, opposite Broadcasting House—except for the television sections which are based at Woodstock Grove in Shepherds Bush, convenient for the Television Centre and the Lime Grove Studios. It is charged with arranging courses covering all branches of broadcasting other than engineering—the Engineering Division runs its own Training School. Each year, well over a thousand members of BBC staff and guest students from overseas attend courses of one kind or another.

The organization of this 'domestic university' calls for administrative skills of a high order. Descending rapidly from the Olympian heights where sit the *Controller* and the *Head of Staff Training*, we come to a *Training and Attachment Officer* responsible for deploying trainees through different sectors of the Corporation, so that they may get to know as many facets of broadcasting as possible. There is a *Management Training Organizer* in charge of the Training Conferences which are held three times yearly, and an *Administrative Assistant* concerned primarily with the Training Reserves—that is, with the selection and training of promising people for posts which are likely to fall vacant in the foreseeable future, and for which they will by then be equipped to compete. There is a General Reserve, a Television Reserve, a Secretarial Reserve, a Studio Managers' Reserve, and an Announcers' Reserve. The base of the administrative pyramid is completed by three *Administrative Clerks* with general duties.

The *Instructors*—of whom there are eleven in sound and six in television, under a *Chief Instructor* in each section—are not academic teachers tucked away in ivory towers. They all are, or have been, practitioners themselves.

Attached to the Staff Training Department is a School for Secretarial Training, manned by a *Head* and five other experienced *Instructors*. Here over 150 girls a year attend courses of varying duration.

This, of course, is what television is for. All the other departments—the Engineers, the Planners, the Administrators and Uncle Tom Cobley and all—exist for that one sole purpose, to bring that picture to your television screen. No matter how far removed they may be, physically or in the work they do, from the studio floor, one and all are in Showbiz, with its hazards, its headaches, and its excitements.

Visualize for a moment a TV programme as a pebble thrown into a pool. Round that central 'hole' in the water spread the immediate circles of the Programme Servicing Departments such as Make-up, Wardrobe, Properties, and Design. The circles widen through the water: Films, Production Management, Presentation, Bookings, Engineering, Administration, Publicity—one way or another they are all drawn in, until the pattern is complete, the production transmitted, and—to complete our metaphor—the surface once again smooth and unruffled, waiting for some one to throw the next stone.

The size and composition of a television production team depends upon the type of production to be undertaken. There are, however, certain basic posts.

Starting at the bottom we have the *Call Boy*, or, as the BBC prefer to call him, the *Floor Assistant*. His job, basically, is to make sure that the performers in a production are ready and available on the studio floor as and when they are needed, during the rehearsal period and for the actual transmission. This chore is not as simple as it sounds, particularly in a production involving a large cast of performers. It presupposes the gift of intelligent anticipation. To help him, the Call Boy/Floor Assistant will have a copy of the script appropriately marked so as to alert him in good time, when he in turn must warn a performer that his presence will shortly be required.

There is no hard-and-fast rule governing the recruitment of Call Boys. ITV procedure varies considerably. In the smaller Companies, in any event, openings are few and infrequent, while in

the network Companies whatever opportunities arise are hotly competed for. The great attraction lies in the fact that—low in the scale as the post may be—it constitutes an entry to Production. It would certainly be foolishly romantic to see in every bright-eyed Call Boy a potential Producer, but there are positions between the two extremes which are well within the bounds of possibility. This much at least is true—the Call Boy has that all-important foot in the door. Where he goes from there must depend on his inherent talents, the opportunities available, his hard work, and that unpredictable factor of luck that plays ducks-and-drakes with us all. It is worth noting that at least one large Programme Company holds Selection Boards even for the humble post of Call Boy. This is because vacancies are so hotly contested within the organization that the Company bends over backwards to avoid any suspicion of favouritism.

Some Independent Companies do, from time to time, engage school leavers as Call Boys, though practically never at the age of fifteen. One Company may prefer the so-called 'Grammar School type', while another may stress personality rather than educational background. The BBC's Floor Assistants may be recruited internally or externally. Sometimes, for example, a Messenger or a Junior Clerk may work a temporary attachment during a holiday period, or serve as sick relief. Then, when a vacancy occurs in the Floor Assistant complement, he may be adjudged suitable to fill it. Sometimes youngsters without previous experience are taken on from outside: sometimes they have done comparable work in the theatre or films.

One day the Call Boy, then, may find himself on the next rung of the ladder, promoted to *Assistant Floor Manager*. Candidates for this post who come from outside television must, generally speaking, be able to offer some relevant experience in the theatre or in films. Some of the Independent Companies lay down twenty as the minimum age for Assistant Floor Managers: others will take on one as young as eighteen, if he (or she—there are quite a few highly successful women Floor Managers) satisfies requirements in other respects. The BBC's usual minimum age requirement is twenty-one.

An Assistant Floor Manager's duties are many and varied. In dramatic productions, for example, he marks out the floor at rehearsals and notes the performers' moves and positions, and holds the prompt copy of the script. During the preparation of the studio he is responsible for a general checking of the properties to be used in the production. Personality is a tremendously important element in this post. A good Assistant Floor Manager must be able to establish a happy relationship with performers, and inspire them with confidence in his dependability. By doing his cueing efficiently he can help to make the atmosphere in the studio relaxed instead of tense, and thus make a real contribution to the success of the production.

Like every one working on the studio floor, an Assistant Floor Manager has the chance with every successive assignment of increasing his knowledge of production techniques, and consequently of bettering his own chances of promotion. Both the BBC and ITV provide on-the-job training for new entrants into this category of employment. The BBC is particularly proud of its internal competitive scheme for Floor Managers, Assistant Floor Managers, and Outside Broadcasts Stage Managers. During the seven years the scheme has been in existence it has yielded successful trainees from almost every major department of the Corporation.

The *Floor Manager* is roughly equivalent to a stage director in the theatre. Unless he has risen from the ranks, a previous history in films or the theatre is called for. He is the Producer's right-hand man on the studio floor. The running of the studio during rehearsal is his responsibility, and he keeps the Producer up in the gallery (or Control Room) advised on such important matters as running time.

The BBC uses the title of *Stage Manager* to cover comparable duties undertaken on Outside Broadcasts—one can hardly talk of Floor Managers when the only floor in sight may be that of a mobile van! And some Independent Companies keep to the theatrical tradition by calling their Floor Managers in the Drama Department by the name of Stage Managers.

Floor Managers or Stage Managers—however called they need to be resourceful people with good memories, an eye for detail, and an unflappable personality. They must be good-humoured, tactful, and authoritative, able to give orders—and to take them.

ITV has a separate grade of Senior Floor Manager. The BBC's next leg up is to the post of *Production Assistant.* Now we have arrived at the immediate deputy of the person in charge of the whole exercise. The Production Assistant's duties may include control of the production on the studio floor, programme research, budgeting, supervision of rehearsals, direction of film sequences, and studio direction on transmission.

The BBC Production Assistant is not Floor Manager writ large. With this post we move out of the field of *production management* into that of *programme output*—Production itself instead of the services supporting it. In some programmes—notably in the Talks Department—the Floor Manager will be on the studio floor at rehearsal time while the Production Assistant concentrates on research. In Drama, Production Assistant and Floor Manager will both be in evidence in the studio. A significant pointer to the difference between the two posts is that a Production Assistant works with the Producer at a much earlier stage of the production than is the case with the Floor Manager.

Vacancies for Production Assistant may be filled by promoting Floor Managers or Assistant Floor Managers. A few candidates may be recruited from outside the Corporation, especially in the Talks Department, where specialized knowledge may be called for. Experience of film direction is welcomed, since film is widely used to supplement 'live' production. Another possible means of entry is by way of a Training Scheme somewhat similar in scope to that described below under *Producers.*

Upward from ITV's Senior Floor Manager and the BBC's Production Assistant we come to *Director,* a slightly ambiguous post that often gives rise to the question—exactly what is the difference between a Director and a Producer? The answer will differ in detail according to the Company making it, but broadly speaking one can say that whereas the Director operates, as it were, in the

middle of the wood, the Producer is up above the level of the tree tops, taking a bird's-eye view. This particularly applies in a televised series that may run for several weeks. In such a series, a Producer may be responsible for overall direction with, perhaps, two Directors under him who may each handle single episodes within the prescribed framework. At the other extreme, in Drama particularly, Producer and Director may be telescoped into one post.

Trainee Directors are recruited from a variety of sources. ITV especially casts its net wide. They may have been Floor Managers who have qualified for promotion, or Cameramen who have seen a great deal of production and have decided they would like to get into it themselves. Some Trainees come from the theatre, from the acting as well as the directing side; others from films or journalism. Some are university graduates who have impressed the Selection Boards with their potentialities.

For the first nine months of their training the fledgling ITV Directors work under supervision. Some Companies even devil them out for a spell to the repertory companies if they think the experience will be of benefit. There are, in the larger Companies, lectures on all branches of production; but generally speaking it is on-the-job training, with the amount of supervision progressively decreased as the Trainee gains in skill and confidence. Companies do all they can in this training period to draw out latent talents by attaching the Trainees in turn to all the different branches of production, from Drama to the advertising magazines. While it may truthfully be said that a good Director never stops learning, it takes about four years for the formal training of a Director to be nominally complete.

At the summit—a bit lonely and exposed—stands the *Producer*. Whatever the type of programme, he is the one in immediate charge. Long before the production reaches the studio floor he will have had planning conferences with staff from the many other departments upon whose co-operation he relies to get his ideas carried out. He will have been in touch with the *Technical Operations Manager*, the general technical adviser and liaison officer

between the Producer and the various technical and engineering services involved in the production. He will have talked things over with the Lighting Supervisor, the Sound Supervisor, the Designer, the author of the script. During final rehearsals and on transmission the production is in his hands: he is the captain of the ship. His bridge is the Control Room where, flanked by Vision Control, Lighting Control, and Sound Control, he makes the final decisions that determine the form, and largely the merit, of the whole transmission.

Some Producers are recruited direct from the theatre, films, or journalism, but more often they have, so to speak, 'learnt' their way up to their present positions. In the BBC they may have come over from sound broadcasting. Despite the very real differences between sound and television the Corporation has found that experience in sound broadcasting production may be helpful to the entrant into TV production because of the training it gives in production routines, in manual dexterity in the studio, and in the handling of performers and studio staff.

The BBC runs a Producer Training Scheme, designed particularly to discover producing talent among sound production staff, and among staff who have had experience of television, but outside the normal Production 'ladder'. A supplementary scheme covers promising external candidates of high qualifications and promise, especially in the fields of Drama and Light Entertainment. Such Trainees are usually engaged for six months in the first instance, with an option on their services for a further two years.

The field of Television Production is so wide that Producers, Directors, and, to an extent, Production Assistants as well, tend to specialize. Thus, in Light Entertainment, Producers must not only be capable of going through the motions of producing, but must be very well up in knowledge of the variety and dance-band worlds. We have already emphasized that Music Producers must have had a thorough musical training: Producers of Women's Programmes must be well-informed on women's interests; and so on. A Producer, that is to say, is not just some one who is called in out of the blue to do an admittedly tricky feat of organization,

and nothing besides. He is the ultimate interpreter of the material, and is therefore deeply involved in it. As television has developed, this has been recognized more and more. It is now common practice both for the BBC and the Independent Companies to bring writer and Producer together at a very early stage in the planning of a production. In this way the writer's original conception grows towards its eventual translation to the TV screen as an organic whole. The Producer goes along with it the whole way: it is his baby almost as much as the author's.

A passing reminder must be made here of the *Production Secretaries* or (ITV title only) *Production Assistants,* those invaluable women without whom no production team is complete. (See page 57.)

Here too, to complete the picture of life on the studio floor, we must trespass across another of our self-imposed boundaries, and return for a moment to the engineering side. (See also pages 60–66.)

Before the actual business of production on the studio floor gets under way—before even the scenery is brought in—the studio lighting will be rigged in accordance with a Lighting Plot made by the *Lighting Supervisor* after consultation with the Producer. The picture monitors will be put in place. If there is to be an audience, the seating accommodation will be set up. Behind the scenes the Maintenance Engineers will check that the equipment needed is in working order. (When the transmission is over the procedure will be reversed. The studio equipment will be stored, the Operational crew will depart, and the lighting barrels, as they are called, lowered ready for the next production.)

The Operational crew is quite distinct from that employed on Maintenance. Each production is allotted a Technical Operations crew which may consist of up to two dozen or more technicians, depending on the size and nature of the production.

The Lighting crew works under the Lighting Supervisor. At the Sound Mixing Desk the Sound Supervisor, always working to the pattern decreed by the Producer, takes care of the output microphones, sound effects, gramophone record insets, signals—anything

and everything to do with the sound side. The *Vision Mixer* operates a panel which enables a Producer to cut or 'dissolve' from one picture to another, to bring in captions or superimpose an inlay—(a bit of film conjuring, as when we see a tiny figure dancing on an outstretched hand). Other special effects are achieved by combining sections of a programme on telecine or video tape with what is being produced live.

In the BBC, Vision Mixing is treated as one of the variety of jobs in which (male) Technical Operators are trained. In ITV it is often treated as a post for women who are trained in this one technique. ATV, for example, employs only women as Vision Mixers. Although the Company looks for GCE at 'O' level as a qualification, greater stress is laid on an interest in the Drama than on formal education. Experience in the theatre is an advantage. A pleasant personality is important, and an alertness to act promptly and accurately upon receipt of instructions; also the ability, on the right occasion, to act on one's own initiative.

Television differs from film work in that as many as six cameras may be in use in a production—there is not just one shot, and one camera in action at a time. Throughout the production the Producer has to make a series of choices and a series of compromises between Sound and Vision. Actors in a TV play cannot move about a set holding microphones and trailing a tangle of cable after them. Three or four microphone booms may be in use, in addition to other microphones hidden strategically among the props. The *Boom Operator* will naturally be concerned to manœuvre his microphone into the best position from the acoustical point of view; but on the other hand, his apparatus must be kept out of camera range. Similarly, the *Cameramen* will do their best to get the kind of shots the Producer calls for, but the possibilities must be related to such necessary precautions as not placing the cameras so that shadows are cast by studio equipment on the scene being shot. These are examples of the kind of compromise that has continually to be made.

Some of the cameras used in a television studio are fixed to

Colour TV—the picture of the future

How does this boom microphone work?

Make-up and Wardrobe are kept busy

Costumes must be ready in time

pedestals: others are moved by crane or motorized dolly. The *Camera Dolly Operators* may, some of them, aspire to be Floor Managers eventually, or Production Assistants, or Directors, but ask where their ambitions lie and you will find that most are aspiring Cameramen. Meanwhile, they do a not unskilled job. They are not mere movers of a piece of television equipment from Point A to Point B. They must be able to understand what a camera can and cannot do: and to do their work well, and get on, they must possess an enquiring mind. Around eighteen is the preferred age of recruitment. GCE at 'A' level in English, Maths, and Physics would make a first-rate qualification, though this is by no means an irreducible minimum, especially in those Independent Companies where a favourable personality assessment may take a candidate further than academic attainment.

Where camera work at *Trainee* level is concerned, what both the BBC and the Independent Companies look for is tangible evidence of interest in filming, in photography, and in the technical processes of television or sound reproduction. It is not enough to state confidently: 'I am interested in all these things.' Some kind of proof is needed. If you go in for amateur photography, or are a HiFi devotee, or have made your own radiogram and then become more interested in the programmes that come over it than in the technique of manufacture—these are examples of the kind of thing that may be taken as 'tangible evidence'.

As technicians, Operational crews are properly grouped under Engineering. But it is quite proper to include them under Production too, for they are technicians in Show Business, directly implicated in what—for all the hard work that goes into it—is the fun of putting on shows. Their jobs form another of those bridges between two quite different activities which can be richly satisfying to the right type—in this case, the Technical Operator who possesses artistic interests as well as technological aptitudes.

Wardrobe. To those of us who think of theatrical costuming in terms of doublets and hose, crinolines, or something equally 'period' or 'fancy-dress', the tremendous range of BBC Television

costuming must come as something of a revelation. The individual Wardrobe Departments of the Independent Television Companies are naturally on a much smaller scale, especially as even the large network Companies with heavy production schedules prefer to a significant extent to rely on hiring costumes as required rather than keep enormous stocks on hand. While the BBC, too, makes frequent use of the theatrical costumiers, it maintains what amounts to a comprehensive 'library' of costumes, capable of outfitting anything from Greek tragedy to the latest product of the Kitchen Sink school of drama.

Wardrobe Departments deal with the designing, making-up, hiring, and adapting of both modern and period costumes. They are always under great pressure—as the BBC Make-up and Wardrobe Manager put it: 'We have a first night every night of the week'—and consequently, with rare exceptions, are no places for the learner. BBC *Costume Supervisors* must have undergone a thorough Art School training in the design and making of costumes in the styles of all periods. This academic training must have been supplemented by actual experience in the theatre, films, at a theatrical costumier's, or perhaps in one of the well-known fashion houses. ITV requires much the same in the way of practical training of its *Wardrobe Supervisors.* How much Art School background any particular Company will look for will depend upon the extent to which it designs its own costumes.

In any event, whatever newly appointed Costume or Wardrobe Supervisors have learnt of their craft outside TV they will have to learn to do it faster for television. Also, since productions work to a careful budget, they must be skilled at artful but economical adaptation—how to produce a costume that will serve its primary purpose and can then, with a little deft alteration, be transformed into something quite different that no viewer is going to remember having seen on another show a week or two before.

The *Dressmakers* who do the actual sewing must have served a full apprenticeship to their trade. If they have done tailoring as well, so much the better. Although some may be taken on as *Trainees* direct from Technical Colleges, some outside experience

is usually looked for, particularly experience connected with the theatre.

Dressers (see also page 45) are responsible for the dressing of performers. They are not often taken on under the age of twenty. This is partly because they must have had previous experience in theatrical wardrobes or as Dressers elsewhere, but also because their close contact with performers at a critical stage of the proceedings puts them in a position of special responsibility. It calls for a certain maturity and poise not easily achieved while one is still in one's 'teens. Everything a Dresser does on the job must contribute to the performer's ease of mind, not increase the tension inseparable from the TV equivalent of 'Curtain going up!' In such circumstances, absolute efficiency is the best guarantee of a relaxed atmosphere. Dressers must be able to organize smoothly and without fuss the very rapid changes of costume often necessary in television. They must be handy with a needle themselves, and know how to look after the wardrobe in their care.

Dressers may win promotion to the post of *Senior Dresser* and thence to *Assistant Wardrobe Master/Mistress* or *Wardrobe Master/Mistress*. But it must be emphasized that there is nothing automatic, or even very probable, about this progression—the higher up the ladder, the narrower the rungs. The BBC, for example, employs about forty Dressers in London, but only one Wardrobe Master and one Wardrobe Mistress. Incidentally, so far as the BBC is concerned, this look at the Wardrobe Department relates principally to London. While there are some counterparts of the London posts in the Regions, Regional employment opportunities in this department are few and far between. For a large part of their costume requirements the Regions draw on the central stock.

This stock is in the care of *Stock Keepers*, who are usually promoted internally from the post of Dresser. The name is a little misleading, giving no indication of the expert knowledge of costume demanded for the post. These Stock Keepers are, in effect, costume librarians, and they are called on to perform many of the indexing duties of their counterparts in the book world.

Make-up. Television make-up is such a specialized branch of the profession that any one coming into a TV Make-up Department for the first time must come in as a Trainee, no matter how extensive her training or experience in other kinds of make-up. Not that such training or experience is irrelevant: without it, there would be no possibility of getting into a TV Make-up Department at all. In this field, as in so many others, broadcasting has no openings for the untrained beginner.

Previous training can be of two kinds: either a three- to five-year course at a recognized Art School where the student has specialized in portrait painting; or a two-year course in hairdressing at a Technical College where period hairdressing, wigs, and make-up have been included in the curriculum. Naturally a candidate who can offer both types of training is in a very strong position.

So much for training. The kind of experience wanted is in make-up connected with films, or in a beauty salon. Candidates who have had such experience but no Art School or Technical College training need not be discouraged from applying on that account. Practical experience of the right kind plus the right kind of personality count for a great deal in recruitment to these *Make-up Trainee* posts.

Twenty to twenty-one is the usual minimum age. On both Channels, candidates for Make-up Traineeships are interviewed and, if considered promising, given a Make-up test. At the BBC, if the test is satisfactory, the candidate's name will be put on a waiting list for the Make-up Training School, which usually holds courses twice a year. The initial appointment to the Training School is on a strictly provisional basis, for a trial period of one month only. At the end of that time the candidate is tested to see how she is coming along. Assuming the result is satisfactory, the trial period is extended to cover a further three months' training, followed by more advanced tests. Candidates who pass satisfactorily and who, in addition, are adjudged the right types from the personality point of view, graduate at last to the Make-up Room, but only as the most junior of assistants. Here they continue their

training, learning by watching experienced staff at work, and working themselves under a close supervision which is gradually withdrawn as they become increasingly adept. Training can take up to two years.

ITV proceeds in much the same careful way, first entrusting its Make-up Trainees with only the humblest tasks, keeping tabs on their progress, and weeding out any that may not make the grade. The Independent Companies, however, rely on on-the-job training throughout.

Both Channels use the term *Make-up Assistant* for the graduate Trainee, but in the higher posts there are certain differences of name which are worth mentioning, to avoid confusion. The BBC chain of command rises from Make-up Assistant through *Senior Make-up Assistant* to *Make-up Supervisor*. Above the Make-up Supervisors the *Assistant Make-up Manager* holds power directly from the co-ordinating head of the whole Department, the *Make-up and Wardrobe Manager*. In ITV, *Make-up Artist* is the next step up from Make-up Assistant, with *Senior Make-up Artist* and *Make-up Supervisor* as the next positions on the way to the top.

Design. The Design Departments of the BBC and the Independent Companies are entrusted with the designing and execution of all the scenic and graphic requirements of television production. In ITV, as with other departments, their size and scope depend upon the size of each individual Company, the smaller ones often preferring to call in the services of freelance Designers rather than maintain a large permanent staff to fulfil their relatively modest needs. On the other hand, the network Companies with their heavy production commitments maintain highly organized Design Departments which support and are supported by a variety of posts in the several categories of Design involved in the mounting of a TV production.

This, of course, applies equally to the BBC with its nationwide coverage—though, even so, both the Corporation and the network Companies use freelance Designers as well. Design is a dynamic, not a static thing, and a periodic infusion of new people and new ideas helps to promote a healthy circulation in the department,

and minimizes the danger of that creative hardening of the arteries which is an endemic disease where artists become part of a permanent establishment.

At the BBC Television Centre, Production Design is in the hands of five groups of Designers, with four or five individuals making up each group. The ranking member of each team, the *Senior Designer*, is responsible for the design standards of the group. Two of the groups tend to specialize in realistic settings, while two work in the freer styles possible in the fields of Light Entertainment, Ballet, or Opera. The fifth, known as the Studio Design Unit, specializes in settings for such things as panel games, women's programmes, and talks. Even a simple, televised conversation between two people in the studio has to be 'designed', in the artistic sense of the word, and, one way or another, the Studio Design Unit deals with some two dozen programmes a week. These five groups, it should be noted, are not watertight compartments: there is no restriction of movement between the groups.

TV *Designers* and *Senior Designers*, both in the BBC and in ITV, get together with Producers and Scriptwriters from the earliest planning stages of a production. In that way a Designer is in the best position to know exactly what they have in mind by way of scenery and stage properties. Not that a Designer's job is simply a mechanical realization of somebody else's ideas. Far from it: a high standard of creative ability is called for. Designers must have had previous professional experience and formal training in architectural draughtsmanship. They must be able to draw up specifications, and they must possess accurate colour perception. For all that television is, to date, still black-and-white, the range of greys between those two extremes poses colour problems of extreme subtlety.

The *Design Assistants* who, in the BBC, work under the Designers, are an important source of recruitment for the Design Department. ITV has a comparable grade of *Assistant Designers*, but tends to recruit more of its junior Design staff at the lower grade of *Graphic Artist*, a post which is described below.

The competition for Design Assistant posts is very keen. Candidates applying from outside the Corporation must be able to offer professional experience in some comparable field of work, such as films, the theatre, or some other Television Company. Some Design Assistants have begun their careers as architectural draughtsmen. Others have gained their qualifying experience in exhibition work, or in window display for a large store. A very few have been accepted straight from the Art Schools (two of which—the Royal College of Arts and the Central School of Arts and Crafts—actually run postgraduate courses in Television Design with BBC Design staff as part-time instructors). But these are the exceptions, students of outstanding promise. By far the best advice to an Art School graduate with ambitions to be a BBC Design Assistant is first to acquire professional experience elsewhere. The architectural aspect is of great importance, and all candidates must be able to execute elevational drawings. Much of the work concerns the preparation of working drawings and ground plans.

*Graphic Design, in television, is the term covering all work connected with the two-dimensional linking material between one programme and the next; with titles, illustrations, maps, and photography. Material of this kind is often needed at very short notice and *Graphic Artists* and their immediate superiors, *Graphic Designers*, have to be able to produce good work under pressure. In the grade of Graphic Artist, Independent Television seems, on the whole more willing than the BBC to take a chance on the Art School graduate without any professional experience. The few openings are eagerly contested, so that the Company concerned can usually select a young person of high ability and promise. The BBC normally requires applicants for the post of Graphic Artist to have had professional experience in titling and illustration. All aspirants must be able to show a sound knowledge of typography and photographic processes.

The more challenging assignments in Graphic Design go to the

* See also page 81 for the role of Graphics in TV News; and page 88 re Presentation.

Graphic Designers, who may be people promoted internally or recruited from outside—particularly from the advertising agencies, where they may have worked, perhaps, as layout artists, or visualizers. Television Design needs efficient, trained help from the word 'go'; whereas the big advertising agencies are big enough to need and find a useful place for inexperienced graduates straight from Art School.

Photographers employed in Graphic Design must, generally speaking, have had professional experience. Exceptions are some few workers—*Photographic Printers* and the like—who may achieve promotion from Departments concerned with photographic processes.

With *Scenic Artists* we move over to the construction side of Design. Not all the way, though. Although the Scenic Artists paint the sets and flats, the backcloths and gauzes, to the requirements of the Designers, they still have considerable opportunity for creative expression. Their work calls for much more than purely mechanical skills.

For this work, both Channels may take on *Trainees* at the completion of their Art School training, for a traineeship that may last as little as two years or as long as five. In the main, however, Scenic Artists are recruited from the theatre, films, or from some other TV Company. Some may come from scenic artists' studios. Many will eventually graduate into Production Design, competing for vacancies as they occur and are advertised internally.

The setting for a production begins as an idea in the writer's mind: it materializes on the Designer's drawing board. Nearing the end of the line, it gets down eventually to workshop level, where an assortment of *Property Men*, *Property Supervisors*, and *Property Assistants* working under a *Property Master* look to the provision of the necessary furniture and furnishings, and where *Scenic Carpenters*, *Painters*, *Plasterers*, and *Metalworkers* contribute their skills towards lending the finished illusion the appearance of reality, or—if fantasy be called for—the irresistible conviction of a dream.

Advertising, as I have already indicated, is a profession, almost a law, unto itself, of which Television Advertising is only a subdivision. I am therefore going to say nothing about the people actually responsible for the advertisements we see on our television screens, the firms that specialize in making advertising films, the artists who draw the amusing cartoons, the geniuses who write those merry little jingles that make the Top Ten look like Gregorian chants or Elizabethan madrigals, or the bright backroom boys whose bright ideas set the whole nation on the trail of a detergent that washes whiter or a dog food that Prolongs Active Life.

The Advertising Departments with which I am concerned are primarily Sales Departments, selling television time to advertisers who use those very expensive minutes to try in turn to sell their products to us, the viewers. Television Advertising has come in for some harsh criticism in the Pilkington Report, and it may be that changes in its general pattern will be made as a consequence. So long as it provides the revenue which keeps ITV in business the basic posts in TV Advertising will still require to be filled, whoever fills the pay-packets. In a centralized organization there might be fewer Advertising posts, there might be more—it is hard to predict. It sometimes happens that large, so-called streamlined, organizations are more wasteful of labour than small, close-knit teams with a dynamic sense of purpose. In any event, so long as we have commercial television, the brief outline that follows of the duties and qualifications of TV Advertising staff is likely to remain broadly true whoever runs the show.

To repeat—these Advertising Departments are Sales Departments, and so the official titles of the people employed in them naturally reflect this overriding preoccupation. *Sales Director, Assistant Sales Director, Sales Manager, Assistant Sales Manager, Senior Sales Executive, Sales Executive, Sales Assistant, Salesman* —the numbers will vary with the size of the Company, but names such as these tell their own story. It should therefore come as no

surprise to learn that the best qualification for a job in Television Advertising is previous selling experience, preferably with another TV Company, otherwise in the field of press, cinema, or commercial radio advertising. Advertising agencies are a fruitful source of recruitment. Indeed, if you are setting out on your career with a TV Advertising Department as your eventual goal, you could hardly choose a better spot for the kick-off. Commercial television, by and large, can spare little time to train its Sales staff, and the large advertising agencies are better geared to do this. Still, it does happen that a small Company with less to offer in the way of salary and prospects takes a likely young man and trains him more or less from scratch—often a self-defeating operation from the point of view of the Company concerned, which may be why it does not happen more often. Once trained, and with some background of experience, the aspiring young Sales Executive, on the look-out for an opportunity to better himself, very often takes himself off to a larger Company before the Company that gave him his chance has seen much in the way of return for its investment of time and money in the training of a novice.

Broadly speaking, the people with the handle of 'Director' or 'Manager' to their official titles are the inside men, the administrators of the Department. The Sales Executives are the ones who actually go out on the job, keeping in contact with the advertising agencies, and with potential advertisers—doing all they can to sell their merchandise, the time allowed under the Television Act for the transmission of advertisements.

This job of direct salesmanship is tough and competitive, and—experience would seem to show—a man's, not woman's work. Women, however, have been found to fill the post of *Sales Assistant* very satisfactorily. The Sales Assistant works under the Sales Executive, holding the fort and doing much responsible work from her post inside the office while her superior is engaged in following up promising leads outside. The young woman who normally fills such a post may have been promoted internally from a secretarial position—perhaps that of secretary to a Sales

Assistant—or she may have been recruited from some responsible secretarial post outside.

One reason why many Companies feel that this position is better filled by a woman than a man may be that it is something of a dead end—well paid, but usually the end of the line. A young male Sales Assistant waits impatiently for the day when he can advance to executive status: but such openings occur only occasionally, and he may not necessarily be the best man for the job—the posts of Sales Assistant and Sales Executive are complementary rather than the one being the best preparation for the other. For one reason or another, a majority of women take their careers less seriously than men. They marry, have children and homes to look after: even though they may continue to go out to work, their jobs are marginal to their lives, which are centred in their families and homes. Often, therefore, they are less concerned about promotion prospects than men who must plan for a continuous working life up to the age of retirement.

Lowest in the ranks of those who do the outside selling are the *Salesmen* whose territory consists usually of what are known as small-budget sales. Their activities centre on the local advertisers, the once-for-all notices of a sale or special offer, of interest to the viewers of a limited geographical area only.

This is the basic selling staff. In addition, some of the bigger Companies support tributary Departments that concentrate on Advertising Research, or Promotions departments dedicated to the bigger and better gimmick—the bright idea, for instance, that may help to boost advertising revenue in an off-peak period such as that immediately following the annual Christmas spending spree.

IV

Making up your Mind

OUR TOUR OF THE BBC and Independent Television is nearly done. I have tried to show you something of how broadcasting works, and something of the people whose joint effort in a great variety of jobs keeps a great industry in working order. This information, I hope, will help you to make up your mind whether broadcasting is, or is not, for you.

Deciding on a career is a three-way process. On the one hand, those who do the hiring and firing have to decide whether or not you are the kind of person they are looking for. On the other hand, you have to decide whether the kind of life they have to offer you is the kind of life in which your personality and talents will find their highest expression. The third factor I shall leave on one side for the moment.

You will notice I have said 'kind of life', not 'kind of job'. Work *is* a kind of life, not something you put on like an overall from nine to five, then hang up on a peg until the time comes to take it down again next day. It is an integral part of your existence, something that, if you are in TV or sound radio, you perform not alone, but in association with others. You will be working in an organization made up of people, and how far you succeed or fail in your work will depend in large measure upon how you get along with them. That is why I want to conclude with something about the *social* side of broadcasting.

There can be few clubs that offer, for a very small subscription, the wide variety of sports and hobbies catered for by the BBC Club. Dancing, bridge, squash, skating, painting, stamp-collecting, chess, amateur dramatics—and more besides. There is a Riding Section at Windsor, and evening facilities for riding are provided at an indoor riding school not far from Broadcasting House. At Motspur Park, on the south-western outskirts of London, there is

a well-equipped sports ground. The Ariel Sailing Club, another subsidiary, is based on the Thames at Teddington. The Club's activities are not restricted to the London area. Each Region has its own club rooms as well as facilities for outdoor sports.

ITV recreational activities, as one would expect, are much less elaborate. How far they exist at all depends, to a large extent, on the enthusiasm—or lack of it—shown by the participants themselves. The Companies, however, give every encouragement to their staffs to organize recreational activities for which there is an expressed demand, and are very co-operative about providing club rooms and centres where the different hobby groups can meet.

The BBC and all sizeable Independent Companies maintain canteens where the food is usually good and reasonably priced. The BBC runs two centrally located Hostels in London, primarily to accommodate junior staff, male and female, under the age of twenty-one. Priority is given to those who come from out of town. There is room for a total of 134. The Hostels are refreshingly uninstitutional, and a pleasing respect for personal privacy is evidenced by the fact that residents have their own keys to their rooms, which are kept locked when they are not there. Doctors are on call if needed, and one Hostel has its own sick bay. The normal cost for lodging and two meals a day is £5.0.0 a week, but this amount is scaled down in proportion to salary. For example, a Junior Secretary earning £8.0.0 a week would be charged only £2.18.6. Junior staff are also provided with tickets that allow a reduction in the normal meal prices in the BBC canteens.

One can say of the BBC, the ITA, and the Independent Companies as a whole that they are good employers, solicitous of the welfare of their workers, and concerned to maintain a personal relationship with them however large the size of the organization. Domestic emergencies or sickness are met with sympathy and understanding, and personal problems are often tackled with a life-saving improvisation that cuts clean across form-filling and other time-wasting paperwork. As an example of the numerous schemes devised to assist employees in one way or another,

mention may be made of the Independent Television Authority's House Purchase Scheme, under which married male members of the staff may apply for a loan—at the low interest rate of two and a half per cent—for the purpose of buying a house for their own occupation.

And now back to that third factor I mentioned before—which is simply that of practicability. In other words, are the jobs there? You may be cut out for broadcasting and broadcasting may be cut out for you, but if there are more people like you than the whole exercise can support some are bound to get trampled underfoot in the rush.

What, then, are the chances? One cannot call broadcasting either an overcrowded or an underpopulated profession because, as we have seen, there is no one profession in broadcasting. It is a coming together of many professions, in some of which there may be labour shortages, in others over-supply.

In some departments—notably Secretarial and Engineering, opportunities for employment are good, particularly at the lower levels. Higher up, due to the general policy of internal promotion, to competition for the posts available, and to the hard fact of life that there are always fewer jobs at the top than lower down, entry is more difficult. I have already indicated the kind of specialized preparation that may help to land you a post or a traineeship in one of the many specialized departments of broadcasting—but note that I go no further than 'may': just as you *may* start out as a Call Boy and end up as a top-ranking Producer; but it would hardly do to bank on it.

If I have fired your ambitions only to end by throwing cold water on them I apologize, but with reservations. Ambition is a great thing so long as it is controlled by a sharp sense of reality. We all like to daydream about what we want to be, what we want to do in the world—but when the time comes actually to get on with it, we must bring our private fantasies out into the hard light of day. A statement that such-and-such a position exists, then, must not be taken as meaning that it is vacant and only waiting for you to step up and fill it.

But now, having brought you down to eath, let me put the brighter side of the picture. As this book goes to press, the precise shape of things to come in broadcasting is not yet clear. That there is to be great expansion, however, is certain. Additional television channels mean additional programmes, and additional programmes will require the ideas and skills of many more workers to translate them to our screens. The outlook is promising.

Appendix I

In the present state of our national economy wage rates are fluid and subject to frequent adjustment; so that the figures of salaries given in the lists below may possibly have altered by the time you read them. They are therefore best taken as no more than significant pointers. If you are interested in pursuing your enquiries into the possibilities of a particular post you will, of course, be able to check the current salary offered.

Though comparative wage rates will naturally interest you, I do not believe you will find it helpful to make invidious comparisons between ITV and the BBC, or—in the case of non-Union posts, between one Programme Company and another. To make a valid comparison you will need to take into consideration many other factors than salary alone—conditions of service, including hours of work and holidays, training schemes, prospects of promotion, as well as what is actually demanded of you for the money offered.

To make the lists as straightforward as possible only minimum and maximum salaries have been given. But it does not follow by any means that any one taking up one of the positions listed must necessarily enter at the minimum figure. Age, experience and other qualifications will all play their part in determining the commencing salary.

THE BRITISH BROADCASTING CORPORATION

Secretarial and Clerical Posts

	Minimum	*Maximum*
	£ *s. d.*	£ *s. d.*
Junior Clerical Trainee	Age wage scale starting at £5.6.0 p.w. at age 15	
Junior Clerk	6 10 0 (age 16) p.w.	11 10 0 p.w.
Clerk	10 15 0 p.w.	16 15 0 p.w.
Shorthand Typist (inexperienced)	7 10 0 (age 16) p.w.	11 10 0 p.w.
Experienced Secretary	10 15 0 p.w.	16 15 0 p.w.
Copy Typist	9 4 0 p.w.	11 10 0 p.w.
Schedule Typist	10 15 0 p.w.	13 5 0 p.w.
Dictation Typist (News Room)	12 0 0 p.w.	13 5 0 p.w.
Telediphone Operators	12 0 0 p.w.	15 0 0 p.w.
Production Secretary (Sound)	10 15 0 p.w.	15 0 0 p.w.
,, ,, (Television)	12 4 0 p.w.	985 0 0 p.a.

	Minimum			*Maximum*		
	£	*s.*	*d.*	£	*s.*	*d.*
Continuity Clerk	13	15	0 p.w.	16	15	0 p.w.
Telephonist	10	15	0 p.w.	13	5	0 p.w.
Receptionist	13	15	0 p.w.	16	15	0 p.w.
Library Assistant (fully qualified)	760	0	0 p.a.	985	0	0 p.a.
Machine Operator	9	4	0 p.w.	13	5	0 p.w.
Trainee Machine Operator	5	6	0 (age 15) p.w.			
Senior Book-keeper	13	15	0 p.w.	985	0	0 p.a.
Junior „ „	10	15	0 p.w.	13	5	0 p.w.
Accountant (qualified)	1060	0	0 p.a.	1780	0	0 p.a.
Engineering Posts						
Technical Trainee	490	0	0 p.a. (age 18)			
Technical Assistants & Operators (includes Camera Dolly Operator, Boom Operator)	760	0	0 p.a.	1335	0	0 p.a.
Supervisory Technical Operator	1230	0	0 p.a.	1555	0	0 p.a.
Engineer (qualified)	885	0	0 p.a.	1335	0	0 p.a.
Senior Cameraman	1230	0	0 p.a.	1555	0	0 p.a.
Assistant Cameraman	905	0	0 p.a.	1155	0	0 p.a.
Lighting Supervisor	1380	0	0 p.a.	2000	0	0 p.a.
Vision Control Supervisor	1230	0	0 p.a.	1555	0	0 p.a.
O.B. Engineer	1060	0	0 p.a.	1335	0	0 p.a.
Recording Engineer	1060	0	0 p.a.	1335	0	0 p.a.
Studio Manager, and Production (Sound)						
Trainee Studio Manager	705	0	0 p.a.			
Studio Manager	760	0	0 p.a.	1335	0	0 p.a.
Producers (Sound)	1380	0	0 p.a.	2225	0	0 p.a.
Programme Assistant	1060	0	0 p.a.	1780	0	0 p.a.
News						
Chief Sub-Editor	1725	0	0 p.a.	2225	0	0 p.a.
Senior Sub-Editor	1575	0	0 p.a.	2000	0	0 p.a.
Sub-Editor	1380	0	0 p.a.	1780	0	0 p.a.
Duty Editor and Copytaster	1950	0	0 p.a.	2475	0	0 p.a.
Newsreader (Sound and TV)	1725	0	0 p.a.	2225	0	0 p.a.
Reporter	1725	0	0 p.a.	2225	0	0 p.a.
Correspondent	1950	0	0 p.a.	2750	0	0 p.a.
Home Traffic Assistant	760	0	0 p.a.	985	0	0 p.a.
Foreign Traffic Assistant	1060	0	0 p.a.	1335	0	0 p.a.
Foreign Duty Editor	1950	0	0 p.a.	2475	0	0 p.a.
Newsreel Cameraman	1380	0	0 p.a.	2000	0	0 p.a.
Film Services:						
Film Cameraman	1380	0	0 p.a.	2225	0	0 p.a.
Film Recordist	1230	0	0 p.a.	1555	0	0 p.a.
Assistant Film Recordist	905	0	0 p.a.	1155	0	0 p.a.

	Minimum			*Maximum*		
	£	*s.*	*d.*	£	*s.*	*d.*
Film Editor	1230	0	0 p.a.	1555	0	0 p.a.
Assistant Film Editor	905	0	0 p.a.	1155	0	0 p.a.
Photographic Printer	12	15	0 p.w.	15	11	0 p.w.
Announcers, Presentation						
Announcer (often engaged on short-term contract individually negotiated)	1380	0	0 p.a.	1780	0	0 p.a.
Presentation Editor	1950	0	0 p.a.	2475	0	0 p.a.
Assistant Presentation Editor	1575	0	0 p.a.	2000	0	0 p.a.
Production Assistant (Presentation)	1380	0	0 p.a.	1780	0	0 p.a.
External Broadcasting						
Foreign Language Monitor	1060	0	0 p.a.	1555	0	0 p.a.
English Monitor	1060	0	0 p.a.	1335	0	0 p.a.
Morse Operator	760	0	0 p.a.	985	0	0 p.a.
Reports Writer	1380	0	0 p.a.	1780	0	0 p.a.
Editorial Assistant	1060	0	0 p.a.	1335	0	0 p.a.
Language Supervisor	1380	0	0 p.a.	1780	0	0 p.a.
Programme Organiser (External Services)	1575	0	0 p.a.	2225	0	0 p.a.
Administration (see also Clerical Posts)						
Administration and Establishment Officer	2200	0	0 p.a.	3300	0	0 p.a.
Assistant to Administrative and Establishment Officer	1060	0	0 p.a.	2225	0	0 p.a.
Administrative Trainee	1380	0	0 p.a.			
General Trainee	905	0	0 p.a.			
Press Officer	1380	0	0 p.a.	1780	0	0 p.a.
Press Assistant (Junior Press Officer)	1060	0	0 p.a.	1335	0	0 p.a.
Education Officer (Regions)	1380	0	0 p.a.	1780	0	0 p.a.
Administrative Clerk	12	15	0 p.w.	15	11	0 p.w.
Television Production						
Floor Assistant	690	0	0 p.a.	830	0	0 p.a.
Assistant Floor Manager	760	0	0 p.a.	985	0	0 p.a.
Floor Manager	1230	0	0 p.a.	1555	0	0 p.a.
O.B. Stage Manager	1230	0	0 p.a.	1555	0	0 p.a.
Production Assistant (TV)	1380	0	0 p.a.	1780	0	0 p.a.
Producer (TV)	1725	0	0 p.a.	2475	0	0 p.a.
Trainee Producer (TV)	1125	0	0 p.a.			

	Minimum				*Maximum*			
Wardrobe	£	s.	d.		£	s.	d.	
Costume Supervisor	1230	0	0	p.a.	1555	0	0	p.a.
Dressmaker	12	6	9	p.w.				
Dresser	12	6	9	p.w.				
Senior Dresser	13	7	9	p.w.				
Asst. Wardrobe Master/ Mistress	15	8	0	p.w.				
Wardrobe Master/Mistress	905	0	0	p.a.	1155	0	0	p.a.
Stock Keeper	12	6	9	p.w.				
Make-up								
Make-up Trainee	520	0	0	p.a.				
Make-up Assistant	760	0	0	p.a.	985	0	0	p.a.
Senior Make-up Assistant	905	0	0	p.a.	1155	0	0	p.a.
Make-up Supervisor	1230	0	0	p.a.	1555	0	0	p.a.
Design								
Senior Designer	1725	0	0	p.a.	2225	0	0	p.a.
Designer	1380	0	0	p.a.	1780	0	0	p.a.
Design Assistant	1060	0	0	p.a.	1335	0	0	p.a.
Graphic Designer	1725	0	0	p.a.	2225	0	0	p.a.
Graphic Artist	1060	0	0	p.a.	1335	0	0	p.a.
Scenic Artist	1230	0	0	p.a.	1555	0	0	p.a.

Appendix II

SALARIES IN INDEPENDENT TELEVISION

The introductory note to Appendix I applies with equal force here, and should be read before this list of ITV salaries is consulted.

So far as Secretarial and Clerical posts are concerned, a further word of explanation is needed. Staff in these categories employed at any Independent Television establishment which includes studios on the premises are subject to a union agreement fixing the minimum salary attaching to each post. Similar posts in the exclusively office buildings of ITV are non-union and the subject of individual negotiation; although the Programme Companies now seem to be trying to get together to work out a scale which will be generally acceptable to them all. At the moment, however, there are no generally accepted figures. The schedule included in this appendix is that in operation at one of the large network Companies.

Except where otherwise stated, rates of pay given below are the *minimum* for what is known as a 'regular pattern of work'—i.e. one that does not include shift-working, for which additional payment is made.

Clerical and Secretarial Posts

(Subject to union agreement—see note above)

	19			20 or over		
	£	s.	d.	£	s.	d.
Senior Clerk	823	11	0 p.a.	850	17	0 p.a.
Male Clerk	641	11	0 p.a.	664	19	0 p.a.
Female Clerk	585	0	0 p.a.	608	8	0 p.a.
Accounting Machine Operator	585	0	0 p.a.	608	8	0 p.a.
Duplicating „ „	522	12	0 p.a.	543	8	0 p.a.
Senior Secretary	713	14	0 p.a.	741	0	0 p.a.
Secretary	617	10	0 p.a.	640	18	0 p.a.
Shorthand Typist	572	0	0 p.a.	592	16	0 p.a.
Clerk Typist	522	12	0 p.a.	543	8	0 p.a.

Juniors (including mailing boys, junior clerks and typists)

15	16	17	18
£283 8 0	£340 12 0	£397 16 0	£454 7 0

Production Assistant—see under *Production*, below.

Switchboard Operators etc. (*Irregular* fortnight)

	£	s.	d.	
Switchboard Supervisor	747	1	4	p.a.
Asst. Supervisor/Senior Switchboard Operator	719	15	4	p.a.
Switchboard Operator	684	17	8	p.a.
Receptionist	685	17	8	p.a.

(Note: Receptionists receive in addition a tax-free dress allowance of £25 0 0 p.a.)

Clerical and Secretarial non-union posts (see note above)

This salary structure, devised by ATV, is designed to provide a series of scales into one of which each job will be placed. Staff may receive more than the minimum rate, but raises are not automatic and must be earned on merit. Entry into the appropriate scale is made at 18. Rates for age are paid at 15, 16, and 17.

		£	s.	d.	
Rate for age:	15	260	0	0	p.a.
	16	325	0	0	p.a.
	17	390	0	0	p.a.
Salary Scale:	Category 1.	442	0	0	p.a.
	2.	481	0	0	p.a.
	3.	546	0	0	p.a.
	4.	637	0	0	p.a.

Some examples of grading on this scale.

Secretaries, qualified Shorthand Typists, Assistant Secretaries	Category 2
Secretary to Head of Department, Deputy and Assistant Controllers	Category 3
Secretaries to Controllers	Category 4

Engineering

	£ s. d.
TV Camera Department	
Senior Cameraman	1623 0 0 p.a.
Camera Assistant	927 0 0 p.a.
Vision Mixer (more than 3 years' experience)	1102 0 0 p.a.
,, ,, ,, ,, 2 ,, ,,	1043 0 0 p.a.
,, ,, less than 2 ,, ,,	985 0 0 p.a.
Recording	
Supervisory Engineer	1854 0 0 p.a.
Senior Engineer	1623 0 0 p.a.
Engineer	1391 0 0 p.a.
Assistant Engineer	1102 0 0 p.a.
Technical Assistant	927 0 0 p.a.
Vision Control	
Vision Control Supervisor	1623 0 0 p.a.
Other grades as for *Recording*	
Lighting Department	
Lighting Director	1854 0 0 p.a.
Lighting Director B	1623 0 0 p.a.
Senior Lighting Technician	1130 10 0 p.a.
Lighting Chargehand	1060 11 8 p.a.
Lighting Electrician	1003 7 8 p.a.
Sound Department	
Sound Director (Supervisor)	1623 0 0 p.a.
Senior Sound Assistant	1391 0 0 p.a.
Sound Assistant A	1102 0 0 p.a.
Sound Assistant B	927 0 0 p.a.

Presentation

Transmission Controller	1623 0 0 p.a.
Assistant Transmission Controller	1043 0 0 p.a.
Announcers	non-union, engaged on individual contract

ITN

Television Journalists

Trainee grades—at 19	£500 p.a.
at 20	£600 p.a.
21	£700 p.a.
—over 22 and at least 1 year's experience	£800 p.a.
,, 23 ,, ,, ,, 2 years' ,,	£950 p.a.
,, 24 ,, ,, ,, 3 ,, ,,	£1100 p.a.

Adult minima—		
over 25 and at least 4 years' experience		£1312 10 0 p.a.
„ 26 „ „ „ 5 „ „		£1470 p.a.
Sound Cameraman	£1275 (1 year's experience)	—£2086 (at 5th year)
Silent Cameraman	£987 „	—£1535 („)
Sound Recordist	£1043 „	—£1623 („)
Cutting Room Assistant	£464 „	—£571 (at 3rd year)

No figures are available for Newscasters, who are engaged by individual contract.

Film Editing, Photographic

	£ s. d.
Film Editor	1567 16 0 p.a.
First Assistant Editor	819 0 0 p.a.
Stills Photographer	1276 4 0 p.a.
Head Printer	975 0 0 p.a.
Printer	819 0 0 p.a.

Production

Call Boy	718 0 0 p.a.
Asst. Floor Manager	927 0 0 p.a.
Floor Manager	1391 0 0 p.a.
Senior Floor Manager	1623 0 0 p.a.
Production Assistant (all minimum rates, according to experience in grade)	£753—£870—£927—£1043 p.a.
Trainee Director	£1324—£1545 p.a.
Director	£1854—£1931—£2207 p.a.

Wardrobe

	£ s. d.
Senior Wardrobe Supervisor	1562 4 0 p.a.
Wardrobe Supervisor (*irregular* fortnight)	993 8 4 p.a.
Wardrobe Mistress/Master (*irregular* fortnight) under supervision	854 4 4 p.a.
Wardrobe Mistress/Master (*irregular* fortnight) without supervision	932 6 4 p.a.
Wardrobe Assistant/Dresser (*irregular* week)	740 2 8 p.a.
Workroom Assistant	639 12 0 p.a.

Make-up (Irregular weekly pattern of work)

Make-up Supervisor	1562 4 0 p.a.
Senior Make-up Artist	1104 7 0 p.a.
Make-up Artist	965 5 0 p.a.
Make-up Assistant	861 0 8 p.a.
Trainee Make-up Assistant (1st year)	697 0 4 p.a.
„ „ „ (2nd year)	762 0 4 p.a.

Design	£	s.	d.	
Senior Assistant Designer	1391	0	0	p.a.
Assistant Designer	1102	0	0	p.a.
Designer	1623	0	0	p.a.
Senior Designer	1854	0	0	p.a.
Graphic Artist	927	0	0	p.a.
Graphic Designer	1391	0	0	p.a.
Assistant Scenic Artist	927	0	0	p.a.
Scenic Artist	1623	0	0	p.a.

Sales Department

Positions in ITV Sales Departments (the advertising side) are not subject to union agreement, and salaries are a matter of private negotiation. Staff are normally engaged by the Sales Director, or are taken on on his behalf. Salaries will be settled according to age, qualifications and experience. No details of figures are available.

Appendix III

SOME USEFUL BBC ADDRESSES

All applications for BBC posts are dealt with centrally. *Except in the case of Engineering appointments* candidates should write to: The Appointments Officer, BBC, London W.1.

Enquiries relating to openings in the Engineering Division should be addressed to: The Engineering Recruitment Officer, BBC, Broadcasting House, London, W.1.

Although there is a heavy concentration of BBC buildings in the London area, BBC offices and installations are distributed throughout the British Isles, providing opportunities for local employment. The following list of addresses is merely a sampling of the total, its purpose to indicate some of the main areas where openings may occur. But remember that applications should be made to the central addresses given above.

London area

Head Office: Broadcasting House, Portland Place, W.1.
External Services: Bush House, Aldwych, W.C.2.
Television News: Alexandra Palace, Wood Green, N.22.
Television Centre: Wood Lane, Shepherds Bush, W.12.

BBC Regions

Midland Region
Broadcasting House, 52 Carpenter Road, Edgbaston, Birmingham 15.
St. Catherine's Close, All Saints' Green, Norwich.
Bentinck Buildings, Wheeler Gate, Nottingham.

North Region
Broadcasting House, Piccadilly, Manchester.
Broadcasting House, New Bridge Street, Newcastle upon Tyne 1.
Broadcasting House, Woodhouse Lane, Leeds 2.
Rylands Buildings, Lime Street, Liverpool 1.

Northern Ireland

Broadcasting House, Ormeau Avenue, Belfast 2.

Scotland

Broadcasting House, Queen Margaret Drive, Glasgow, W.2.
Broadcasting House, Queen Street, Edinburgh 2.
Broadcasting House, Beechgrove Terrace, Aberdeen.

Wales

Broadcasting House, Park Place, Cardiff.
Bron Castell, High Street, Bangor.
Broadcasting House, 32 Alexandra Road, Swansea.

West Region

Broadcasting House, Whiteladies Road, Clifton, Bristol.
Broadcasting House, Seymour Road, Mannamead, Plymouth.
South Western House, Southampton.

Monitoring Service, Caversham Park, near Reading.
Engineering Training Department: Wood Norton Hall, near Evesham, Worcs.
Engineering Research Department: Kingswood, Surrey.

BBC Hostels
The Beaumont, 17 Princes Square, Bayswater, London, W.2.
The Redbourne, New Cavendish Street, London, W.1.

Appendix IV

SOME USEFUL ITV ADDRESSES

The Independent Television Authority

Head Office: 70 Brompton Road, London, S.W.3.

Regional Offices:

The South: 30 Portland Street, Southampton.
North-East: 32–34 Moseley Street, Newcastle upon Tyne.
East Anglia: Century Insurance Building, 24 Castle Meadow, Norwich.
Scotland: 147 West Regent Street, Glasgow, C.2.
Wales and the West: 18 The Park Chambers, Park Place, Cardiff.
Northern Ireland: 5 Donegall Square South, Belfast.
South-west: Royal London House, Armada Way, Plymouth.
North and the Midlands: Aspley House, Quay Street, Manchester 3.
The Borders: 4 Victoria Place, Carlisle.

Independent Television News Ltd

Television House, Kingsway, London, W.C.2.

A.B.C. Television Ltd

Television House, Mount Street, Manchester 2.
City Centre House, 30 Union Street, Birmingham 2.
Permanent House, The Headrow, Leeds 1.
1 Hanover Square, London, W.1.
Didsbury Studios, Answood Road, Didsbury, Manchester 20.
Broom Road, Teddington, Middlesex.
Alpha Television Services (Birmingham) Ltd.
Television Centre, Aston Road North, Aston, Birmingham.

Anglia Television Ltd

Anglia House, Norwich.
Brook House, Park Lane, London, W.1.

Associated-Rediffusion Ltd

Television House, Kingsway, London, W.C.2.
Norfolk House, Smallbrook, Ringway, Birmingham 5.
Peter House, Oxford Street, Manchester 1.
Wembley Studios, Wembley Park Drive, Wembley, Middlesex.

Associated TeleVision Ltd
ATV House, 17 Great Cumberland Place, London, W.1.
ATV Studios, Eldon Avenue, Boreham Wood, Herts.
Rutland House, 150 Edmund Street, Birmingham.

Border Television Ltd
The Television Centre, Carlisle.
14 Curzon Street, London, W.1.

Channel Islands Communications (Television) Ltd (Channel Television)
(Not yet operative)
The Television Centre, Rouge Bouillon, St Helier, Jersey, C.I.
195 Knightsbridge, London, S.W.7.

Grampian Television Ltd
Queen's Cross, Aberdeen.
Nuffield House, 41 Piccadilly, London, W.1.

Granada TV Network Ltd
Granada TV Centre, Quay Street, Manchester 3.
36 Golden Square, London, W.1.
Chelsea Studios, Kings Road, Chelsea, London, S.W.3.

Scottish Television Ltd
Theatre Royal, Hope Street, Glasgow.
Wingate House, 93 Shaftesbury Avenue, London, W.1.
Spencer House, Digbeth, Birmingham 5.
Thomson House, Withy Grove, Manchester 4.

Southern Television Ltd
Southern Television Centre, Northam, Southampton.
Dover Studios, Russell Street, Dover.
Glen House, Stag Place, Victoria, London, S.W.1.

TWW Ltd
Pontcanna Studios, Cardiff.
TWW Television Centre, Bath Road, Bristol 4.
207 Sloane Street, London, S.W.1.

Tyne Tees Television Ltd
The Television Centre, City Road, Newcastle upon Tyne.
1 Great Cumberland Place, London, W.1.

Ulster Television Ltd
Havelock House, Ormeau Road, Belfast.
1 Hanover Square, London, W.1.

Wales (West and North) Television Ltd
Wales Television Centre, Western Avenue, Cardiff.
33 Cathedral Road, Cardiff.
1 Great Cumberland Place, London, W.1.

Westward Television Ltd
Derry's Cross, Plymouth.
5 Woodstock Street, New Bond Street, London, W.1.

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