

BBC Handbook 1976

**Incorporating the
Annual Report and
Accounts 1974-75**

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Accounts 1974-75**

British Broadcasting Corporation

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Foreword

Sir Michael Swann

Chairman of the BBC

The BBC's 1976 Handbook comes out at a time of great national difficulty. Now, more than ever, people look to the BBC for wholly reliable information, for an expression of the innumerable concerns of the nation, and especially perhaps, for laughter and pleasure in every home.

Our programmes, we hope, help to sustain the national morale, not by pumping out propaganda, or by concealing the truth about the dark sides of national life, but by broadcasting the best we can of those things that our Royal Charter enjoins us to provide – information, entertainment and education.

When the whole future of broadcasting, and hence the BBC, is under review by a committee of inquiry with very wide terms of reference, I believe it is wise to remember the value of what we do at present, and the good work that we have put out, in spite of great difficulties, throughout the last year.

I want also to spell out once again our continuing aim and purpose. It is to broadcast programmes which are as good as we can make them, and which offer the widest variety of choice and opportunity to a public, not one member of which is quite like any other.

Part one

Annual Report & Accounts

of the British Broadcasting Corporation
for the year 1974–75
as submitted to the Secretary of State for
the Home Department in accordance with
Article 18 of the BBC's Royal Charter

The Board of Governors

Membership as at 31 March 1975	<i>Appointed</i>
Sir Michael Swann, FRS <i>Chairman</i>	1.1.73
Lady Avonside, OBE <i>National Governor for Scotland</i>	1.5.71
Dr Glyn Tegai Hughes <i>National Governor for Wales</i>	1.11.71
Bill O'Hara, Esq. <i>National Governor for Northern Ireland</i>	25.10.73
The Lord Allan of Kilmahew, DSO, OBE, RD	1.7.71
Roy Fuller, Esq., CBE	1.1.72
Tony Morgan, Esq.	1.1.72
George Howard, Esq., DL	15.2.72
The Lord Feather of the City of Bradford, CBE	25.5.73
The Lord Greenhill of Harrow, GCMG, OBE	8.11.73
Mrs Stella Clarke	1.2.74

Introductory

The financial position

It is inevitable that this report should open, like its predecessor, with a discussion of financial matters. Inflationary pressures on a scale never before encountered during 53 years of broadcasting turned a modest surplus of £792,000 on 31 March 1974 into a deficit approaching £19 million by 31 March 1975. Indeed, for the first time in the history of the BBC, major cuts have had to be made in broadcasting services for financial reasons.

Exactly a year ago it was stated in the Annual Report for 1973-74 that the time had come when the BBC could no longer finance its operations from its existing income in a period of rampant inflation. An increase in the licence fee, it was said, would be needed in 1975. In the event, after a protracted period of negotiation, the Home Secretary announced on 29 January 1975 that the monochrome and colour television licences would be increased from £7 to £8 and from £12 to £18 respectively, starting on 1 April. The Home Secretary said on that occasion that a failure on the Government's part to make reasonable provision for rising costs would entail cuts of such severity as to damage the whole balance of services which the Corporation had achieved, and he described these services as a national asset as well as an important part of individual amenity. The BBC, he went on, must recognise the need for some economies and the public for some limited reduction in the level of services that the licence fee sustained in 1974. The Home Secretary had said it was hoped that the settlement would last for three years, though it was difficult to make predictions. 'The settlement must last

for at least two years', he said, 'and if there were to be any earlier review . . . it would be for the BBC to make a case in relation both to its own economy and to the external circumstances with which it was confronted.'

What the Home Secretary called a limited reduction in the level of services became in fact, and of necessity, a surgical operation as far as the BBC was concerned. It represented a historic reversal for the BBC after years of steady expansion. At the turn of the year, the BBC had already initiated a number of measures of retrenchment, whose effect was quickly felt by the radio and television audiences. Hours of broadcasting were cut, programmes withdrawn and choices curtailed. During the period of waiting for the Home Secretary's announcement, the BBC had considered what else might have to go if the licence fee were not increased sufficiently. When the increase was announced, it proved possible to leave the general shape of the BBC's services unchanged, but in order to have any hope of meeting the policy requirements indicated by the Home Secretary the BBC had to embark upon a reduction in total expenditure of about 6 per cent, with all that that might mean in terms of employment of staff and artists, and of delays in important capital projects, already affected by restrictions on capital expenditure in the public sector.

The BBC's broad strategic aim, on certain assumptions about the control of inflation, is to arrive at 31 March 1976 with its deficit reduced from the present level to about £10 million. It aims to hold the deficit at that level, which coincides with the maximum

permissible temporary borrowing under the Charter, for a further year thereafter. But the 'external circumstances' mentioned by the Home Secretary are the current unpredictable rates of increase in costs and future variations in the rate of increase in colour television licences. Whether these rates will exceed or fall short of the BBC's estimates no one can tell. The date of the next application for a licence fee increase, being dependent on two unpredictable variables, must be uncertain.

During July and August of the year under review, after many months of statutory restriction, settlements of weekly and monthly pay, and of conditions of service for monthly paid staff, were made in line with the BBC's declared salary policy, upheld by the Court of Inquiry under Mr. E. T. C. Grint in 1969, that its scales should stand comparison with those applied to a range of broadly similar jobs outside the BBC. The Board had resolved as early as the beginning of April 1974 to seek the earliest opportunity to restore the BBC salaries to the levels of comparability which had prevailed before the period of restraint. The opportunity to do so came with the removal of statutory restrictions and the restoration of free collective bargaining in July. The monthly pay settlement was for a time a matter of some political controversy, during which it was alleged that the BBC had settled at 30 per cent or more—and breached the Social Contract. The terms of the settlement actually reached in July involved an overall increase in the pay bill of just under 21 per cent. If threshold payments previously agreed are also taken into account the overall increase was about 26½ per cent. In February 1975, an independent source (Incomes Data Services Limited) concluded that the size of the settlement was not significantly out of line with the rest of the public sector.

Between 1 April 1974 and 31 March 1975, the number of colour television licences increased from 5,558,146 to 7,580,322. This was very much in line with the BBC's budget forecast. Its estimate for 1975–76 is that the

increase will be rather smaller. Now that the difference between monochrome and colour licence fees is £10 the BBC loses £1 million for every 100,000 by which the increase in colour licences falls short of the estimate. The combined effects of the general recession and of the substantial increase in the rate of V.A.T. on purchases and rental agreements may be serious.

The BBC's other sources of general income – licence revenue apart – are Publications and Enterprises. The year 1974–75 was one of the worst in the history of publishing. BBC Publications had hoped to make a profit again after its first recorded loss of £14,000 in 1973–74, but an aggravation of industrial troubles combined with the sharply rising cost of paper to bring about a loss of £29,000 in 1974–75. They had been accustomed in recent years to making six-figure profits after tax. Against this background, however, the continued success of *Radio Times* and of general publications (notably the late Jacob Bronowski's *The Ascent of Man* and Alistair Cooke's *America*) was most encouraging. Enterprises had another good year, with profits of over £1 million. Although such profits, after tax, provide a useful contribution to the total income of the BBC – and still more useful when seen against the deficit in broadcasting – this is only one aspect of the revenue derived from the exploitation of BBC programmes and facilities overseas. Direct investment in the production of BBC programmes by overseas broadcasters and other organisations in return for broadcasting and distribution rights brought in a further £1½ million hard cash, which expressed in terms of the sales value of these rights represents a turnover of some £2½ million. The gross revenue from the sale by Enterprises of BBC programmes, records and merchandising throughout the world amounted to over £5 million and the proceeds from English by Radio and Television and the Transcription Service added a further £½ million. In all, the total sales value of BBC programmes and facilities in the world market was some £8 million in 1974–75.

Industrial relations

With one principal exception, relations between the BBC and the five recognised Unions (ABS, NUJ, EETPU, NATTKE and SOGAT) have remained reasonably good in the past year. The BBC has particularly welcomed the formation of a National Joint Council through which the five unions can speak with a united voice.

The exception was the strike, in the summer of 1974, of some 90 production assistants in television drama and light entertainment over a grading claim. An account of the strike, its causes and solution, is given in the Personnel chapter below. The dispute has to be seen in the context of a much larger problem of comparative earnings of different groups within the BBC which was solved by the settlement on conditions of service for staff in the management production and editorial structure in August 1974, at the same time as the pay agreement for such staff.

The year in television

For BBC Television, the year was one of difficulties overcome, of considerable achievement despite the industrial unrest already mentioned and the increasing need for economies at every level, culminating in the cut-back of afternoon and late evening programmes. Perhaps the most notable all-round achievements were those of the Outside Broadcasts Group, which often operated on a large scale in several places at once. The summer of 1974 saw the World Cup successfully covered, and the evidence of audience research indicated how worthwhile had been the effort put into this operation. Some 14 million and 16½ million had watched Scotland's two most important games on BBC-1 alone, while the final between West Germany and Holland had attracted a total UK audience of about 23½ million (of which the BBC estimated its share at about 17 million). Clearly, there were many millions here who – for better or worse – were indoors watching

television, when in a normal summer they would be sitting out in the garden or otherwise engaged. This big outside broadcasts effort (which included also the provision of a signal for many Commonwealth countries and American broadcasting stations) took place at a time when the department was very heavily engaged in providing all the normal coverage of such highlights of the English sporting summer as tennis from Wimbledon, and the series of home Test Matches, which in 1974 were in turn against India and Pakistan.

For a long time it had been the ambition of the Television Service to provide rather fuller coverage of the winter Test Matches. Improved coverage of the series in Australia was achieved as a result of a combined operation that involved much use of satellite communication and notable skill on the part of video-tape engineers in London.

One other – rather more modest – outside broadcast turned itself into a star show. This was *Mastermind*, an enjoyably erudite quiz competition before a live audience. Originally this programme had been placed very late on a Monday evening, but as the result of an unexpectedly required re-scheduling, *Mastermind* suddenly found itself placed at the peak viewing time of 8.30 pm on a Thursday. Overnight the programme became a huge success.

Open Door came into its own during the year as an accepted and established part of television's service to the public – no longer an experiment in 'access' but a tried and tested programme.

Shortage of money, and some industrial dislocation, were important factors in the decision to repeat more programmes than usual. Normally BBC Television only repeats individual programmes and series of outstanding merit, being careful to leave a reasonable interval, usually longer than a year, between origination and second showing. However, in 1974–75 some series had to be repeated too soon, causing them to miss the larger audience they deserved and attracting some criticism

from press and public alike. A selection from *Colditz* was also repeated a little too soon for some addicts on a Sunday evening.

The BBC continued to fortify its output with extra finance acquired through the system of co-financed productions and by the purchase of the best from abroad. The most notable co-productions were *Churchill's People*, a series of 26 plays based on passages from Winston Churchill's *A History of the English Speaking Peoples*, on BBC-1; and, starting at the very end of the period under review, *The Fight Against Slavery*, a six-part dramatised documentary made by Christopher Ralling on BBC-2. *Churchill's People* proved something of a disappointment. It was not the disaster that some journalists claimed, but the early episodes were obscure rather than illuminating – and the series did not reach the kind of standard set by *Elizabeth R* until it came to a story about the Paston family of Norfolk in the fifteenth century. By contrast *The Fight Against Slavery* had some claim to be the most distinguished series of the year. The very delicate subject of the slave trade, and of its abolition by William Wilberforce and his associates, was tackled with fine historical objectivity and imaginative filming on location in Sierra Leone and Jamaica.

Undoubtedly *Kojak* turned out to be the outstanding purchase for the year. The likeable Manhattan cop became as familiar a figure in Britain as in some parts of the United States. In any one year, many American programmes are turned down by the BBC, because they are either too violent, stereotyped, hackneyed or sentimental. The best, like *Kojak* or *Alias Smith and Jones*, are taken. The BBC has been looking round to see if it cannot get more of this kind of output from Europe. The first results have been two series of some distinction, *The Accursed Kings* and *Six Scenes from a Marriage*. The originals of the first of these were made in French, as *Les Rois Maudits* by ORTF. It re-created the genuinely melodramatic atmosphere of the court of the kings of France in the stormy period that followed the death of

Philip the Fair in 1314. It was based on the work of Maurice Druon. The most acceptable way of showing it on BBC-2 was through the use of English sub-titles. For a small audience the result was very successful. For the future, other similar series from Europe would obviously have more chance if the need for sub-titles could be avoided by arranging for all the speech to be re-created in English. This was attempted late in the year with the Swedish originals of Ingmar Bergman's *Six Scenes from a Marriage*. The result was not wholly satisfactory. Viewers in Britain are not yet as accustomed to watching dubbed programmes on television as their fellow Europeans.

In comedy Ronnie Barker added a whole new dimension to his art by his performance in the series *Porridge* in which he played the part of an old lag 'doing his bird' in prison. Many thought this series had the quality of a documentary on life 'inside', while in poignancy it recaptured some of the magic of *Steptoe and Son* at its best. Dave Allen continued to tell the best jokes, normally only heard in monasteries, outside such precincts, for the benefit of a larger public. In *Till Death Us Do Part*, Alf Garnett was several times knocked away from his centre-stage position by having to listen to two of his next-door neighbours, played by Alfie Bass and Patricia Hayes. Mike Yarwood continued his tradition of brilliant impersonations, although many felt that the take-off of the year was by Clodagh Rodgers as Cilla Black.

Among the plays of the classical repertory, the most successful were Sheridan's *The School for Scandal*, *The Wood Demon* by Chekhov and the *Electra* of Sophocles, with Eileen Atkins as Electra. Her performance strikingly conveyed the violent world of ancient Greek tragedy, although some of the overtones of the original were bound to be lost on a large modern audience unfamiliar with the background of Greek myth and legend. Despite the regular success of *Play of the Month* the BBC has long taken pride in the fact that its contemporary plays, though controversial, have been the more popular

with viewers. This year the four most controversial plays, *Leeds-United*, *Just Another Saturday*, *Gangsters* and *The Cheviot, The Stag and the Black, Black Oil*, were also the most successful. Their controversial themes – militant strike action, an Orange march in Glasgow, crime in a mixed racial community in Birmingham, and a view of the development of Scotland as exploitation – aroused some criticism from protagonists in the areas of dispute with which they dealt, but all received a generous measure of praise from reviewers.

Early in 1974 the Television Service had managed to launch on the five working days of the week a thin but very promising strand of afternoon programmes. It was well aware of how valuable these could be for the day-time housebound, particularly women, shift-workers and all kinds of handicapped people, for whom television is one of the central joys of life. So it was particularly sad that these young programmes had to be among the first casualties in the economies implemented by the BBC from the end of 1974. The reluctant choice was to cut them rather than to cut dramatically into the main service to viewers provided each evening and at weekends.

So, overall, 1974–75 was a year of loss as well as gain. But at least at the end of the period, the future of the two-network operation remained assured.

The year in radio

Inevitably the cuts in programmes which radio, like television, was compelled to introduce for financial reasons, cast a shadow over the final months of the period under review. Yet in other respects it was an encouraging year for radio. The House of Commons decided to allow an experiment in the sound broadcasting of its proceedings while a new BBC community service, Radio Ulster, went on the air in Northern Ireland. Audiences for BBC Radio were little affected by growing commercial competition, and the quality of programmes remained varied and stimulating,

and included many notable productions of different kinds.

The cuts in output, however, halted the steady expansion of the past few years. Radios 1 and 2 lost more than 45 hours a week of air-time and the trend of recent years towards a total separation of the two networks was reversed. Radios 3 and 4 also suffered, being amalgamated on Saturday afternoons and Tuesday evenings for a total of six hours a week. In addition, Radio 3's closedown time was brought forward to 11.30 pm and the decision had to be taken not to separate Radio 3 medium wave and vhf during the 1975 Test Match series. Cricket commentaries will have to be broadcast on both.

Despite the growth of commercial radio, audience figures for BBC Local Radio rose substantially. During the fourth quarter of 1974, some 1,800,000 people on average listened to it each day, an increase of 50 per cent on a year earlier. Early in 1975 this figure went up at times to over 2 million. The new service in Northern Ireland increased the output of local programmes there initially to 30 hours a week, about twice as much as a year earlier. Unlike the BBC local stations in England, Radio Ulster is addressed not to a single conurbation or community, but to a widely diverse population of some 1½ million people in large part thinly scattered over an area as large as Yorkshire. Its aim is to present a broader reflection of the life of Northern Ireland and, as well as providing fuller coverage of news and current affairs, to depict activities in the field of the arts and entertainment throughout the Province.

Among the highlights of the year on network radio was the success of Drama Department in winning the Italia Prize for the second year running, this time with Bill Naughton's play *The Mystery*. Among other outstanding productions was *King Lear* with Sir Alec Guinness, and a newly-commissioned translation by Bill Morrison of Dostoevsky's *Crime and Punishment*, broadcast in two parts. Notable feature series included the late Robert

Cradock's *The British Army*, Michael Mason's *Plain Tales from the Raj*, and Alan Burgess's *The Brave* which was concerned with the quiet heroism of largely unknown people in desperate situations. During the year the BBC took over responsibility for the Robert Mayer Children's Concerts and the BBC Symphony Orchestra went on tour in Austria and Germany. Another tour – the most ambitious since the American tour ten years ago – was planned for May 1975, when the orchestra had engagements in Japan. These foreign tours are undertaken at no cost to the BBC or the licence fee payer.

The year in external broadcasting

Further economies, which amount to £300,000 revenue and £100,000 capital, come into force in April 1976. As a result, the External Services will find it necessary for the first time for many years to make substantial cuts in their broadcasting services. In suggesting to the Foreign and Commonwealth Office ways of achieving the required savings it was felt preferable to try to avoid the total elimination of complete services. Instead, partial reductions have been planned in some of the larger vernacular services, and a number of minor reductions will be made in others. Thus, the French Language Service will lose an hour and a quarter a day of its programme time for Europe, from its present daily total of 4 hours, the German Service will lose an hour a day from its present daily total of 4½ hours, and the Arabic Service will lose an hour from its present total of 10 hours a day. The Chinese, Bulgarian, Romanian and Thai Services will each lose 15 minutes a day, and the Sinhala Service to Sri Lanka, which currently transmits an hour of programmes each week, will disappear altogether. In addition, the supply of weekly recorded programmes to a number of overseas stations in Urdu, Hindi, Tamil, Nepali, Dari and Pashtu will come to an end. The reduction in capital expenditure is to be achieved through the further postponement of modernisation

work on the medium-wave relay station in Cyprus. While the planned reduction in broadcasting, which amounts to a little over 4 per cent of weekly programme hours, is not itself of major proportions, it is an indication that a stage has been reached when cuts in revenue can no longer be met by reductions in ancillary activities and must inevitably lead to a decline in the BBC's broadcasting effort overseas at a time when it is probably more successful than ever before in attracting and holding listeners. As to the cuts in capital expenditure, they are bound to delay yet further the programme of modernisation of out of date transmitters and thus the improvements in audibility which are essential if the BBC is to keep its end up in the increasingly competitive world of international broadcasting.

On the brighter side, agreement has been reached with the Government of Singapore for the removal to Singapore of the BBC's Far Eastern Relay Station following the termination by the Malaysian authorities of the BBC's licence to broadcast from its present site at Tebrau in Johore. A suitable site has been identified on Singapore Island and terms of a lease and a broadcasting licence have been agreed. The work of transferring the station will take up to three years. In the Caribbean, work on the new relay station in Antigua, to be shared with Deutsche Welle, is proceeding according to schedule and the first transmitters should be in action in 1976. When fully operational the station will provide improved reception for the World Service in English and the Latin American Service in Spanish in Central America and in the northern third of South America.

The year in engineering

On 23 September 1974 the BBC started regular live transmissions of CEEFAX in a two-year experiment authorised by the Government. The purpose of the experiment was to enable an assessment to be made of the demand for a CEEFAX service, to determine

what form it should take and to estimate the scope for the manufacturers of the equipment. There was keen interest among manufacturers and potential users of this BBC service, in which 'pages' of written information can be displayed at the viewer's will on his television screen, either in substitution for or in association with the ordinary television picture. The BBC has no doubt about the long-term potential of this information service. It is conducting the experiment through a team of enthusiasts, and its engineers and editorial staff are constantly refining and improving the presentation and readability of the information provided by CEEFAX.

During these last 12 months, the addition of two main and 30 relay stations to the uhf transmitter network at a cost of £2 million has increased its population coverage of the United Kingdom by one per cent to about 95 per cent. At this stage of the uhf development programme the progress begins to slow down as smaller and smaller communities have to be served. This was always foreseen, and it is inevitable.

In October 1974 the BBC was represented at the first part of a conference organised by the International Telecommunication Union to prepare a new frequency assignment plan for sound broadcasting in the long and medium wavebands. There was a disappointing response from most delegations to the West European proposal that the space between channels be reduced from nine to eight kilohertz, thus making more channels available. The conference decided that any re-assignment of frequencies should be restricted to the minimum consistent with achieving a uniform channel spacing of nine kilohertz. For Western Europe and the United Kingdom in particular, this offers very little prospect of night-time improvement in radio reception in the long and medium wavebands. The second half of the conference is scheduled for October 1975.

As briefly reported last year, BBC engineers won their second Queen's Award in five years

in April 1974. The award was for technological innovation with special reference to the technique known as 'sound-in-synchs', which allows the sound for a television programme to be conveyed interleaved with the picture signal. Technological innovation remains a strong feature of BBC engineering.

The Committee on Broadcasting Coverage

The report of the committee under Sir Stewart Crawford was published on 21 November 1974. The BBC welcomed the report's endorsement of a number of policies by which it set great store – notably the allocation of the fourth television network in Wales to broadcasting in the Welsh language and an extension of the local radio system. The Government subsequently set up a working party under Mr J. W. M. Siberry, formerly of the Welsh Office, to work out arrangements required to provide the fourth television network in Wales. The BBC was represented on the working party by its Controller, Wales, and one of its senior engineers. The working party's conclusions fall outside the period covered by this report, but it may be said that the BBC entered into the discussions with a keen desire to bring such a service into being as a means of overcoming one of the worst of the problems confronting broadcasters in Wales. In a written answer to a Parliamentary Question on 21 November 1974, the Home Secretary said that the greater part of the Report of the Crawford Committee would fall to the Annan Committee to consider. Among the matters subsequently falling to the Annan Committee to consider was at least one which the BBC would have preferred to be invited to deal with without delay. This was the implementation of the penultimate phase of the uhf development programme, to serve communities of between 500 and 1,000.

Another of the Committee's recommendations was an endorsement of the BBC's proposals concerning BBC Radio Ulster,

which opened on 1 January 1975, providing a fifth programme choice for listeners in Northern Ireland.

The Committee on the Future of Broadcasting

When the committee met for the first time in July 1974 it had before it the first memorandum of BBC Evidence, entitled *Summary of Development 1962-1974*. This gave Lord Annan and his colleagues a full account of events since the Government White Paper of July 1962, which authorised action on a number of recommendations by the Pilkington Committee. Between July and the end of the year under review the BBC submitted several more memoranda on the implementation of its policies in a number of different fields and indicated some areas in which it believed further developments were desirable within the framework of public service broadcasting. These memoranda dealt with finance; programme policies; staff; education; local radio; choice in television; and regional broadcasting. Others submitted just after the end of the year of this report were on the BBC and the public, and engineering. All the memoranda just mentioned were later published with the approval and encouragement of the Annan Committee, which had also received a very large volume of evidence from many other quarters. In addition to the evidence submitted by the BBC centrally, there were important memoranda, submitted or still to come, from the Scottish and Welsh Broadcasting Councils and from the General Advisory Council and other advisory bodies. Some of these were published shortly after the end of the year under review. Sessions of oral evidence to which the BBC was invited included two in which the Chairman and Director-General appeared before the Committee. Others occurred when the Committee made its first visits to the Television Service and Radio Directorate and to a number of regional centres. On all these occasions the BBC aimed to encourage the freest

flow of information from staff to the Committee.

The BBC's journalism and the year's events

In its coverage of the second general election in 1974, the one held on 10 October, the BBC took special care to avoid giving grounds for any repetition of the charge that election broadcasting in February had been excessive. It arranged a break of about an hour between the end of the main news bulletin on BBC-1 and the resumption of election coverage in *Campaign Special* at 10.45 pm. Party election broadcasts took place earlier than in February at 9.00 pm. But on Radio 4 in the late evening a new programme called *Election Platform* enabled listeners to hear longer extracts from the day's main political speeches than would ordinarily have been possible in other bulletins and programmes.

One lesson learned in February had been the value attached by listeners and politicians alike to *Election Call*, the radio phone-in programme which allows voters to put their questions direct to leading candidates. On Radio 1 *Newsbeat* made special opportunities for young voters to question the leaders of the main parties. On BBC-2, Robin Day presented a new early-evening interview programme called *Election Newsday*. The persons interviewed were authoritative figures who were not as a rule standing for election themselves.

In general, the election campaign was comparatively free of charges and counter-charges of alleged bias by the BBC, and so it came as something of a surprise when Mr Ronald Hayward, the General Secretary of the Labour Party, later stated publicly that the BBC had been biased against his side, and that a study of the totality of the reporting and comment would be carried out to establish the degree of supposed unfairness. It quickly became clear that Mr Hayward's was not a very widely held view. As usual the BBC's sole aim had been to provide a compre-

hensive service of information and a fair reflection of rival opinions. Charges of the kind made by Mr Hayward are a commonplace of political broadcasting, and they have come in the past from both sides of the House of Commons. At this election, however, there was a new ingredient. Near the end of the campaign the BBC itself was for a short while a campaign issue. Both the Prime Minister and the Secretary for Employment attacked the BBC's August pay settlement, alleging that it had been excessive and irresponsible. The BBC did not respond publicly. Its view of the charge has been set out earlier in this chapter.

No sooner was the October election over than BBC editors found themselves face to face with a challenging constitutional innovation in the shape of the Government's commitment to hold a referendum concerning the United Kingdom's membership of the European Economic Community. The story of their response to the challenge belongs to next year's report.

As the year ended, preparations were going ahead for an experiment in broadcasting from Parliament. BBC Radio planned to double the length of *Today in Parliament* and *Yesterday in Parliament*, which would for the first time include recorded extracts from speeches made in the House of Commons. It was also radio's intention to make recordings available for use in news bulletins and current affairs programmes nationally and round the country, and to broadcast live a part of some major parliamentary debate on occasion. BBC Television had also hoped to gain entry to the House of Commons. But when the vote took place in February 1975, whereas Members of Parliament chose by a large majority to have a radio experiment, the proposal that there should be a television experiment was defeated by a small margin. (In the event, the referendum took place on Thursday, 5 June 1975, and the very first live broadcast from the House of Commons was at Question Time on the following Monday, 9 June).

As usual BBC reporters, correspondents

and camera crews daily ran risks in pursuit of world news for the home audience. The reality of the risks was brought home in a tragic fashion during the fighting in Cyprus in August 1974, when a convoy of cars ran into mines on a journey from Nicosia to a village near Kyrenia. A sound recordist, Ted Stoddart, was killed and two reporters, Simon Dring and Christopher Morris, were injured, along with a number of their colleagues from the international press. Ted Stoddart, who was 34, died while warning others in the convoy to go back out of danger.

In Belfast, BBC staff continued to face the danger of death or injury every day. There were two more car bomb explosions outside Broadcasting House, Belfast, during the year, and vhf television and radio installations at the Newry transmitter were also the target of terrorist action. The damage at Broadcasting House, Belfast, was largely superficial, but the Newry transmitter was destroyed. Staff at both places escaped injury.

The final stages of conflict in Indo China again called for considerable bravery and enterprise on the part of BBC staff. Their services were highly commended by the Board of Governors in a special message just after the end of the year under review.

Public affairs

In the winter of 1974-75 the BBC organised its ninth series of Lunchtime Lectures, after a break of five years. The series opened with one by the Chairman, who reflected on *The Responsibility of the Governors*, and ended with the Director-General's lecture on *Broadcasting: The Executive Function*. Other lecturers were Lord Aldington, Chairman of the General Advisory Council, on *Advising the BBC*; Huw Wheldon, Managing Director, Television, on *The Achievement of Television*; Ian Trethowan, Managing Director, Radio, on *The Development of Radio*; and James Redmond, Director of Engineering, on *Broadcasting: the Developing Technology*. All these lectures were as usual published. During

the nine series, the lecturers have built up an important dossier of source material for the study of broadcasting policy.

A later chapter of this report gives an account of the work of the BBC's 52 advisory bodies during the year. The General Advisory Council had a particularly notable year, during which it held its first residential conference. At Ditchley Park from 10 to 12 January, five groups of people – members of the Council, BBC Governors, members of the Board of Management, senior staff from television and radio and distinguished guests from outside the BBC – conferred on a theme which proved to be very much to the point at a time of national crisis. Asked to consider whether the duty of the BBC was 'to reflect or to lead' the participants concluded that there was no clear-cut answer. The encouraging and cautionary advice of one of them was that the BBC's watchword should be 'soldier on – but watch it!'

Religious broadcasting and educational broadcasting

Another major advisory body to hold its first residential conference was the Central Religious Advisory Committee under the Bishop of St Albans. The purpose of this conference was to prepare a memorandum for submission to the Annan Committee. The BBC noted with considerable interest that the memorandum indicated that the Central Religious Advisory Committee would be recommending to the broadcasting authorities a broadening of what has long been called the mainstream policy in religious broadcasting. 'When too narrowly defined', the Central Religious Advisory Committee said 'the mainstream concept can imply that the authorities under pressure from the CRAC, are primarily concerned in the field of religious broadcasting with the provision of propaganda, suitably rationed, from the major churches in Britain. This, in fact, is not so. The core of religious broadcasting must continue to be the worship, thought and action of

those churches. There is undoubtedly a "main stream" but it is continually changing, constantly fed and occasionally diverted by new religious movements. Differences in theological emphasis and approach are now less between denominations and more within denominations. . . . We recognise the fact that there are now resident in Britain considerable and growing communities of Orthodox and Lutherans, and adherents of non-Christian faiths, who are no longer, as at the time of the Pilkington Report, few and scattered. We recognise also that there are many who are not adherents of any faith who nevertheless hold profoundly spiritual convictions. There should be room within religious broadcasting for the expression of such views . . .'

As this quotation from the published memorandum shows, the Committee at its residential conference, while recommending no truly radical change of direction, gave notice that it wanted broadcasters to continue to extend the range of religious broadcasting.

In 1974, educational broadcasters celebrated the 50th Anniversary of their first regular transmissions. In a special message to all employed in BBC Educational Broadcasting, the Director-General drew attention to the impressive number of schools using the service and the equally impressive scale of educational programming. He concluded:

'But it is less a question of numbers than of quality; less the hours on the air than the utility of what is offered; less the statistics than the concept of service which lies behind them. That is what matters. All programme producers are dedicated. There are none more so than those who work in educational broadcasting.'

The BBC Programmes Complaints Commission

The BBC Programmes Complaints Commission adjudicated on four cases in the twelve months covered by this report. In each case the complainant had alleged unfair treatment

by the BBC in a programme. The Commission found as follows (in summary):

Dr D. Purves

Dr Purves, a Scottish National Party Candidate in the February 1974 General Election, complained that in the BBC Scotland television series *Current Account* he had been unfairly treated and that his campaign had been misrepresented. The Commission concluded that Dr Purves had not been singled out unfairly and that the description of his campaign had not been prejudicial or unfair.

Young Enterprise

Young Enterprise, an educational charity which aims to give young people a basic grounding in business and industrial principles, complained about the tone of a film report in *Nationwide*, which, it claimed, had deliberately misrepresented its activities by politically biased comment. The Commission accepted the BBC's assurances that there was no intention deliberately to disparage or misrepresent the work of Young Enterprise, but upheld the complaint of unfair treatment.

Mr V. Angell

Mr Angell complained that in an episode of a television documentary programme, *The Family*, about the life of a Reading family, the Wilkins, it had been suggested that, as a Councillor, he had access to council information and then wrote about such matters in his capacity as a journalist employed by the Reading *Evening Post*, the implication being that he had abused his position both as a journalist and as a councillor. The Commission's view was that 'Mr and Mrs Wilkins were doing no more than putting it as their opinion that the roles of journalist and Councillor were incompatible. This seems to us to be a legitimate question of public interest.' The complaint of unfair treatment was not upheld.

National House Building Council

In May and June 1974 the BBC drew attention to complaints by members of the general public against the National House Building

Council in *That's Life* on BBC-1, and in two editions of *Checkpoint* on Radio 4. The NHBC claimed that they had been unfairly treated in these broadcasts. In the case of *That's Life* the Commission upheld the complaint. In the case of *Checkpoint* a number of specific complaints were endorsed while others were judged not to have been made out.

Anthony Charles Whitby (1929-75)

Tony Whitby, Controller, Radio 4, died in February 1975, aged 45. After service as Editor, *24 Hours*, he had been Secretary of the BBC in 1969, and had then been appointed Controller, Radio 4. It seemed certain that his breadth of television and radio experience and a mind at once analytical and creative would one day have earned him higher office. The loss of a man of such quality so young was deeply felt by the BBC.

Board of Management

At the end of March 1975, Mr John Crawley, CBE, attended Board of Management for the last time before his retirement from the BBC. He had been a member since 1968 in his personal capacity, while holding successively the posts of Editor, News and Current Affairs, and, from 1971 Chief Assistant to the Director-General. During that period he made a notably wise and mature contribution to the conduct of the BBC's broadcast journalism in television and radio and its relations with the political parties.

Including the Director-General, Sir Charles Curran, the Board of Management now has eight members.* The others are:

H. P. Wheldon,	Managing Director,
OBE, MC	Television
I. Trethowan	Managing Director,
	Radio
G. E. H. Mansell	Managing Director,
	External Broadcasting
J. Redmond	Director of Engineering

K. H. L. Lamb Director, Public Affairs

M. O. Tinniswood Director of Personnel

H. P. Hughes Director of Finance

In July 1974 the European Broadcasting Union, then meeting in London for its 25th General Assembly, re-elected Sir Charles Curran as its President for a second two-year term.

The Board of Governors

The Board was at full strength for most of the year under review, but on 2 February 1975 Lady Plowden submitted her resignation from her post as Vice-Chairman on accepting an invitation to succeed Lord Aylestone as Chairman of the Independent Broadcasting Authority. The Board thereupon resolved to record its deep appreciation of her past services to the BBC and to wish her a happy period of office in her new post, which she took up on 1 April 1975. The post of Vice-Chairman of the BBC remained vacant at the end of the period covered by this report.†

* It was announced on 9 July 1975 that Huw Wheldon would give up his duties as Managing Director, Television at the end of the year and act as Special Adviser to the Director-General during 1976, continuing to serve as a full member of the Board of Management and to deputise for the Director-General in his absence; that he would be succeeded as Managing Director, Television by Ian Trethowan; and that the new Managing Director, Radio would be Howard Newby, at present Director of Programmes, Radio.

† On 25 June 1975 it was announced that the Hon. Mark Bonham Carter had been appointed as Vice-Chairman from 26 June.

Programmes

Television

Every night of the week the BBC tries to offer the public an attractive evening's viewing, based on a choice between reasonable alternatives on its two networks. Those responsible for programme planning remain constantly grateful for one group of programmes which never seem to flag in their standard and appeal and which provide a really strong start for BBC-1 on most days. They are the children's programmes. The most popular of these – *Blue Peter*, *Crackerjack*, serial drama and cartoons – attract more than 60 per cent of all children from five to 14. The magazine programme *Blue Peter*, shown twice a week, goes on succeeding with viewers of many different ages, partly because it encourages them to understand social problems and to try to alleviate them by their own efforts. In 1973 *Blue Peter* collected and sold so many used stamps from viewers that it became possible to send out some modern agricultural equipment to a drought-stricken area of Ethiopia. In 1974 a film report from the area showed the equipment in use and a cotton crop being grown for the first time. In the same programme there appeared a new Labrador puppy, christened 'Buttons' by the viewers. It had been bought with the proceeds of the 1974 *Blue Peter* Appeal Project for training a guide dog for the blind to take the place of 10-year-old 'Honey', *Blue Peter*'s original guide dog, now retired.

At weekends the two principal attractions for children were seasons of *Dr Who* on Saturday afternoons and a dramatised serial on Sundays, both made by the Television Drama Group. Again the Television Service took care to see that *Dr Who*'s adventures

were not too frightening. Addicts of the programme know that as a 'Time Lord' he always manages to survive the thrilling predicaments in which he and his companions find themselves. At the end of the period under review, these included a story about the origins of *Dr Who*'s implacable enemy, the race of Daleks. The year's most successful Sunday afternoon serials were *David Copperfield* and L. M. Montgomery's *Anne of Avonlea*, with Kim Braden conveying all the singularity of Anne Shirley's character. In addition, there have been weekday dramas for children, particularly a production of Frances Hodgson-Burnett's classic, *The Secret Garden*, and *The Changes*, based on three science fiction novels written for children by Peter Dickinson.

Much progress was made during the year in providing children with a better aimed service of news by means of the programme *John Craven's Newsround*, extended from two to four days a week. Its aim is to provide children with a news bulletin of special interest to them, carrying news of important world events with background information which sets them in context. It also includes stories about people or animals which do not find a place in evening bulletins. The compilers ask themselves: is it news and will it interest children without distressing them? Most children catch glimpses and more than glimpses of half-understood headlines and fragments from adult programmes. *John Craven's Newsround* includes hard news items (about Northern Ireland, for example) which, if unexplained, can puzzle and distress children. The programme tries to explain them. At the same time it reports disasters in terms which encourage sympathy for the victims without being sensational. On

the day a jet crashed on take-off in Nairobi, for instance, a London evening newspaper headline was 'Jumbo Jet Crash Horror', whereas the *Newsround* story began 'A plane crashes on take-off – but 93 walk away from the wreck'.

Every type of television programme is now included in the range provided for children – music, drama, the visual arts, history, archaeology, natural history, story-telling, science, comedy, current affairs and outside broadcasts. One which may not have any counterpart in adult programming is made by children themselves. It is specially produced for school holidays and Saturday mornings and has the longest title in television – *Why Don't You Just Switch Off the Television Set and Go and Do Something Less Boring Instead?* Audience figures for the programme suggest that in 1975 the advice was not taken literally.

In any year BBC programmes always do well on public holidays. In 1974 Christmas programmes had for economy reasons to be greatly modified. Several productions were taken out of the schedules altogether and those on BBC-2 were deliberately planned as a less colourful and more muted alternative to those on BBC-1. Yet overall the BBC still scored a spectacular success. It was not so much that important feature films did well, like *The Bridge on the River Kwai* or *Chitty Chitty Bang Bang*. The viewing figures for these, although high, were not as high as they were for such home-made BBC-1 Christmas programmes as *Some Mothers Do 'ave 'em*, *Bruce Forsyth and the Generation Game* and *The Mike Yarwood Christmas Show*. BBC-2 focused successfully on music with *Christmas Music from Hampton Court*, *A Christmas Box from Joseph Cooper*, Gian Carlo Menotti's opera *Amahl and the Night Visitors* and a re-showing of Verdi's *La Traviata*.

For the staff who work in Television Presentation Department public holidays are a very busy time. But throughout the year the same elaborate operation is going on just below the surface, in order to ensure for viewers the smoothest possible transition from one programme to the next and an adequate notice of

programmes to be shown later in the day or on another network, radio as well as television. This Presentation Department is also responsible for a small programme output of its own, particularly some of the most successful late night and afternoon programmes that had to be cut. A lot of work went into *The End of the Pier Show*, an experiment in comedy. In general the graphics and techniques used were much admired, as were some of the jokes; if not wholly successful, the effort needs to be made in order to keep alive the tradition of *TW3*. The most rewarding Presentation programme of the year was probably BBC-2's *In Vision*, which looked at television programmes and issues. The BBC's Chairman, Sir Michael Swann, was one of those interviewed on the programme, which provided a number of opportunities for controversial broadcasting issues to be debated.

The BBC's science programmes had a good year with documentaries on such subjects as *The Race for the Double Helix*. A diverting and intellectually challenging series of learned debates entitled *Controversy* included one in which Carl Sagan, Director of the Laboratory for Planetary Studies at Cornell University, argued that 'a long range search for extra terrestrial civilisations should start now'. Trevor Philpott looked at hospitals in one of his four-part reports, with particular emphasis on the position of young doctors and consultants. Among editions of *Horizon* were programmes on: the dangers of asbestos dust to the health of workers in the asbestos industry; the growing up of Joey, a spastic child; the menopause; and some of the problems facing bridge-builders. In *Microbes and Men* Arthur Lowe took the part of Louis Pasteur in a dramatised documentary series that re-created some of the most exciting episodes in the history of medicine. During the year Arthur Lowe continued as Captain Mainwaring in *Dad's Army* and also appeared as Mr Micawber in *David Copperfield*. When he turned up in an early episode of *Churchill's People* there could have been some risk of over-exposure. But Arthur Lowe acted so well

that all these very different programmes seemed enhanced by his contribution.

The arts continued to be well represented. Dame Ninette de Valois was effectively interviewed by Patrick Garland in *Omnibus*. In *Omnibus at the Proms* a dramatic moment was captured when a volunteer from the audience stepped forward to sing in Carl Orff's *Carmina Burana*, the principal baritone having been overcome by the heat. Geraint Evans starred as a teacher of singing in *Master Class*. Rostropovich performed in a first live televised concert in Britain. Imogen Holst was seen conducting the Band at Kneller Hall in a programme to commemorate her father Gustav Holst's birth in 1874. A recording was shown of Verdi's *Un ballo in maschera* from Covent Garden. All Beethoven's late quartets were played within six days on BBC-2. The full advantages for ordinary viewers of singing a Mozart opera in translation were reaped in a studio production of *The Marriage of Figaro*, brilliantly sung in English, the action being concentrated in one day in the spirit of Beaumarchais's original title *La Folle Journée*. The visual arts were not neglected. Professor John Hale told the story of Florence in *Chronicle* and the work of several painters since Renoir was examined in the series *Adventure in Light*.

In conversation some of the honours were taken by an older generation, Mr Macmillan and Lords Avon and Hailsham, Lady Sharp and Richard Crossman, all making points that were historically revealing. Sir Claude Auchinleck at 90 was interviewed impromptu by David Dimbleby in Marrakesh. One man of 103, who was asked about his life by Michael Parkinson, said his last three years had been much better than his first hundred.

The tradition of good scripts and good acting was continued in many fine series and serials, including particularly Ian Carmichael as Lord Peter Wimsey in an adaptation of Dorothy Sayers's story *The Nine Tailors*; the trio of Susan Hampshire, Philip Latham and Barbara Murray in *The Pallisers*; Ben Kingsley as Dante Gabriel Rossetti in *The Love School*; Patrick Stewart as Lenin in *Fall of Eagles*; and

Paul Daneman as Commander Ryan in *Spy Trap*.

Panorama, *The Money Programme*, *Tuesday's Documentary* and a whole succession of other documentary programmes maintained the BBC's contribution to knowledge and understanding of the key issues of the age. In achieving this the camera has the advantage of immediate contact with its subject and with human emotion. Of course the time permissible for any one programme, lest it fail to hold the attention of the viewer, still allows the communication of only a fraction of what can be found in newspapers and periodicals. Yet BBC documentaries have often led the way in analysing contemporary problems. Filmed reports in *Panorama* and other programmes continue to provide unique evidence for such analysis from all corners of the world. The *Tuesday's Documentary* series alone included programmes about: the work of bomb disposal teams; a course of treatment for mentally handicapped children; the rise of the Russian Navy; the disease spina bifida; the risks of famine in the world; a film portrait of a busy London police station at work; and the fate of an army captain who lost an arm and was blinded in Northern Ireland by an exploding parcel bomb, with an account of how he adapted himself to a new life. To many of these programmes the material provided by staff in the regions made indispensable contributions, as it did for *Midweek* and particularly for *Nationwide* at 6.00 pm on five nights of the week.

Reactions were mixed to one unique experiment in which a documentary film team went to live with the Wilkins family of Reading and in twelve weekly half-hour programmes captured the ups and downs of the real life of this family as it was lived. A minority disliked the family or believed the episodes to be a form of voyeurism. But many viewers admired the programmes and the production values of the series, took the series very seriously as a social documentary and shared the view of Richard Cawston, Head of Documentary Programmes, and Paul Watson, the producer, that the

experiment was one of the most important developments in programme-making that the BBC had made for some years.

Prize-winning television programmes

The Goodies: Silver Rose of Montreux.

Horizon, The Writing on the Wall: Second prize at the 1975 Prix Futura Festival in Berlin.

Tuesday's Documentary, After the Parcel Exploded: A Bronze Award at the 1975 Prix Futura Festival in Berlin.

Vision On, Puddles and Pools: An Ohio State Award.

The Impeachment of Andrew Johnson: An Ohio State Award.

Inside Story, Marek: The Asian Broadcasting Union Television Prize for documentaries. Also the Asian Broadcasting Union Special Television Award for low cost programmes.

The Private Life of the Jackass Penguin: British Association Television Award for 1974.

Robinson Crusoe: A Bronze Medal under the Christopher Award scheme for a work showing the highest human and spiritual values.

Heil Caesar: The Japan Prize at the International Radio and Television Educational Programme contest in Tokyo.

Tawny Owls: A BBC Open University Programme. The ABE Prize in the Television section of the International Radio and Television educational programme contest in Tokyo.

The Goodies and the Beanstalk: An honorary plaque under the International Emmy Award scheme for an outstanding achievement in entertainment programmes.

Softly, Softly: The National Viewers and Listeners' Association Award.

During the year these personal awards were won:

The Valiant for Truth Award, a first award ever, presented by the interdenominational Order of Christian Unity: Oliver Whitley, Director of BBC External Broadcasting, from 1969 to 1971.

Special Television Award of the Broadcasting Press Guild: Posthumously to James McTag-

gart for an outstanding contribution to Television Drama.

Two top women's awards from the Ladies of Television: Polly James and Nerys Hughes for *The Liver Birds*.

A trophy from the Ladies of Television for the best written TV show of the year written specially for a female star: Carla Lane for *The Liver Birds*.

The Writers' Guild of Great Britain Awards for 1975 went to several BBC programmes:

Best British original teleplay: *Leeds-United!* by Colin Welland

Best British Comedy Script: *Porridge* by Ian La Frenais

Best British documentary script: *Microbes and Men* by Martin Worth, John Wiles and Bruce Norman

Best British children's original drama script: *Dr Who* by Robert Holmes, Malcolm Hulke, Terry Nation, Brian Hayles and Robert Sloman

Best British drama script in the field of education: *Countdown* by John Tully

The Radio Industries Club Awards for 1974-75 included:

BBC Television personality of the year: Ronnic Barker

BBC Television programme of the year: *The Brothers*

Science-based programme of the year:

Tomorrow's World

Television newscaster of the year: Richard Baker

Several of the 1974 Awards from the Society of Film and Television Arts were won by the BBC:

The Desmond Davis Award: Denis Mitchell for his distinguished work for television for both the BBC and the commercial companies

The Richard Dimbleby Award: Robin Day

Production and direction awards:

Best factual series: *Horizon* edited by Peter Goodchild

Best specialised programme: *Joey* produced by Brian Gibson

Best situation comedy: *Porridge* produced by Sydney Lotterby

One Critic Award, sponsored by the Broadcasting Guild was made to the BBC in 1975:
Best documentary series: *The Family*

At the Golden Seawallow Festival at Knokke in Belgium the BBC won the Golden Seawallow Award for the fourth year in succession for the best variety programme recorded live, with a show starring Roy Castle.

In the Royal Television Society's British television news film of the year competition these awards were won:

Hard news (team) category: BBC Leeds: Harold Caine, Walter Garton, Barry Wilkinson, Paul Berriff, Ron Hurrell and Keith Massey

Portfolio category: BBC TV News: Peter Beggin

Regional news category: BBC Wales: David Jones and Ralph Bowden

At the 4th International Christian Television Festival, held in Brighton in May 1975, *See You Sunday* was awarded 1st prize in the Children's and Family Viewing category. *The Cornet Lesson* received an Honourable Mention in the Drama category.

Radio

Although the cuts introduced for financial reasons brought to a halt several years of expansion in radio, there were still some encouraging developments. Foremost among them was the substantial vote by MPs in favour of an experiment in the sound broadcasting of the proceedings of the House of Commons, and the successful launching in Northern Ireland of Radio Ulster, a new service intended to present a broader view of the province.

The economies meant the loss of over 50 hours airtime a week, with Radios 1 and 2 the main sufferers. It seemed sensible to make the cuts where they would affect the least number

of people and that meant mainly early in the morning or late at night. Even so, it was clear that an element of deprivation could not be avoided and the large volume of protest by telephone and letter was to some extent a vote of confidence in the displaced programmes.

Among the new programmes was *Election Platform* which nightly throughout the campaign carried extracts from speeches round the country. *Election Call*, the programme which allows voters to put their questions direct to representatives of the three main parties, again proved its worth in the second General Election within a year. One of the outstanding successes was enjoyed by Drama Department in winning the Italia Prize for drama for the second time running. The prize-winning production was Bill Naughton's play *The Mystery*. During the year the BBC assumed responsibility for the Robert Mayer Children's Concerts and the BBC Symphony Orchestra undertook a successful tour of Germany and Austria.

Among the plans being made for the experiment in broadcasting from Parliament was one for the doubling of the length of *Today/Yesterday in Parliament* to make room for recorded extracts from speeches made in the House of Commons. It was also intended that recordings should be used in news bulletins and current affairs programmes, as well as in regional and local radio programmes. It was hoped, too, that a part of some major parliamentary debate or occasion would be broadcast live.

Radios 1 and 2

Over the past five years the sharing of programmes between Radios 1 and 2 had been steadily reduced to the point where the two networks were almost entirely separate. However, the economy measures meant a loss in airtime of more than 45 hours a week for these networks and a consequent reversal of the trend. Most of the cuts were made in the early morning or late at night, so that Radios 1 and 2 do not now start broadcasting in the morning until 6.00 am. They close down for the

night after the Shipping Forecast at 0.37 hours. Radio 1 has lost its 10.00 pm to midnight programme and instead shares *Music Through Midnight* with Radio 2. In the afternoon, the *David Hamilton Show* from 2.00 pm to 5.00 pm is also shared. Every effort was made to spread the economies over different areas of programming and other outlets were found for much of the progressive pop and jazz displaced by the changes. The cuts had, none the less, provoked a large volume of protest, even if the audience levels were not at first heavily affected.

Together the two networks continue to attract about 20 million listeners each day and the popularity of such disc jockeys as Tony Blackburn, Sam Costa, John Peel and Pete Murray remains as high as ever. *The Jimmy Young Show* deserves special mention. Described as 'an entertainment programme with serious intent' it continued to feature a mixture of music, on the one hand, with discussion of welfare and consumer matters and other topics of general interest, on the other. Guests included the Chancellor of the Exchequer and the new Leader of the Opposition, while in a series of special programmes during the election campaign in October Jimmy Young questioned leading members of the three major parties. The questioning of the Party leaders by young people was a feature of *Newsbeat's* election coverage. This Radio 1 programme has a style and format specially designed to attract young listeners, although no significant item of news is ever neglected and its simple, yet authoritative, handling of serious topics conforms firmly to BBC journalistic standards.

Radio 1 has continued its policy of taking programmes outside the studio and so giving audiences a chance to meet the broadcasters and join in the shows. Tony Blackburn and David Hamilton, using a radio car, were able to broadcast their three-hour shows from places as various as Cambridge, Loch Ness, Manchester, Clydeside, Sheffield, Newcastle and Merseyside. On the Spring Bank Holiday, the whole day's output consisted of outside

broadcasts, and during the summer holiday season the Radio 1 Road Show toured the country with a specially equipped caravan and broadcast live from 40 different resorts.

At weekends, Ed Stewart's *Junior Choice*, which is heard on both Radios 1 and 2, attracted the largest audience of any radio programme. A more flexible music policy at weekends has been reflected in the Rosko, Alan Freeman, Jimmy Savile and Dave Lee Travis programmes among others. In addition to these regular shows, Radio 1 has also produced a number of feature series whose subjects have included the Osmonds, The Beach Boys, The Who and Simon and Garfunkel. These series, which have contained a large amount of interview material, have – together with the weekly *In Concert* programmes – become much in demand abroad.

Radio 2 has continued its series of Sunday afternoon musical biographies. Notable among them was the story of Ella Fitzgerald, presented by André Previn. Radio 2 also launched a major series which set out to tell over a period of months the history of popular music in Britain and America from 1900 to about 1960. *Ragtime to Rock and Roll* was complementary to Radio 1's earlier *Story of Pop* and was regarded as an important documentary of the world of popular music. Another major series, which started towards the end of the period under review, was *The Impresarios* which told the stories of the men behind the big spectacular theatrical productions of the past 70 years.

On Saturday night Radio 2 once again broadcast its regular series of European exchange programmes, *European Pop Jury* and *Pop Over Europe*. In addition, a new series *Europe '74* (later *Europe '75*) was launched. Radio 2 also represented the BBC in competitions and concerts abroad. *A Tourist View of Britain*, its entry for the Nordring Radio Prize of 1974, achieved the distinction of winning all three prizes in the competition. Radio 2 listeners had the opportunity to hear many of the top comedians of the day, including Morecambe and Wise, Mike Yar-

wood, Ken Dodd, Frankie Howerd and Les Dawson. Although the main comedy periods were at 1.00 pm on Saturdays and 2.00 pm on Sundays, a number of new and ingenious panel and quiz shows were placed at 7.00 pm on weekdays. They included *Punch Line*, *The Impressionists*, *Just for Fun* and *W.I.Q.* – or *The Women's Institute Quiz* – chaired by Jimmy Young.

Sport on 2 each Saturday continues to provide listeners with a weekly 4½ hours of sports commentaries and interviews, taking in all the major fixtures of the day. The programme has always featured leading sporting personalities, but recently its guest list has been widened to make room for a number of those better known for achievements in other fields. They have included the Prime Minister, Mr Heath, Peter Ustinov, Sacha Distel and Oliver Reed. An outstanding broadcast was a recorded conversation between Sir Neville Cardus and Alistair Cooke, dwelling on cricket and music and themselves, and included in *Sport on 2* shortly after Sir Neville's death. A special challenge was presented by the World Cup Final for which a mobile studio was sent to West Germany. The result was a succinct and pointed coverage to which players, coaches, officials and supporters all contributed. Once again major boxing and soccer matches were carried in the evening on long-wave leaving the vhf channel free for music. Among the highlights of the boxing year on radio was the inter-round summary provided by Muhammed Ali on the Bugner-Lovell fight at the Royal Albert Hall. The live commentary on the Conteh-Ahumada world title fight at Wembley attracted a radio audience of almost 5 million, far in excess of normal evening listening.

Radio 3

A change in the pattern of Saturday broadcasting on Radio 3 was introduced early in 1975 with new timings for *Stereo Release*, *The Young Idea* and *Midday Concert* which, as a necessary consequence, also lost its familiar title. One result of the economies

which affected all BBC services was that from the same week *Stereo Release*, *Man of Action* and *Matinee Musicale* were heard also by Radio 4 listeners, while Radio 3's close-down time was moved forward to 11.30 pm each night.

Man (or Woman) of Action offers some prominent figures not primarily associated with music, an opportunity to choose their favourite music on gramophone records. Among the wide range of people who took part during the year were Claire Bloom, Sir Alfred Ayer, Mrs Shirley Williams, Sir Hugh Casson, Dame Edith Evans, and Stephen Spender. Two new gramophone record series – *Royal Repertoire* and *Intermezzo* – were quick to establish themselves. The former reflects music in the current repertoire of the Royal Ballet; where no gramophone records exist, special recordings are provided by the BBC Concert Orchestra under Ashley Lawrence. *Intermezzo* consists of a number of short musical dramas from Monteverdi to Mozart, tracing the development and popularity of the one-act form. In another new series, *The Long-Playing Era*, Robert Philip discussed and illustrated 25 years of the long-playing record, touching on developments in recording quality and techniques, the spread of 'authentic' performances and the growth of the recorded repertory.

Once again, Radio 3 provided listeners with the opportunity to hear works rarely performed, at least in their entirety. A series devoted to *English Opera* and related forms in the late seventeenth and early eighteenth centuries included Arne's *Thomas and Sally*, Blow's *Venus and Adonis* and Purcell's *The Masque in Dioclesian*. In another series, *Baroque Masters*, Handel's eleven Chandos anthems were broadcast as a complete work, probably for the first time.

No fewer than eight programmes were devoted to the chamber music of Brahms. Other series were devoted to Mozart's piano trios, Mendelssohn's piano music, and the work of Gabriel Fauré, Egon Wellesz and Sterndale Bennett. Among the musical cen-

tenaries celebrated on Radio 3 were those of Schoenberg, Holst and Franz Schmidt. Exactly 100 years after Schoenberg's birth on 13 September 1874, the network devoted a whole day to his music and during the following months much of his work was broadcast, roughly in the order of its composition.

In the spring of 1974 the BBC Symphony Orchestra undertook a tour of Germany and Austria and listeners were able to hear live relays from seven different centres including Berlin, Munich and Vienna. There were again a number of EBU relays, including (from Vienna) a concert by the Austrian Radio Symphony Orchestra and (from Frankfurt) one by the Hesse Radio Symphony Orchestra. Among the many other important orchestral relays was the 70th anniversary of the London Symphony Orchestra, conducted by André Previn and Edward Heath, and Sir Michael Tippett's 70th birthday concert given by the London Sinfonietta under Colin Davis. Other major occasions included the visit to London of the Berlin Philharmonic Orchestra under Herbert von Karajan. As always, the season of Promenade Concerts – the first series to be planned by Robert Ponsonby – provided a rich feast of music, almost universally applauded by the general public and serious critics.

Radio 3 fully maintained its reputation as the network to which listeners turn for talk which is serious, challenging and intellectually demanding. One major series examined the hopes many people once had for bringing about greater equality by massive expenditure in social fields and considered why these hopes seemed to have been disappointed. In *Whatever Happened to Equality?* John Vaizey chaired a succession of discussions in which John Mackintosh and Sir Geoffrey Howe dealt with equality and politics, Mary Warnock and Lord Annan with equality and education, W. G. Runciman and A. H. Halsey with equality and class. In another distinguished, if more personal, talks series Lord Hailsham employed scientific evidence

and arguments normally used to advocate materialism to defend his belief in God. *From Doubt to Belief* won admiration especially for the way in which difficult concepts were presented in an easy and lucid style.

A number of talks programmes dealt with literary matters. In *Byron: An Assessment*, Christopher Ricks and Hallam Tennyson conducted a colloquy to mark the 150th anniversary of the poet's death. A more recent literary anniversary was marked in *J. B. Priestley at 80*, while a less well-known literary figure – Dan Archer of the Parton Press – was the subject of a programme by Martin Green. Programmes were devoted to the poetry of G. K. Chesterton, Robert Frost and Pablo Neruda among others. In addition, listeners had the chance to hear what is believed to have been the first broadcast of *Paradise Regained*, in four parts. A dramatisation of *The Princess*, Tennyson's romantic fantasy about female emancipation, was broadcast in 13 parts. A feature of Radio 3's Italian Weekend was *An Essential Voice*, a study of Leopardi, with a new translation of *La Ginestra* (The Broom) commissioned from Henry Reed. The concept of a single theme – say Italy – orchestrated in depth in various programmes was extended and included: a Spanish Evening, a Schoenberg Day, an evening in archives, a Polish Evening and an American Sunday.

Perhaps the highlight of a distinguished year in drama was the award of the Italia Prize for the best radio play to Bill Naughton's *The Mystery*. The *Radio Times* Drama Awards produced a crop of talented new radio playwrights. The winning play – *The Search for Hamilton Stiggs* by Peter Cator – was broadcast with a cast which included Ronald Pickup, Dinsdale Landen and Amanda Reiss. The runner-up was a London housewife, Shirley Gee, whose *Stones* was also broadcast. Among the classic dramas broadcast on Radio 3 was *The Bacchae* of Euripides in a new translation by Donald Lucas. There were a number of notable Shakespearean productions, including John Tydeman's much praised

King Lear, with Sir Alec Guinness. Another memorable occasion was the first broadcast performance of Eugene O'Neill's giant trilogy *Mourning Becomes Electra*. Lessing's comedy *Minna von Barnhelm*, written in 1767, was also heard for the first time.

An adaptation of the last writings of Richard Jefferies, *The Man on the Hill*, was read by Paul Scofield. It included a hitherto unknown essay which Jefferies dictated to his wife on his deathbed. One of the most remarkable drama broadcasts was heard towards the end of the period under review with a two-part adaptation by Bill Morrison of Dostoevsky's *Crime and Punishment*. The production, by John Tydeman, fully exploited the possibilities of the medium.

Radio 4

News and current affairs programmes continued, as always, to form the spine of Radio 4 and the daily sequence programmes – *Today*, *The World at One*, *PM*, *News Desk* and *The World Tonight* – to carry the main weight of the network's current affairs coverage. Since they occupy just five hours of broadcasting time a day between them, Radio 4 rarely finds it necessary to re-organise to cover special events – the opportunity is already there. The resignation of President Nixon provides an example of both the rule and the exception. The *Today* programme, first as always with overnight transatlantic news, devoted itself almost entirely to the event, bringing in the BBC's former North America correspondent, Charles Wheeler, to present the programme. But the final departure of Mr Nixon was felt to be momentous enough to warrant a special programme as well, and that night another of the sequence teams (*The World at One*) mounted a 75 minute documentary on *The Rise and Fall of Richard Nixon*. It incorporated the whole of the Nixon story and was regarded by discerning listeners as a judicious and absorbing account.

A more leisurely and reflective view of world affairs is taken every week by *Analysis*

which operates without undue constriction either of time or topicality. Among the wide range of subjects which it covered was *France after Pompidou*, *Portugal after the Coup* and *Greece without Colonels*, as well as a review in two programmes of the current situation in South-East Asia. There were also 45-minute interviews with the Prime Minister and with the Shah of Iran.

The position of the advanced countries today was examined by Professor Ralf Dahrendorf in his series of Reith Lectures on *The New Liberty – Survival and Justice in a Changing World*. An academic sociologist of distinction, a former EEC commissioner, former minister in the German Government and now Director of the London School of Economics, Professor Dahrendorf drew on his wide experience in a series of lectures which considered the dual challenge of overcoming threats to the survival of liberal societies and at the same time increasing the liberties of individual citizens.

Radio 4's news and current affairs teams combined to cover their second General Election in a year. Neither the size of the audience nor the intensity of their reaction gave much hint of the apathy which some people claimed to discern in the electorate. *Election Call* – the phone-in programme which gives voters the chance to question leading party spokesmen direct – was again a success with both electorate and candidates. A significant innovation was provided by *Election Platform*, a nightly 25-minute programme which carried extracts from speeches by leading candidates at much greater length than is usually possible in news bulletins or in the normal run of campaign reporting. Although the audience for this programme was inevitably small, it was successful in introducing a distinctive note of the hustings into radio coverage of the campaign.

Alistair Cooke, doyen of radio reporters and supreme interpreter of America to the British, was accorded a rare honour when he was invited to address a special session of the House of Representatives, also attended by

members of the Senate, to mark the 200th anniversary of the Continental Congress. The entire proceedings were carried on Radio 4 and the audience here shared the evident relish of Cooke's hosts in Washington for his relaxed, witty and candid advice to them on their attitude to their own history.

It was a good year for features on Radio 4, saddened towards the end by the untimely death of Robert Cradock, a gifted and experienced producer whose work was intricate, highly imaginative in style and closely attentive to detail. It was typified in 1974 and '75 by *The British Army*, a series made in collaboration with the National Army Museum about the army and its soldiers since the time of the Civil War. An example of the full-hearted response to which features can give rise was provided by *The Last Secret*, a production by Cradock of Nicholas Bethell's account of the forced repatriation by the Allies of some two million people to the Soviet Union, where many were imprisoned or killed, after the war. Although this story was 30 years old, the programme achieved one of the highest audience and appreciation figures for any feature during the year. Outstanding among features was Michael Mason's series of *Plain Tales from the Raj*, which gave a fascinating and moving vision of the life and times of the British rulers of India from about the turn of the century. In addition, it has preserved for posterity many more hours of recordings of substantial historical interest. Another notable series was Alan Burgess's *The Brave*, a group of ten programmes, each of which dealt with the quiet heroism of largely unknown people in desperate situations.

The regions – and especially the network production centres of Bristol, Birmingham and Manchester – increased their contributions to Radio 4 during the year. Birmingham, for example, contributed three new ideas for series during the period.

Drama continued to form an important strand in Radio 4's output and flourished especially in its regular afternoon spot. As always, the range was wide. For instance, *The*

Monday Play, the most demanding of the week, included productions of *Anna Karenina*, *Rosmersholm* and *Saint Joan*. *Saturday Night Theatre* included such plays as Eden Philpott's *The Farmer's Wife*, Georgette Heyer's *The Toll-Gate* and (to mark his 80th birthday) J. B. Priestley's *Eden End*.

It was also a strong year for revivals. The Dorothy L. Sayers' play-cycle on the life of Christ, *The Man Born to be King*, may have lost its unintended capacity to shock, but it has not lost its appeal to audiences on Sunday evenings, where it has been re-broadcast in a new stereo production. Welcome repeats of a different kind included the series of six *Hancock's Half-Hours* and ten *Goon Shows*, few of which had been heard on the air since their first broadcast some twenty years ago.

Light entertainment programmes are among the most popular offerings of Radio 4, placed mainly just before the 1 o'clock News and immediately after the 6 o'clock News. Among them are this network's most light-hearted programmes, including notably the all-woman discussion programme *Petticoat Line* and the high-speed panel game *Just a Minute*. Such programmes have a body of detractors, but there seem to be many devoted listeners for whom they are the high spot of the week's listening.

In contrast with them is the quiet popularity of Radio 4's book readings. On the average weekday, the network broadcasts about 1½ hours of serial readings and short stories to audiences of sometimes over a million. The quality of both abridgement and reading is very high.

Contrasts such as these underline the fact that Radio 4 is not a homogeneous network trying to please a homogeneous public. It appeals to people of different tastes or to people in different moods at different times of day. It is aimed at a wide audience of discriminating listeners who will tune in regularly for what they want and leave aside what is not to their taste. In its present form Radio 4 is very much the creation of Tony Whitby its Controller from December 1969 until

February 1975, when he died at the age of 45. It was he who had the task of implementing the changes outlined in the document *Broadcasting in the Seventies*, and he never ceased seeking ways to improve the network while at the same time retaining all that was best in what he had inherited. His death was keenly felt by friends and colleagues and was widely seen as an incalculable loss to radio – and indeed to the BBC as a whole.

Local Radio

Among recent encouraging trends for BBC Local Radio has been a marked increase in public interest. In 1974, despite the arrival of several more commercial stations, the audience for the BBC stations rose sharply. During the last quarter of the year more than 1,800,000 people on average listened to BBC Local Radio each day – an increase of 50 per cent on a year earlier. And early in 1975 this figure rose at times to over two million.

The basis of the day's broadcasting for all stations is provided by news. The local stations can call on the BBC's main newsrooms in London for help where national or international news is concerned, but they themselves gather local news for use not only in their own bulletins but also, where appropriate, in network news programmes. Thus the newsroom at Radio Humberside was able to provide valuable help in covering the Flixborough disaster and trawler losses in the North Sea, while Radio Birmingham was closely involved in providing news about terrorist bomb attacks in the city. On such occasions, information about the effect on traffic and public transport is usually too detailed to find a place in national news bulletins. The local stations, however, with their flexible approach to programming, can respond as the situation demands and provide a community faced with an emergency with a valuable means of instant communication.

their daily output. All the stations have links with local police forces and AA offices, while Radio Brighton has links with the local bus station which enables it to tell listeners at once about cancellations and route alterations. Radio London goes even further and has its own reporter at the Scotland Yard Traffic Control Centre from early morning until night.

There have also been interesting developments in the coverage of local government. Radio Leicester has broadcast edited recordings of the proceedings of Leicestershire County Council, while live broadcasts of council meetings are also carried on occasion by Radios Manchester, Merseyside, Newcastle and Stoke. Radio London now broadcasts Question Time live from each full meeting of the G.L.C.

Local stations again played an important part in coverage of general elections. While providing their own listeners with opportunities to consider and discuss the national issues as they affected the local scene, they also made a major contribution to network election programmes. The local radio office in the House of Commons has recently been strengthened so that stations now receive a regular service of news copy on parliamentary affairs of relevance to their own area.

Consumer programmes have become an increasingly important element in the local stations' output. Often produced in co-operation with the Consumer Association, they provide information and advice on both national and local consumer problems and frequently make use of the telephone to put listeners in touch with the expert in the studio. The phone-in technique also played a part in two other interesting developments. Radio London has established a fortnightly phone link with a local station in New York so that listeners to each station are able to talk directly to each other across the Atlantic. And early in 1975 most of the BBC local stations took part in a Canadian Broadcasting Corporation phone-in linking listeners in Britain, Canada, Australia, New Zealand and the

United States for a discussion of the world population problem.

But although such occasions are often stimulating both for those taking part and for the listener at home, all the local stations know that the proper measure of their success is the extent to which they are accepted as a central part of the life of their own community. Evidence of the importance of the role the stations play in some listeners' lives was contained in a letter received by Radio Humber-side. It was from a woman recently widowed and paid tribute to the solace and companionship her local service had provided during her first 12 months of bereavement.

More generally, when there were newspaper reports that local radio might be axed as an economy measure, there was sharp reaction from a number of communities.

Prize-winning radio programmes

Italia Prize

Guy Vaesen's production of Bill Naughton's play *The Mystery* won the Italia Prize for radio drama

Writers' Guild of Great Britain

Best radio serial script: Barry Campbell for his dramatisation of Evelyn Waugh's *Sword of Honour*

Best radio drama script: Stan Barstow for *We Could Always Fit a Sidecar*

Best radio feature script: Sheila Stewart for her dramatisation of her own book *Country Kate*

Radio Industries Club

Programme of the year: *Today* for the fourth year running.

Radio personality of the year: Terry Wogan

Radio Industries Club of Scotland

New personality of the year: Anne Lorne Gillies

Nordring Radio Prize, Holland

All three prizes went to the Radio 2 production *A Tourist View of Britain*, David Rayvern Allen winning the producer's prize, Robert Farnon the arranger's prize and Rita Morris the performer's prize

The Prix Jean-Antoine Variété Trophy, Monte Carlo

London by Music produced by Derek Mills
The Prix Musical de Radio Brno, Czechoslovakia:

The English Renaissance produced by Elaine Padmore.

Noel Edmonds was voted top DJ by polls in the *New Musical Express* and *Record Mirror*, and won the Carl Allan award. Polls in *Disc* and the *Melody Maker* voted John Peel the top DJ.

Polls in *Disc*, *Melody Maker*, *New Musical Express* and *Sounds* voted the Alan Freeman Show the top Radio 1 show. A poll in the *Record Mirror* voted the Noel Edmonds show the top Radio 1 show. Polls in *Reveille* voted Tony Blackburn the top Radio 1 DJ, Terry Wogan the top Radio 2 DJ and *Open House* the favourite Radio 1 and 2 programme.

Party political broadcasts and broadcasts by Members of Parliament

Party political broadcasts

For the calendar year 1974 party political broadcasts were as follows:

In television

Labour	2 broadcasts of 15 minutes 3 broadcasts of 10 minutes
Conservative	6 broadcasts of 10 minutes
Liberal	3 broadcasts of 10 minutes

In radio

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

In addition to these series of national network

broadcasts by the main parties, the Scottish National Party and Plaid Cymru were allocated party political broadcasts in Scotland and Wales respectively during 1974 as follows:

In television

Scottish National Party

- 2 broadcasts of 10 minutes
- 1 broadcast of 5 minutes (in Scotland)

Plaid Cymru

- 1 broadcast of 10 minutes (in Wales)

In radio

Scottish National Party

- 2 broadcasts of 10 minutes (in Scotland)
- 1 broadcast of 5 minutes (in Scotland)

Plaid Cymru

- 1 broadcast of 10 minutes (in Wales)

The party political broadcasts between 1 January and 31 March 1975 were as follows:

In television

- Labour 1 broadcast of 10 minutes
- Conservative 1 broadcast of 10 minutes

In radio

- Labour 1 broadcast of 5 minutes (Radio 4)
- Conservative 1 broadcast of 5 minutes (Radio 4)

Party election broadcasts

The party election broadcasts during February 1974 were listed in the Annual Report for 1973-74 (page 41 of BBC Handbook 1975).

The party election broadcasts by the three main parties in September and October 1974 were as follows:

In television

Labour 5 broadcasts of 10 minutes; Conservative, 5 broadcasts of 10 minutes; Liberal, 4 broadcasts of 10 minutes

In radio

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

Conservative

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

Liberal

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

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

In television

- 1 broadcast of 5 minutes (BBC-1 only)

In radio

- 1 broadcast of 5 minutes (Radio 4)

The election broadcasts by the Scottish National Party and Plaid Cymru in Scotland and Wales respectively were as follows:

In television

Scottish National Party, 2 broadcasts of 10 minutes (BBC Scotland); Plaid Cymru, 1 broadcast of 10 minutes (BBC Wales)

In radio

Scottish National Party, 2 broadcasts of 10 minutes (Radio 4 Scotland); Plaid Cymru, 1 broadcast of 10 minutes (Radio 4 Wales)

Ministerial broadcasts

The following ministerial broadcasts were given between 1 April 1974 and 31 March 1975:

The Rt Hon Harold Wilson, MP (Prime Minister) on BBC-1 and Radio 4 on 25 May 1974, concerning Northern Ireland.

The Rt Hon Francis Pym MP (for the Opposition) on BBC-1 and Radio 4 on 26 May 1974, in reply to Mr Wilson.

The Rt Hon Ian Gilmour MP (Conservative) and the Rt Hon Jeremy Thorpe, MP (Liberal) on BBC-1 and Radio 4 on 28 May 1974, in discussion of the points made by Mr Wilson and Mr Pym. The Labour Party was not represented on this occasion, having chosen not to take part.

The Rt Hon Barbara Castle MP (Secretary of

State for Social Services) on BBC-1 on 24 July 1974, concerning increases in pensions and other social security benefits.

The Rt Hon Harold Wilson MP (Prime Minister) on BBC-1 and Radio 4 on 18 September 1974, on the dissolution of Parliament and the holding of a general election, the second in 1974.

The Rt Hon Edward Heath MP (for the Opposition) on BBC-1 and Radio 4 on 19 September 1974, in reply to Mr Wilson.

The Rt Hon Reginald Prentice MP (Labour), Mr Norman St John-Stevias MP (Conservative) and Mr David Steel MP (Liberal) on BBC-1 on 19 September 1974, in discussion of the points made by Mr Wilson and Mr Heath.

Mr Ronald Brown MP (Labour) The Rt Hon Sir Geoffrey Howe MP (Conservative) and Lord Beaumont of Whitley (Liberal) on Radio 4 on 20 September 1974, in discussion of the points made by Mr Wilson and Mr Heath.

The Rt Hon Harold Wilson MP (Prime Minister) on BBC-1 and Radio 4 on 14 October 1974, on the situation following the general election.

The Rt Hon Edward Heath MP (for the Opposition) on BBC-1 and Radio 4 on 15 October 1974, in reply to Mr Wilson.

The Rt Hon Edward Short MP (Labour) Lord Hailsham of St Marylebone (Conservative) and the Rt Hon Jeremy Thorpe MP (Liberal) on BBC-1 and Radio 4 on 16 October 1974, in discussion of the points made by Mr Wilson and Mr Heath.

The Rt Hon Roy Jenkins MP (as Home Secretary) on BBC-1 and Radio 4 on 25 November 1974, on new security measures in Great Britain.

Broadcasts on economic measures and the November budget

On 22 July 1974 The Rt Hon Denis Healey MP (as Chancellor of the Exchequer) broadcast on BBC-1, BBC-2 and Radio 4 about his economic measures.

On 23 July 1974 The Rt Hon Robert Carr MP (for the Opposition) replied to Mr Healey on BBC-1, BBC-2 and Radio 4.

The Rt Hon Denis Healey MP (Chancellor of the Exchequer) broadcast on BBC-1, BBC-2 and Radio 4 on 12 November 1974 about his budget, and the Rt Hon Robert Carr MP (for the Opposition) appeared on BBC-1, BBC-2 and Radio 4 on 13 November 1974, in reply.

Appearances by Members of Parliament

During the 1974 sessions of Parliament there were 297 appearances by Members of Parliament in television network programmes. In radio network programmes there were 1,420. The number of individual Members of Parliament taking part in network programmes during the parliamentary session from 1 March 1974 to 20 September 1974 was 285 on Radio and 204 on Television.

News

In the year under review a second general election and preparations for the constitutional innovation of a national referendum made the domestic political scene of quite outstanding interest, while the economic difficulties following the unprecedented rise in the price of oil meant that industrial and economic specialist staff were very fully stretched.

Overseas events of historic importance took place in the USA, Cyprus, Portugal, Southern Africa and Indo-China. These events demanded greater foreign coverage, with consequential strains on editorial budgets. From Washington the BBC's permanent telephone link to London was in constant use as correspondents reported the final stages of the Nixon Presidency.

In Cyprus, one incident in the conflict demonstrated the risks taken by reporters and camera crews in bringing the news to viewers and listeners. Ted Stoddart, a sound recordist was killed by a land mine and two reporters with him, Simon Dring and Christopher Morris, were seriously wounded.

The process of renegotiating terms for

Britain's membership of the EEC was a constant theme in despatches from Charles Wheeler, Chief Correspondent Europe and John Simpson, Brussels correspondent.

As one result of economies arising from a re-organisation of the Home and Foreign Correspondents' Department, the BBC has been able to establish a correspondent's post in Nairobi with special responsibilities for covering Kenya and developments in adjacent East African countries. This is in addition to maintaining a permanently based correspondent in Johannesburg reporting on an increasingly fluid political situation in southern Africa.

At home, the spread of IRA bombings to Britain's towns and cities, violent demonstrations, the Heathrow hijacking and the disasters at Flixborough and Moorgate, presented new problems for editorial judgements as well as for technical reporting skills. On such occasions, when there is a tendency to blame the messenger for the message he carries (and must carry), editorial decisions have been more than usually difficult: to report fairly and factually, on television and radio, remains a continuing challenge to all engaged in public service broadcasting.

Because of the greater attention which it was felt needed to be paid to financial, economic and industrial affairs, a financial unit was set up in Broadcasting House to serve not only radio, but television news and External Services. Domestic coverage was further strengthened by the appointment of education and labour relations correspondents.

Towards the end of the year under review, the House of Commons' decision to allow a month-long experiment in the broadcasting of Parliament in sound, has entailed negotiations with the relevant committee and close planning co-operation with the appropriate officers of the House. There were technical problems still to be resolved, but the BBC was absolutely ready to proceed as soon as it was granted permission to do so. Meanwhile it was hoped that the experiment, if successful, would lead to more permanent arrangements.

Religious broadcasting

Although religious broadcasting includes some of the longest-running of BBC programmes (e.g. *The Daily Service*, *Sunday Half-Hour* and *Songs of Praise*) it is nonetheless in a continual state of development. This is true in more senses than one. The changing climate of religious opinion in Britain is reflected in programmes, so that wide-ranging debate is added to preaching – it being no longer possible to take it for granted that there is a clearly defined mainstream of Christian orthodoxy which is acceptable to nearly everyone. And in various ways religions other than Christianity begin to play a small part. Further, religious broadcasting producers have been increasingly successful in extending the range of their programme styles. The *Sunday* religious magazine on Radio 4 is a good example. In the few years of its existence it has come to be regarded as essential listening by many in the churches. This view is reflected in the praise given it this year by the authoritative though anonymous writer of the preface to Crockford's *Clerical Directory*.

In the period under review there have been two new developments which are already beginning to establish themselves. The first is the *Anno Domini* programme on BBC-1 and the second *Contact* on Radio 2. Both are described in more detail below.

Changes in programmes frequently result from changes in staff and it is appropriate to mention here a new attitude to religious broadcasting appointments. A decade ago almost all producers were clergy of the Church of England and other main churches in the country. Though they were talented people many of them suffered the disadvantage of coming into a new profession rather late in life. In 1975 about half are laymen and the proportion is still rising. What is more, many of them are appointed at or near the beginning of their working lives so that they learn the craft of programme production from the bottom up. This has already had a marked effect on programmes and should in due course

raise professional standards to a very high level.

Television

In the Autumn of 1974 at 6.15 pm on Sundays, the new religious magazine *Anno Domini* was launched. Presented throughout by the Reverend Colin Morris, it had ten editions, a significant proportion of which contained overseas material – the Council of Youth at Taize in France, the visit of the Archbishop of Canterbury (then Dr Michael Ramsey) to Chile, Pentecostalism in Brazil and the World Food Conference in Rome. On home ground the programme initiated an opinion poll on religious belief and Colin Morris interviewed at length the newly appointed Archbishop of Canterbury, Dr Donald Coggan. The final edition contained a film about Father Hugh Bishop in which he spoke about his reasons for resigning as Superior of the Community of the Resurrection at Mirfield and seeking release from his monastic vows.

Songs of Praise has continued to be appreciated by its large audience on Sunday evenings. Despite the long run of this programme there is still plenty of enthusiasm for it and letters pour in from churches wishing to take part. Two broadcasts from the year merit special mention – a magnificent Easter celebration from All Souls, Langham Place and a programme from the Walmer lifeboat station in Kent. As a variant on *Songs of Praise* there was a summer series called *In Every Corner Sing* in which among others Geoffrey Wheeler, Cliff Morgan and Isobel Barnett presented a personal selection of hymns. On another Sunday evening *Songs of Praise* gave way to a performance of Stainer's *Crucifixion*, once a great favourite with amateur choirs but now much less heard.

Among other programmes of worship *Seeing and Believing* covered a wide range of subjects including centenary programmes for G. K. Chesterton, Gustav Holst and Charles Kingsley. There was a programme based on the works of the poet-priest Andrew Young and a dramatisation of the life of William

Cowper. Two programmes came from Addington Palace, the home of the Royal School of Church Music.

Seeing and Believing alternates, generally speaking, with Sunday morning services from churches. These have come as usual from a wide range of places including, besides a number of parish churches, St John's College, Cambridge and the new Roman Catholic Cathedral at Clifton. Of the special occasions this year the most important was the Enthronement of the Archbishop of Canterbury which was shown in full as a live broadcast and then repeated in a shortened version the following Sunday.

BBC-1 has traditionally carried the main weekly religious programmes in television. BBC-2, however, has shown a variety of single programmes and short series. The fifty-minute documentary *Erasmus of Rotterdam*, transmitted on Good Friday is an example of the former and the series *Religious America* of the latter. More recently BBC-2 has shown religious feature films originally made for the commercial cinema. A strikingly high number watched the series – over five million for *The Greatest Story Ever Told* and *Joan of Arc*.

Radio

Contact has been the most important new feature of religious radio programmes, though this venture in direct pastoral counselling is as yet on a tiny scale. Listeners are encouraged to write to the programme about their problems, some of which are then dealt with on the air. The person with the problem is put into direct telephone contact with a highly skilled and experienced counsellor. The counsellor is matched to the problem and may be a doctor, lawyer or clergyman or someone whose pastoral work is in a more general field. Originally these broadcasts took place on Tuesdays and Thursdays as three five-minute programme inserts into *Night Ride*. They have unfortunately been affected but not terminated by the cut-back in late night programmes but there is evidence that they are providing a real service. Correspondence, which was slow to

begin with, is now running at as fast a rate as the staff can manage.

The Daily Service continued to be broadcast live from All Souls' parish church, just by Broadcasting House. It is taken by members of BBC staff with the help of the BBC Singers, eight of whom sing each day. The latest edition of *New Every Morning* is the book used for the service with the BBC's own version of the Psalter and the BBC Hymn Book. The audience for this broadcast is gratifyingly large and it is known that many elderly and sick people make it part of the ordinary pattern of their lives: a constant stream of correspondence shows how deeply it is valued.

Prayer for the Day, Thought for the Day and *Pause for Thought* are brief daily programmes, the first two on Radio 4 and the last on Radio 2. Two broadcasters in *Prayer for the Day* are heard almost weekly. They are the Reverend John Jackson and the Reverend Richard Harries. Both have published collections of their radio talks during the last year.

On Radio 3 there have been some substantial theological programmes, notably three produced by Angela Tilby, *Folly to the Greeks* (on the Atonement) *The Eternal Triangle* (on the Trinity) and *This House of Clay* (on the Incarnation). Programmes of this kind never reach a very large audience but give great satisfaction to those who do choose to listen. These three achieved some real success in making academic theology more amenable to ordinary intelligent people with little knowledge of the subject.

The range of religious programmes on radio is greater now than it has ever been and shows no signs of lessening. From *Choral Evensong* to *Speak Easy* with Jimmy Savile is a long way but each of these programmes (like everything produced by the Religious Broadcasting Department) is concerned in its own way with the profoundest questions of belief and morals.

Educational broadcasting

In the autumn of 1974 the BBC marked the 50th anniversary of its first regular educational broadcasting transmissions with celebrations which included an official dinner given by the Chairman to distinguished representatives of the educational world.

During the year the BBC provided more than 3,100 programmes for schools by radio or television, and about half that number for those interested in further and adult education. The cost was met from licence revenue. For the calendar year 1975, the BBC is providing 840 hours of radio and 960 hours of television in support of 78 courses or part courses prepared by the Open University. As before, the cost of these programmes will be met in full by the University, out of funds provided by the Department of Education and Science.

Over many years, the BBC has spent on specifically educational broadcasting annual sums equivalent to between 4 per cent and 5 per cent of licence income. In a period of inflation the educational broadcasting service could only be further enhanced by diverting funds from other areas of broadcasting, a solution which is impracticable at the present time, or by finding, at least to support that part of the service which is directed towards schools and colleges rather than to the general audience at home, some supplementary sources of revenue which in no way impaired the BBC's independent status.

Next there is the question of air-time. Peak viewing and listening time naturally tends to be used for programmes for general audiences. An interim solution was found for schools radio by transferring the service to Radio 4 vhf only with effect from September 1973 (a change vigorously publicised by the BBC and the School Broadcasting Council among users) leaving the Radio 4 medium wave channels free for programmes of general interest for listeners. Further Education presents a more intractable aspect of the same problem, and at present many programmes have to be transmitted at inconvenient times, well outside

peak viewing hours. It is difficult to see how a more permanent and satisfactory solution can be achieved without new radio and television networks substantially committed to educational broadcasting, including Open University programmes. This would not, of course, be a reason for excluding from the general networks educational broadcasts aimed at the ordinary listener.

The off-air recording of educational programmes by educational institutions is another problem. The present arrangements represent significant concessions by the owners of rights in the broadcasts, obtained without additional payment by the BBC, but they are no longer wholly adequate. What is needed is the right to retain recordings for at least three years, instead of one year, and also the right for the growing number of resource centres to record and circulate copies of programmes to the institutions they serve. It has to be reported with some sadness that the development of the service has undoubtedly been impaired by the fact that so far it has not proved possible to secure such rights on behalf of the schools.

School Radio

During the year School Radio has concentrated on improving well-established series, particularly in English, music, and *Movement and Music*; also on introducing units of programmes on distinctive themes for tape-recorded use, especially by middle schools with pupils in the age-range 9–13 years. In addition, the use of radiovision has been extended and the connections developed between printed materials, particularly pamphlets for pupils, and the broadcasts they support. The output in English series, in poetry, stories and drama is now extensive. Published works by well-known authors have been specially adapted for radio, or special works by such writers have been commissioned. The anthologies of poetry published to accompany these series, in particular for *Stories and Rhymes*, have been distinctive. Music series have sought to extend further the musical activity that can be developed from

the broadcasts in schools. Sometimes this has taken the form of providing greater support material for teachers or including in the broadcasts competitions, suggestions for practical activities, and recordings of music-making by pupils. The four *Movement and Music* series broadcast throughout the school year continue to have very large audiences in infant and primary schools and to be a fertile source of stimuli to pupils' own creative activity in movement, painting and writing.

Schools are now making greater use of the tape recorder. As a consequence schools can use the transmissions of short groups of programmes on widely differing themes as resource material around which they will develop their own courses or project work. The tape recorder is also, along with the filmstrip projector, vital to the continuing growth of radiovision programmes. These have been major items in the language output, and in the science series *Discovery, Up in a Sailplane* was recorded and photographed as an outside broadcast in order to bring the listening children as near as possible to the experience of flight. Teachers comment very favourably on the radiovision elements in the history, geography, science, religious and visual arts output of School Radio.

Finally, it should be recorded that this has been an outstanding year for BBC School Radio pamphlets for pupils. High standards of design have been achieved with pamphlets accompanying widely differing series in both the arts and sciences.

School Television

In June 1974 School Television completed the changeover to colour production. All new programmes from then onwards were made in colour. However, School Television is still transmitting a number of monochrome programmes which belong to series produced earlier and form part of long-term repeat plans already made. These will disappear gradually from the output. However, the schools' ability to receive in colour is still very limited. A few education authorities have re-

equipped all their schools with colour receivers but this is exceptional. More often schools acquire colour sets only if they are replacing worn-out receivers, if they are increasing the provision of sets or if they are equipping for the first time. Infant schools have a higher proportion of colour receivers than any other kind of school.

During the year the pre-school series *You and Me*, which was introduced on an experimental basis during the previous year, was extended into all three terms and plans were laid for its further expansion next year to a daily transmission, Mondays to Fridays. The series places heavy emphasis on the development of language skills and aims to involve parents and other adults in the early education of young children. It thus to some extent anticipates certain of the recommendations of the Bullock Report *Language for Life*, as do the series *Words and Pictures* and *Look and Read* which have continued to help primary school children learning to read.

Amongst the programmes for secondary schools has been an important new series *Living in a Developing Country* specially shot in Ghana and designed to encourage British teenagers to make comparisons between their own way of life and that in a country of the third world. Since the raising of the school-leaving age School Television has continued to provide several series designed specifically for the less academic teenager. They include programmes in science, mathematics, humanities and careers guidance. A programme from the humanities series *Scene* – called *What Does Money Matter?* – was the winner of the Flame of Knowledge prize awarded by the Society of Film and Television Arts for the best schools programme transmitted during 1974, and the second part of *Heil Caesar*, a play specially written for the series *Drama* by John Bowen, won the Japan Prize, the foremost international competition for educational television programmes.

Further Education Radio

BBC Radio's systematic contribution to adult education has for many years been placed on Radio 3 (medium wave) on each weekday evening between 6.30 and 7.30 pm (with selected re-broadcasts on Radio 4 vhf on Sunday afternoons from 2.30–4.00 pm). Its makers have been guided by the conviction that, as the Russell Committee expressed it: 'Education is concerned with developing the ability of individuals to understand and articulate; to reason and to make judgements; and to develop sensitivity and creativity.' They have given special consideration this year to those adults who, for a variety of reasons, find that they have an increasing amount of spare time to occupy and would welcome the regular provision of new ideas and suggestions for leisure activities. The weekly magazine *It's Catching* has this particular objective in view, and offers not only a range of contagious practical experiences and experiments but also insights into opportunities for more regular practical and theoretical study provided by adult and further education organisations (including the serious pursuit of broadcast courses).

Such courses include not only the family-based *Living Decisions* course referred to last year, but also those designed to develop an informal yet substantial knowledge of foreign languages and of the culture and customs of (mainly European) countries. The interests of parents and families have also figured largely in such series as *The ABC of Education*, *Early Promise* (dealing with the prospects and guidance of the artistically gifted child) and *The Child in Special Need* (in special need because of some mental or physical handicap). There have been sequential studies of *The Psychologist at Work* and of the *Real Responsibilities of Scientists*. And on a broader base, the weekly programme *Foreign Correspondent* has attempted to relate specific current events in the wider world to the concerns of the British community.

In their service to particular occupational groups the makers of further education pro-

grammes for radio have offered such series as *The Lawbreakers*, a set of ten case-studies of those types of anti-social activity that most frequently preoccupy members of the probation service, and *What's Happened to the Town Hall?*, which examined the consequences, for both officials and the general public of the reorganisation of local government in England and Wales.

From October 1975, in recognition of the somewhat kaleidoscopic character of its current output, Further Education Radio intends to adjust the presentation of these programmes so as to concentrate one set of audience interests on one particular evening each week. Programmes on Monday will appeal to people with parental and family interests; those on Tuesday will deal with programmes about job and work interests; and so on, until Friday, when the approach of the weekend suggests leisure pursuits and spare time interests as the overall theme.

Further Education Television

Educational programmes for adults are to be found on BBC-1 and BBC-2 throughout the year and complement much of the broadly educative but less structured output provided in general programming. Most programmes are arranged in series and have supporting publications of some kind. The output is extremely varied but may be thought of as divided into two categories, serving two broad purposes: vocational and professional training and re-training; broad cultural and recreational education. Since the publication of the Russell Report, Further Education Television has made a conscious effort to meet the needs of various minority and disadvantaged groups in the community, and of those seeking to help them. In the area of vocational and professional training there has again been an in-service education project for teachers, consisting of two series: *Measurement in Education* and *The Middle Years at School*. The accompanying booklets were well received. There were also programmes for social and medical workers and for those concerned with com-

munity problems. Careers for adults were studied and a set of lectures provided for the *Young Manager*.

The needs of students generally led to a new initiative in the area of study methods called *Use Your Head*, and for those in colleges a new series *The Caterers* was added to *Engineering Craft Studies*. On BBC-2, four extra afternoon transmission times a week for Further Education made it possible to repeat series not originally designed for colleges but thought to be of value to them.

In the non-vocational part of the output, foreign languages remained prominent. A new multi-media German series *Kontakte* started; associated with it was a voluntary assessment test devised by Cambridge University. Major series in history were also made (for the first time at 50 minutes), and another significant development was the starting of communications studies. Science, environment problems, contemporary arts and current affairs were all well represented. Home skills, sports and pastimes continued to be popular subjects and parent education continued to be catered for by *Parents and Children*.

Among new departures were *The 60 70 80 Show*, specially devised for retired people, and *I See What You Mean* which catered for deaf people. *All in the Mind* set out to explore aspects of psychology.

The Open University

By January 1975 the number of the Open University's courses for its 50,000 students had reached 78. Nearly all made use of television and radio, which meant that 27½ hours of television time and 24 hours of radio time each week were devoted to the Open University. Many people who were not registered adult students continued to watch and listen to Open University programmes.

The BBC's Open University Productions Department was responsible for producing all these programmes in close collaboration with the University's academic staff. In 1975 the department took delivery of the newest colour outside broadcast unit in the country.

The studio at Alexandra Palace was being colourised and all new productions were to be in colour from May 1975. A television programme, *Tawny Owls*, part of the third year ecology course, was awarded the Abe Prize, at the 1975 Japan Prize competition held in Tokyo in March.

Education on local radio

Each of the BBC's local radio stations has an education producer. In practice he is as much a team leader and co-ordinator as a producer. A large group of local educationists are able to convert their skills and their professional concerns into radio programmes in partnership with the local stations. This makes such educational output local in the most real sense. It is devised for local use and produced by local users. Through numerous relationships with local educational groups, both in the schools and adult fields, the stations are altogether able to transmit annually some 450 series. Over the last year, the number of teachers seconded to BBC Local Radio has diminished to some extent. This has been caused by current local financial difficulties and by the aftermath of local government reorganisation. It is noticeable, though, that the continuing secondments are in general for longer periods of time, and are more firmly based. It is clear that local authorities increasingly recognise the value in the form of in-service training of teachers which this system of secondment supplies.

Recording off-air

Educational institutions may record and retain BBC educational broadcasts for up to 12 months (or for three years including the year of transmission if the tape is part of one of the Radiovision presentations) subject to conditions which are widely publicised in programme literature. According to the latest figures available, some 92 per cent of all primary schools and 98 per cent of secondary schools were known to be equipped with sound tape recorders by summer 1973. As was to be expected, the figure for video tape recorders was smaller – 31 per cent of all secondary schools in

summer 1974. However, this represents a significant increase compared with summer 1973, when the figure was 23 per cent. Significantly, too, as many as 53 per cent of the largest secondary schools (those with more than 800 pupils) were known to possess video recorders. Some 6 per cent of primary schools now have video recorders. Over two-thirds of colleges (and all polytechnics) are now equipped with video recorders. This means that nearly a quarter of colleges obtained video recorders for the first time during the past two years (and nearly half of all colleges during the past four years).

Supporting services

BBC Publications and BBC Enterprises provide supporting services for the BBC's educational broadcasts, many of them planned in close consultation with the education departments. BBC Publications produced last year more than 12 million pieces of material related to school broadcasts. The basic publications are notes for the teacher or lecturer and pamphlets for the student but there is a wide variety of other learning aids: film strips, wall pictures, pupils' worksheets and so on. For the adult student, they produced about 700,000 pieces to accompany further education series, usually in the form of books or pamphlets, but including gramophone records to accompany the language series, colour slides, and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value.

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

Schools and further education liaison

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

Kingdom, an autonomous body on which professional associations of teachers, local education authorities, the Department of Education and Science, and other educational organisations are represented.

In November 1974, the BBC and IBA published jointly Mr C. G. Hayter's independent report on the quality and problems of use of broadcasts in over 100 schools. This drew attention to the value placed upon broadcasting by teachers; to the urgent need for an extension of pre-service and in-service training facilities to enable teachers to learn to use broadcasts more effectively; to the importance of adequate provision of equipment and technical assistance in facilitating the effective use of programmes; and to the limitations imposed on effective use by the existing copyright regulations.

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

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

Northern Ireland

For BBC Northern Ireland it has been an eventful year: the celebration of the 50th anniversary of broadcasting; preparations for the inauguration of BBC Radio Ulster; the start of building work on an extension to

Broadcasting House, Belfast; a difficult and major fault in the aerial feeder system at the Divis transmitter which took months to re-design, replace and rebuild; two more car bombs outside Broadcasting House in Belfast; and a second terrorist attack on the Fathom Hill transmitter, this time destroying both the building and the mast, and blacking out television and vhf radio reception in the Newry/Warrenpoint/Rostrevor areas.

Following the recommendations of the Crawford Committee, which stated in its report that there was not enough localised broadcasting in Northern Ireland as compared with other parts of the United Kingdom, priority was given to the introduction of BBC Radio Ulster, which was brought into regular service on 1 January, providing a fifth programme choice for Northern Ireland listeners. The new service, broadcasting initially some 25 to 30 hours of local programmes every week, is heard throughout the province on 224 m, replacing the network Radio 4. Unfortunately until more transmitters can be provided Radio 4 on medium wave is now available only in limited areas of the country, such as Belfast and Londonderry, but there is almost universal coverage on vhf. Besides a greatly increased output of local programmes, Radio Ulster includes its own individual 'mix' from the other networks, especially from Radios 1 and 2, which are not well received in parts of Northern Ireland.

It has been a year of diverse and successful programme effort. For the second time, BBC Northern Ireland won Radio Telefis Eireann's Golden Harp International Award (mentioned briefly in last year's report) over entries from 34 other countries, with an endearing colour film by Robin Wylie called *The Hobby Horse Man*, the story of an old Belfast character and his horse-drawn merry-go-round, constantly travelling the poorer and more troubled parts of the city and giving delight to children everywhere.

Drama output was memorable for a distinguished colour recording of a new play *Full Fathom Five* by Michael Judge, shot on loca-

tion by the outside broadcasts unit in County Down. Sixteen other plays and dramatised productions were provided for the Radio 3 and Radio 4 networks. There were 12 *Mid Morning Stories* from Northern Ireland. Sam Hanna Bell's Ulster novel *December Bride* was a popular contribution to *A Book at Bedtime*.

The region's colour OB unit allowed for more extensive and exciting sports coverage, while on radio the introduction of *Sunday Sportsound* provided regular weekly coverage of Gaelic sport. Among Northern Ireland productions on network television was a much praised colour film on the north coast fishing industry (*Catch As Catch Can*), a special showing of *The Hobby Horse Man*, and an item on the Ireland and British Lions captain, Willie John McBride, on attaining his world record of rugby international caps.

It was a good year for the arts, including several television features on the revived Queen's University Festival. The *Gallery* series further extended its range by sending a camera team to Toronto for an international seminar on Irish writers. Radio Ulster introduced its own weekly arts magazine and features.

Probably the greatest challenge of the year was presented by the Ulster loyalist workers' strike. With few newspapers and television mostly blacked out by power cuts, radio came into its own again and BBC Northern Ireland rose to the occasion by more than quadrupling its programme output almost overnight. The impact of the extended service and the close involvement which quickly developed between the public and the broadcasters was a fore-runner and encouragement for the start of Radio Ulster.

The car bombs outside Broadcasting House, Belfast, caused largely superficial damage – mainly broken windows – but the Newry transmitter, following the bomb attack there, may be out of action for months to come.

Building work is already well advanced on the extension to Broadcasting House, Belfast. When completed next year it will mean that for the first time since the advent of television the whole programme staff can be housed

under one roof with immediate access to the studios and technical facilities.

The 50th anniversary of broadcasting in Northern Ireland (15 September) was marked by a wide range of special programmes on television and radio, many of them commissioned for the occasion. They included a particularly notable series *Four Centuries of Music in Ireland*, which in the course of 14 programmes not only revived some very attractive music but represented a major exercise in musical scholarship and research. The anniversary was also marked by a commemorative service in St Anne's Cathedral, Belfast, which was televised live, by two popular exhibitions, visited in each case by many thousands of people, and by two concerts and a series of popular audience broadcasts on television and radio.

English regional broadcasting

The year under review was significant for the English regions and network production centres as much for what did not happen as for what did. For the BBC as a whole it was a year in which it was necessary to examine expenditure with the finest of toothcombs. Every aspect of its operation came under the closest scrutiny as a potential source of saving. Although the English regional operation did not escape the scrutiny, the BBC nevertheless made a positive decision to shield it from the worst effects of retrenchment – and this decision represented, in a tangible way, the value the BBC places on the regional element of its output. The English regions welcomed this the more because they knew that they were operating at their optimum 'fighting weight' and that they had no fat to lose.

There is another factor against which this protection for the English regions should be seen. The bulk of the BBC's major development activities concerned regional projects – for example new buildings in Leeds, Plymouth and Manchester, together with a phased

colourisation of the English regional studios. These projects are still either moving forward or are already completed, and it is hoped to make a start with the second weekly regional television programme, for which regional staffs and the Regional Advisory Councils have long been pressing, in January 1976.

Network production centres

Birmingham: Television

Network economies caused a setback in the year under review. Scripts had been commissioned, directors contracted and scenery built for a new twice-weekly drama serial built round the Inter-City train service. But before actual production had started on location and in the studio the scheme had to be abandoned, at least temporarily. The other casualty was *Dig This* the weekly 30-minute programme for the lazy gardener.

All other departments flourished, particularly drama, which finished the year with a run of *Plays for Today – Gangsters, The After Dinner Game, Breath, Death of a Young, Young Man*, and some repeats of previous productions. These plays on BBC-1 were complemented by nine others on BBC-2 in the *Second City Firsts* series.

Pebble Mill – dropping ‘at One’ from its title – continued at lunch-time for 45 minutes each weekday and improved in scope, innovation and ambition. The agricultural series *Farming* continued to interest and inform the agricultural community every Sunday. *Make Yourself at Home* continued its service to the Asian population. BBC-2 had Percy Thrower in *Gardeners’ World* and nearly every well-known snooker player in the world in *Pot Black*. The film department has been extremely busy, besides being responsible for filming six complete plays, and many sequences to support the current affairs and drama output; it was also responsible for four documentaries.

The Midland outside broadcast unit was economically employed throughout the year reflecting all the major sporting and other events which occur in this busy part of the country. The new light-weight mobile control room was also used for recording outside sequences for plays.

Birmingham: Radio

Several new series enhanced Birmingham’s radio output during the year. In the summer there was *Home to Roost*, a new situation comedy starring Derek Guyler, Mollie Sugden and Norman Rossington. This was followed up by Terry Wogan breaking new ground as an interviewer on Radio 4 in *Wogan’s World*. Both were successful enough to merit second runs and further series are planned. The modern-day Dick Barton burst on Radio 2 listeners in the form of *Ricochet*, a fast-moving daily thriller starring Ray Barrett. The first network ‘phone-in to be produced outside London was *Voice of the People* which started on Radio 4 in October. This differs from other ‘phone-in programmes in not having an ‘expert’ in the studio. Instead, George Scott chairs debates between listeners on the week’s main political talking point.

The Midland Radio Orchestra, under its conductor Norrie Paramor, was featured during the year in many Radio 2 programmes, held several public concerts and cut two more L.P. records. The documentary output increased, with such programmes as *The Slimming Disease* (about anorexia nervosa), *Take Miss Smith . . .* (the role of the secretary), *Think of a Question* (market research), *A Fair Exchange* (transplant surgery and its ethics).

All this was built on the firm and broad base of long-established programmes. *The Archers* moved into its silver jubilee year still winning listeners and publicity; *My Word* and *My Music* were as popular as ever; the reputation of the specialist magazines *Farming Today* and *On Your Farm* were further enhanced; and in serious music there was again a wide range of material – from live celebrity recitals at Pebble Mill to concerts from the major festivals. The

Centre continued to provide a supply of outside broadcasts and religious programmes, regular editions of *From the Grass Roots*, *Woman's Hour*, and *Morning Story*, and items for other network magazines.

Bristol: Television

The ability of the Natural History Unit, based in Bristol, to provide programmes of beauty and excitement showed no sign of diminishing. *The World About Us* series on BBC-2 contained some striking examples, notably *The Year of the Green Centre*, filmed in central Australia; *The Tender Trap* which explored the world of carnivorous plants; and *Valdes – the Bay of Whales*, made in Patagonia by Krov Menuhin, son of Yehudi, and his wife Ann. Another distinguished film in the same series, *The Great Turtle Mystery*, attracted an audience of seven millions, an exceptionally high figure. A different group of natural history programmes entitled *Wilderness* took the explorer Anthony Smith to eight great wildernesses of the world, and on BBC-1 at Christmas, David Attenborough, one of the stars of wildlife reporting, presented *Spectacular Britain*, a memorable film depicting a dozen areas of the British Isles remarkable for their scenery and wild creatures.

One of Bristol's producers, John King, devised seven light entertainment programmes around Diane Solomon, a singer new to television and, in contrast, he also wrote and directed an unusual play about an idyllic Cotswold childhood, *A Secret Place*. The perennially youthful Johnny Morris went jaunting on the continent this year in *Faces of France*.

Bristol: Radio

A new literary quiz, *Read Any Good Books?* was introduced from the Bristol Centre with P. J. Kavanagh as chairman and three well-known literary figures who were invited to identify a passage from a book and then talk about the author. Another innovation, this time for Radio 2, was a series of *Barn Dance* programmes conveying the lively atmosphere

of country dance parties in village halls. For Radio 3, there was the first of an occasional series drawn from original verse and prose by West Country writers. In a fruitful year for drama the highlight was a beautifully-judged production of *Far From the Madding Crowd* as the Sunday night serial. Nine other plays, most of them by West Country writers, gave many opportunities to local actors.

As well as providing *The Living World* and *Wildlife* every week, the Natural History Unit was also responsible for *At Home with Badgers*; two programmes featuring David Attenborough; and a commemorative feature about Ludwig Koch. Other programmes from Bristol – *Any Questions?* and *Any Answers?* among them – maintained their popularity, and during the year the Bristol-based Academy of the BBC welcomed their new chief conductor, Norman Del Mar.

Manchester: Television

Progress on the new broadcasting centre at All Saints remained on schedule. At the time of writing it seemed probable that network production centre staff in television and radio, as well as Radio Manchester, would move into the building during the summer of 1975. After acceptance tests the television studio should come into service in September. This will provide the BBC in Manchester, indeed in the North of England, with its first purpose-built centre for network broadcasting since station 2ZY came on the air from the city in 1922. Departments which have been widely separated in a variety of converted and adapted buildings, many of them due for demolition, will, for the first time, be working together under one roof.

With this satisfactory prospect in mind, the staff of the Network Production Centre have worked effectively to consolidate improvements made in programme output over the last four years. A clear division has been established between entertainment and feature programmes, each under unit heads, and it is hoped that the range of programmes will be extended by re-introducing some drama

production and establishing outside London a series of current affairs programmes for a national network. In entertainment *The Good Old Days* remained as fresh as ever; *It's a Knockout* and *Jeux Sans Frontières* attracted very large audiences; the tenth International Billingham Folk Festival was effectively presented; the series *Electric Folk* from stately homes scored a success and a new series is in preparation. *Moods of Love* with Olivia Newton-John was well liked by late evening viewers, and Roy Hudd rendering two Victorian ballads by George R. Simms made a new and interesting contribution to Christmas programmes. Indeed, over the Christmas period as a whole the Manchester Centre contributed no fewer than 13 varied programmes to network television. Outside broadcasts on sport, besides covering many national events in the north introduced crown green bowling to television audiences under the title *Top Crown*.

For children, *Screen Test* and *Right Charlie* continued to be very popular, and a good start was made with *The Small World of Samuel Tweet*, a situation comedy series featuring Freddie Davies. The factual unit produced the refreshing series *A Taste of Britain*. This was well received and a new series has been commissioned. Documentary output included *The Corporation and the People*, the series *It Takes a Stranger* and contributions to *Look Stranger* and the *Blue Peter Special* series.

It is only to be expected that the economic situation as it affects the BBC as a whole should have been felt in Manchester, and this has impinged on anticipated levels of staffing and output. Nevertheless, the Network Production Centre will be established in its new production complex within the next twelve months, and there is every indication that it will be both creatively and economically viable from the outset.

Manchester: Radio

All departments had a busy and successful year. In Radio 2 the Northern Dance Orchestra after a long and distinguished career, was

disbanded and re-born with a new instrumentation as the New Radio Orchestra. Now in full swing it contributes, under the baton of Neil Richardson, its distinctive sound to a number of Radio 2 programmes. From Light Entertainment there was a new quiz called *A Question of Fun*, the award-winning *The Worst Show on the Wireless* and series with Les Dawson, Roy Castle and Mike Yarwood. The outside broadcast unit was at the British Open Golf Championship at Lytham, the Tests from Headingley and Old Trafford, the TT races in the Isle of Man, the RAC Rally at York and the Grand National at Aintree. The Religious Department, too, was out and about reflecting the religious life of the North.

To Radio 3 the Music Department supplied over 400 programmes. Apart from the 'Master Concerts' where Messiaen's *Trois Petites Liturgies* in the presence of the composer and the Mahler 10th revised by Deryck Cooke deserve particular mention, the BBC Northern Symphony Orchestra played at The Proms, and the festivals at Bath, Brighton, Wallasey and Nottingham. From Lancaster there was the BBC Piano Competition and from Liverpool Elgar's *The Apostles* and *The Kingdom*; and the BBC Northern Singers were at Aldeburgh and Cork where they included the world premiere of Sir William Walton's *Cantico del Sole*. Sixteen new young composers had their work broadcast in *BBC Young Composers' Forum* and in *Voices of Today* the work of five more senior British composers was heard. In the spoken word there was a portrait of Boris Pasternak and the story of John Ruskin's mental collapse entitled *Storm Cloud*.

For Radio 4 the centre's offerings included *A Word in Edgeways*, *Gardeners' Question Time*, *Round Britain Quiz*, and *Grass Roots*. The talks and documentary unit also produced among others *Weekend Warriors*, a story of the real 'Dad's Army', a portrait on Mallory of Everest, two programmes from Professor R. V. Jones about the work of the 'boffins' in the last war, a programme on retirement entitled *The Rest of the Day is My Own* and

one on voluntary social work called *The Do-Gooders*. The drama section concentrated as before on bringing northern writers to the air, including Don Haworth, Henry Livings, Ken Whitmore, Peter Terson, David Mercer and Stan Barstow. Apart from two new *Northern Drift* anthologies, mention should also be made of *Mary Barton* by Mrs Gaskell in five parts, of *That Boy* by Ivor Wilson and a new radio version of *All in Good Time* by Bill Naughton.

The English television regions

The year was one of unprecedented activity for the eight English regions whose primary role is to provide a daily service of news of local interest. The length of the nightly news magazine programmes was extended, enabling them to report more fully on the issues which involve millions of people all over the country. The main themes were frequently the same, with local variations, and concerned the effects of inflation, rising prices and shortages, job redundancies and the problems resulting from industrial strife. In interview, report and debate, the magazines followed the progress of local government reorganisation from the creation of the big metropolitan counties down to the smallest units and also noted in some areas the signs, still as yet not clearly expressed, of a movement towards greater regional autonomy. The serious accident at Flixborough and the loss of life in the Birmingham public house bombings were two examples where regional newsrooms made important contributions to the national radio and television news bulletins. In both cases, as in dozens of others, the BBC local radio stations and the regions co-operated to ensure comprehensive coverage for audiences both locally and nationally. The good news was reported as well as the bad. The regions also handled the coverage of the second general election within the year. As well as two editions of *Question Time*, the Results programme pro-

vided more opt-out time than ever before for discussion and analysis of local trends.

Hundreds of people appeared before film cameras and in the studios to discuss those issues which were of concern to them and which helped to make the news. Many appeared in *Nationwide* speaking from the region to the nation. Many others appeared in the weekly opt-out programme which deals with other aspects of regional life and by its nature attempts to capture the characteristic style of the part of the country it serves. Musicians, folk singers, poets, inventors, entertainers and politicians all made a contribution. The programmes ranged from an intensely moving film made by regional television in Manchester of a young man's preparation for his death to an important series on art from BBC South. Emotive recollections of the years before the War were recalled in BBC Midlands' *Tram to the Bullring* while BBC South-west anticipated the likely effects on Devon and Cornwall of the completion of the motorway by looking at what happened when the M6 reached the Lake District. A number of the programmes selected for their quality of true regionalism were subsequently shown in *Network*, a new BBC-2 series designed to show a wider audience programmes made by the BBC regional centres outside London. The year also saw the completion of the colourisation of the eight English regional television operations, together with the opening of new, larger studios at Leeds and Plymouth.

Appeals for charity

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

The total amount received in response to all regular television appeals, including regional appeals, in 1974-5 was £152,319. The largest sums raised were: Camphill Village Trust £23,650; Horder Centres for Arthritics £16,060; Age Concern £11,770.

The total of all *Week's Good Cause* appeals during the year was £234,944, including Marie Curie Memorial Foundation £6,620; Ocken-den Venture £4,383; Royal Air Forces Association £4,121; Christian Medical Service Overseas £5,025; St Martin's Christmas Fund £27,014; Invalids-at-Home £5,235; St Joseph's Hospice £8,518.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £64,221. On BBC-1 on Christmas Day the appeal on behalf of the National Deaf Children's Society raised £2,892. The BBC's own annual appeal for Children in Need of Help (radio and television) raised £23,784.

One emergency appeal was broadcast, on behalf of victims of the Honduras Hurricane. The overall result of this appeal, which was made on BBC and Independent Television and through the national press, was £338,000.

Audience reaction

The continuous Survey of Listening and Viewing, in the course of which some three quarters of a million people were interviewed during the year, indicated that by the end of March 1975 the proportion of the population with colour television sets had risen to 47.2 per

cent compared with 35.9 per cent a year earlier, an average growth rate of more than 1 per cent per month. The region with the highest proportion of colour sets was estimated to be Wales, where 50.4 per cent were so equipped. It is probably lowest in Northern Ireland but, with the agreement of Controller, Northern Ireland, Audience Research department has temporarily suspended interviewing there.

The number of those equipped with uhf television sets, enabling them to receive BBC-2 as well as BBC-1 and ITV (including those with colour receivers) also continued to rise. The survey indicated a total of 91.9 per cent by the end of March 1975. An estimate of over 90 per cent based mainly on receiver sales figures, is quoted in the engineering chapter below.

The average amount of viewing per head of population during the first three months of 1975 was 19 hours 27 minutes per week, well above the rather low level recorded in the corresponding months of last year owing to the 10.30 pm closedown in January and part of February enforced by the emergency regulations.

Radio listening in the first quarter of this year amounted to an average of 8 hours 24 minutes per week per head of population, over half an hour less than for the corresponding period of last year. This was largely because comparatively high levels of radio listening were recorded during the period of television's early closedown, but was also in part due to the current cutback of radio transmission hours, especially on Radio 2. The most noteworthy aspect of the statistics of listening was the continued increase in listening to BBC local radio, 34 minutes per head per week, some 13 minutes per head higher than for the same period last year.

The amount of listening to commercial local radio cannot yet be calculated in the same form as listening to other radio services, but special analyses during the first quarter, 1975, put its 'average daily patronage', i.e. the proportion of the population who listen to it at all on the average day, at 3.1 per cent, as against 3.9

per cent for BBC local radio, 21.6 per cent for Radio 1, 17.8 per cent for Radio 2, 1.4 per cent for Radio 3 and 13.7 per cent for Radio 4. In general, the 'patronages' of the network radio channels were a little lower than in the same quarter of last year. To what extent this is due to the inroads of commercial radio competition, or to an upsurge of local radio listening (in which both independent local radio and BBC local radio have shared) is not yet clear.

Public satisfaction with current BBC television and radio programmes is regularly tapped by means of a question in the continuous survey. Replies in respect of both radio and television programmes were somewhat less favourable this year than last, particularly in the early part of 1975. This may well reflect public irritation at the licence fee increase and also at the larger-than-usual number of repeated programmes on television resulting from industrial action last summer.

The largest single BBC television audience of the year was 24½ million for the Miss World Contest. As usual, Christmas Day broadcasts attracted some very high audiences. An estimated 20 million saw the programme in which Her Majesty the Queen gave her Christmas message (some 5 million fewer than for the same occasion last year); 23½ million saw *Some Mothers Do 'ave 'em*, and 22 million *Bruce Forsyth and the Generation Game*; while the Boxing Day film, *The Magnificent Seven*, was not far behind with 21½ million. Special sporting occasions like the World Cup Final with 23 million and the F.A. Cup Final with 22½ million stood out, as did those for the two Eurovision Song Contests occurring within the year in April 1974 and March 1975 with 19 and 20 million respectively.

Light entertainment continued to attract the largest audiences amongst regular series, *The Morecambe and Wise Show* averaging nearly 19 million, and *Bruce Forsyth and the Generation Game* nearly 17½ million. Other firm favourites were *Steptoe and Son*, 14 million, *The Dick Emery Show*, over 13 million, *Look, Mike Yarwood*, 12½ million, *The Two Ronnies*,

11 million, *It's Cliff Richard*, 10½ million, and *Lulu*, 10 million.

Two newcomers which did remarkably well this year were the comedy series *Porridge*, which averaged over 14 million viewers, and the American detective series, *Kojak* which began on Saturday evenings with an audience of about 12½ million, reaching almost 14 million when it transferred to Monday after the New Year. Domestic brands of crime and punishment continued to attract viewers, *Softly, Softly's* audience averaging 11 million, *Sutherland's Law* 9 million, and *Z Cars* (which passed its 500th transmission during the year) 8½ million, whilst both *Barlow* and *Dixon of Dock Green* had audiences of over 8 million.

Competitive sport remained an attractive element in the schedules. Top of the league was the boisterous *It's a Knockout* averaging 14 million, followed by *Sports Review of the Year* with over 13 million, while *Match of the Day* with 9½ million, *Sportsnight* with 9 million and *Grandstand* with 3½ million retained their hold. Not surprisingly, with the absence of England from the competition and the subsequent elimination of Scotland, audiences for the World Cup were somewhat lower than in 1970, though the World Cup Final was seen by 11½ million.

In Drama, *Play for Today* was seen by an average of 4½ million people, with particularly favourable receptions accorded to *Gangsters* and *The Cheviot, the Stag and the Black, Black Oil*. *Play of the Month* averaged about 4 million, with *Robinson Crusoe* attracting almost 8½ million. Despite the long interruption in transmissions during the summer, *The Pallisers* was watched on average by 2½ million people, but viewers' reaction to the series was less favourable than to *The Forsyte Saga*.

BBC-1's main news at 9.00 pm had an audience of just under 8 million, as did *Nationwide* earlier in the evening. Among current affairs series *Panorama* averaged just under 4 million and *Midweek* 1½ million. The *Tuesday Documentaries* had audiences of varying size averaging about 5 million, though one pro-

gramme *Cross Your Heart and Hope to Live* drew 9 million, and the most enthusiastic receptions were given to *A Small Imperfection* dealing with Spina Bifida, and *After the Parcel Exploded* which concerned the victim of a Belfast bomb explosion. *Omnibus*, too, presented very varied material to which viewers reacted in widely varying ways, with particular praise for *Oscar Petersen meets André Previn* and *What Price a Symphony*. The twelve episodes of the documentary series, *The Family*, though unenthusiastically received, were nonetheless watched by audiences averaging 5½ million people.

Of BBC-2's regular series, the largest audiences were attracted by *Alias Smith and Jones*, 9 million, and *The Goodies*, 8 million. *The World About Us*, with a loyal audience of 3 million, continued to be the highest-praised series of all, with outstanding receptions accorded to *Woodpecker* and *The Bay of the Whales*, whilst *Horizon*, which averaged audiences of a little under 3 million, also won high praise for *Noah's Ark for Europe*, *Joey* and *Anaesthetics*.

Children's programmes continued to attract large numbers of viewers. Some 65 per cent of their target audience viewed the long-running *Blue Peter* and 66.7 per cent John Craven's *Newsround*. The classic serial *David Copperfield* averaged almost 11½ million, and the return of the ever-popular *Dr Who* 9 million. Amongst the very young, the BBC-1 edition of *Play School* has recently been seen each day by about three quarters of all 2-4 year olds.

The largest listening audiences of the week were for *Junior Choice*, over 6½ million hearing the Saturday edition and 5½ million the Sunday edition. *Family Favourites*, which used to have an audience of 12 million when broadcast on Radios 1 and 2 simultaneously still has 4½ million on Radio 2 only. A large proportion of all listening occurs on weekday mornings, the morning sequence on Radio 1 being heard by about 3 million, that on Radio 2 by 2½ million, while another 3½ million listen to the 8.00 am news on Radio 4.

Audiences for other regular series vary greatly in size from one another. For example, *Melodies for You* has an audience of 2 million, Jimmy Savile 3 million, *Gardeners' Question Time* – a programme with a devoted following of well-pleased listeners – averages almost 1 million, and Radio 3's *Your Concert Choice* on Sunday mornings has an audience of about 200,000 people.

Radio 4's news and news magazine programmes remain an important source of information for large numbers of people. Of the 3½ million already mentioned who hear the 8.00 am news, 2 million people go on to hear the ensuing part of the *Today* programme. The one o'clock news bulletin has an audience of almost 2½ million, *PM* averages three quarters of a million, and *The World Tonight* 350,000.

Though Radio 3 audiences are generally comparatively small, response to particular programmes is often enthusiastic. As usual, performances of masterworks of classical music were particularly appreciated, the *Master Concert* series, a performance of the *St Matthew Passion*, The Proms and a concert by the Berlin Philharmonic Orchestra being particularly noteworthy. Among talks and features *And the Walls Came Tumbling Down*, a programme dealing with the invasion of Normandy, earned one of the warmest receptions ever recorded.

As usual, several broadcasts were studied in depth this year, notably *The Family*, the investigation probing the paradox of a series that was unfavourably received but which nonetheless commanded quite sizeable audiences. It transpired that even those who did not 'identify' with the Wilkins family (and they were the great majority), nonetheless 'dipped into' the series. Doing so seems to have served viewers largely as a source of information about the world around them, though a number of other 'functions' performed by viewing were noted. The message or messages conveyed by Dr Bronowski's *The Ascent of Man* was also the subject of a special report. The investigation, which was on a small-scale, suggested that some of the deep and sophisticated pur-

poses which Dr Bronowski explicitly stated that he was pursuing were not often perceived, most viewers regarding the series as simply a 'history of science'. There was no evidence of 'selective perception', i.e. of viewers seeing in the series what they were predisposed to see.

A number of audience research studies were published during the year. The first of a new series entitled *Annual Review of BBC Audience Research Findings* (Number 1) was launched, the purpose being to make available to a wider readership – broadcasters outside the BBC, in this country and abroad, researchers in mass communication and interested viewers and listeners – the findings of some of the research conducted by the department during the previous year. Reports on public reaction to BBC coverage of the February 1974 general election campaign, to the World Cup (1974) coverage and statistical data about the viewing and listening of children of different age groups were published separately alongside papers prepared for the General Advisory Council.

External broadcasting

There have been few periods of any duration in the 30 years since the end of the Second World War when the world has not been troubled by major crises of one kind or another. The past year has been no exception. Cyprus and Ethiopia, Greece and Portugal, Vietnam and Cambodia have all been continuously in the news, and coverage of events there and elsewhere has posed its special problems for the External Services. In the first place there has been the problem of accuracy and therefore of credibility. What is foreign news to British viewers sitting comfortably in front of their television sets is domestic news to the inhabitants of Saigon, Phnom Penh, Nicosia or Lisbon, news that affects them personally and dramatically. They hear the BBC reporting what is going on on their own doorstep and can regard themselves as good judges of the accuracy of its reporting. They may sometimes be more aware of the discrepancies between what they can see of the situation from their limited vantage point and the total picture they get from the BBC news, but more often they will be turning to the BBC in increased numbers and placing even greater reliance on it because it is precisely at times like these that the local media will tend more than ever to distort, underplay or even omit what is inconvenient or embarrassing and that a totally dependable source of news becomes of crucial importance. Vietnam is a case in point. A *Guardian* correspondent on the spot reported last March on what he called 'the god-like authority of the BBC' in that country, and described how the great flight of the South Vietnamese, civilians and military alike, from the Central Highlands started when rumours that the Saigon Government was planning to

abandon the area to the Vietcong were confirmed by the BBC Vietnamese Service. 'The authority of the BBC Vietnamese language service', he wrote, 'is difficult to comprehend for those who have never visited Vietnam. But for a variety of reasons it is trusted by the Vietnamese, who are not a trustful people, like no other news source.'

This dependence on the BBC is not, however, without its problems. In the first place those who have come to regard it as the voice of truth and freedom during periods of dictatorship, as happened in Greece and Portugal, have often found that the BBC's subsequent reporting of events in their own countries was less to their taste. This has been the case in Portugal, where those in power on the left, who had earlier expressed their admiration for the BBC Portuguese Service, have later criticised what they have tended to regard as misrepresentation when it was merely a case of the truth having become less palatable and more embarrassing. Similarly in Greece – and in Cyprus itself – the BBC's reporting of the Cyprus crisis in the summer of 1974, and of subsequent events, has attracted accusations of pro-Turkish bias, often based on no more than the factual reporting of Turkish official statements side by side with those of Greek spokesmen. In such circumstances the listener's emotional involvement is so strong that objectivity and fairness are equated in his mind with uncritical support for his own viewpoint. These are considerations which correspondents and news editors alike must ignore if, when the dust settles, they are to be seen as having maintained the standards expected of them by those very same listeners. They become less easy to ignore when governments – or even terrorist

World radio and television receivers — 1974 All figures approximate

	Radio set ownership					Television		
	Population						Number of television receivers	
	1974	1955	1965	1970	1974	1965	1974	
Europe								
Western Europe	403,000,000	65,308,000	116,500,000	153,400,000	181,300,000	49,400,000	98,400,000	
USSR & European communist group	358,000,000	20,260,000	59,700,000	73,500,000	90,800,000	24,000,000	75,700,000	
Middle East								
including North Africa	165,000,000	2,200,000	12,300,000	18,800,000	27,400,000	1,250,000	5,000,000	
Africa								
South Africa	23,000,000	875,000	2,600,000	4,500,000	4,800,000	—	—	
Other African countries	265,000,000	360,000	4,800,000	10,000,000	17,700,000	98,000	539,000	
Asia								
Chinese Peoples Republic	750,000,000	1,000,000	6,000,000	12,000,000	50,000,000	70,000	750,000	
India	580,000,000	1,000,000	4,800,000	14,000,000	17,800,000	2,000	60,000	
Japan	108,000,000	12,000,000	27,000,000	86,000,000	87,000,000	18,000,000	25,500,000	
Other countries	549,000,000	1,800,000	13,300,000	27,600,000	38,600,000	700,000	6,300,000	
Australia								
Pacific & Oceania	22,000,000	2,760,000	7,800,000	10,400,000	10,800,000	3,200,000	4,500,000	
Western Hemisphere								
United States of America	215,000,000	111,000,000	230,000,000	304,000,000	376,000,000	68,000,000	110,000,000	
Canada	22,500,000	5,500,000	14,000,000	20,000,000	23,000,000	5,000,000	9,000,000	
Latin America	287,300,000	12,600,000	29,400,000	47,000,000	58,400,000	7,400,000	21,300,000	
West Indies	9,500,000	189,000	860,000	2,700,000	3,800,000	101,000	1,100,000	
<i>World figures (approx.)</i>	3,757,000,000	237,000,000	529,000,000	784,000,000	987,000,000	177,000,000	358,000,000	

bodies – step in to exert pressure, sometimes amounting to blackmail, on international broadcasters such as the BBC, whose following is large, and which escapes the control which it is sought to impose on the reporting of internal events. Such pressures have been recently experienced by the BBC in Uganda, and by the BBC and Deutsche Welle, the Federal German organisation, in Ethiopia. In the latter case Deutsche Welle felt itself compelled to abandon its Amharic Service, and though it later reversed that decision, it was with the proviso that the service would avoid coverage of internal developments in Ethiopia.

What all this reflects is the continuing and probably growing importance of international broadcasting and of the BBC's stake in it. In the BBC's case that importance is reflected in the lead it has established in audience size over its competitors in most parts of the world. It is reflected also in the efforts made in the press and broadcasting of countries whose authorities resent its influence to discredit it. This is particularly true of Communist countries, whose own external broadcasts, particularly to the Third World, frequently seek to denigrate the BBC and to associate it in their listeners' minds with the relics of imperialism and colonialism.

Not all the External Services' problems, however, arise from the reporting of the international scene. Part of the BBC's function in its overseas broadcasts is to reflect and explain developments at home and to foster a greater understanding of British attitudes and interests and a greater awareness of British achievements. The latter is the primary intention behind a great many programmes, some directly aimed at export promotion, others more generally displaying a picture, not often seen in our domestic press, of British science, British technology and British skills at their best, proving, as one columnist in a provincial paper put it, that there is still a lot of life left in the British lion. However, in a period of acute economic difficulties and frequent industrial strife that effort at projecting the positive side may seem to some listeners overseas, most of all

perhaps to British expatriates, to be overshadowed by the day-to-day reporting of the vicissitudes of the country's struggle with inflation and its consequences. They should perhaps remember, in their unease at what they hear, that the standards which they expect the BBC to apply to the reporting of international affairs cannot be abandoned when it comes to the domestic scene and that there is much evidence to suggest that many foreign listeners are impressed by what they see as the honesty of the BBC's reporting of British domestic affairs, which adds greatly to its credibility in other fields. What they are entitled to expect is that the BBC will be as diligent in its search for positive news as it may occasionally seem to be when in pursuit of bad news.

Language services: general and programme developments

Western and southern Europe

Listeners in western and southern Europe had more cause than ever to turn to London in English and their own languages during a period marked by sudden and largely unforeseen upheavals. Contacts with listeners in French and German indicated a healthy interest in British events, problems and solutions while Britain's membership of the European Economic Community was in question and severe economic problems affected the area as a whole. Domestic radio stations in the German Federal Republic, Switzerland and Austria, as well as Deutschlandfunk and Deutsche Welle, the two West German external broadcasting stations, continued to rely heavily on topical material supplied by the BBC German Service. Prominent personalities in France and Germany proved as willing to take part in language programmes from London as British members of Parliament, diplomats and academics.

The BBC's Italian programmes can now be as clearly heard in many parts of Italy as any

domestic station, thanks to the availability of a medium wave relay station in Munich. This has enabled the Italian Service to come much closer to its audience, not least by means of discussion programmes between prominent Italians, including two Cabinet Ministers, and leading British politicians, and by question-and-answer sessions on points about Britain held by a distinguished Anglo-Italian team in a number of Italian cities. Great emphasis has been placed in BBC programmes to Western Europe on the promotion of British trade, and, in particular, tourism. Mail addressed to the producer of the French Service's short daily *Flash Touristique* now comes in at the rate of 10,000 letters a year. Similar programmes more recently launched in German and Italian are securing a comparable response.

The sudden downfall of dictatorial regimes in Portugal and Greece confirmed the existence there of large and faithful audiences to BBC vernacular broadcasts. After the Greek military junta had handed power back to civilians in July 1974, a Greek theatre audience, when it learned of the presence of BBC cameramen in the hall, stood up in spontaneous tribute. In Portugal, soon after the coup which overthrew the Caetano regime, a commanding officer said that he had begun to wind up the war in Guinea Bissau when he heard about the change of government from the BBC. Tributes to the information provided in such broadcasts were paid in both countries by political personalities belonging to every shade of democratic opinion. Later events have shown that politicians, be they Portuguese or Greek, remain quick to react one way or another to comments broadcast from London.

One of the strongest elements in programmes directed to authoritarian countries is a London view of world-wide comment about them, and in particular, press reviews. The weekly review of press comment on Spanish affairs topped the list of the most popular Spanish Service programmes with five times more listeners' votes than any other programme. Even more successful were three interviews with Salvador de Madariaga, the doyen of Spanish liberal

exiles, first broadcast in Spanish by the BBC. These were later repeated in an abridged form by the Spanish commercial network SER, thus breaking a silence which had lasted since the Spanish Civil War.

As tension between Greece and Turkey rose, erupted into direct conflict in Cyprus during the summer of 1974 and continued to smoulder on, Britain's popularity in both countries fluctuated violently. This inevitably affected listeners' reactions to broadcasts in both languages, but an analysis of Turkish listeners' letters received in August, for instance, showed that three-quarters of the writers continued to acknowledge BBC impartiality. Leading personalities in both countries including Mr Karamanlis and Mr Ecevit remained willing throughout to be heard on BBC air in their respective languages.

Eastern Europe

External broadcasts remain an acutely sensitive political issue in communist dominated eastern Europe. As a high dignitary in the area put it: 'BBC broadcasts do not make party officials' lives any easier – they widen the horizons of too many listeners and introduce new factors into their way of thinking'. The official attitude to these broadcasts continued to vary from country to country with Poland and Hungary among the most receptive and Czechoslovakia the most restrictive. Bulgaria abandoned jamming in October 1974, the last of East European countries to do so. On the other hand, internal problems caused the Yugoslav authorities to become much more sensitive about comment from abroad on domestic issues. The Soviet information services also tended to display somewhat increased hostility to BBC broadcasts in English and other languages.

On the other hand, the spirit of détente led to renewed if tentative contacts with broadcasting and other information organisations in the area. Thus Polish, and to a lesser extent Hungarian, journalists and artists again felt free to take part in BBC programmes in their own languages. The Polish Foreign Minister

and the Hungarian Minister of Light Industry gave interviews during their visits to Britain. Interviews with BBC Polish Service staff were featured for the first time ever in the Warsaw Home Service with illustrations from a dramatised production originally broadcast from London.

The BBC services broadcasting to Eastern Europe have been under constant pressure from within Britain from dissidents in the countries concerned to highlight the various forms of protest emerging in the area. Every effort has been made to ensure that activities subject to official disapproval by communist regimes were given balanced treatment and fully reflected the trend of British public opinion in each case as a matter of basic human rights.

South Asia

In spite of very considerable expansion of domestic radio and television in India and Pakistan there is evidence of a steadily growing audience for the BBC particularly in local languages such as Urdu, Hindi and Bengali. Even the small Tamil Service has a rapidly expanding mail bag; over 8,500 letters in 1974 compared with only just over 1000 in 1970. The Bengali Service mail is now regularly running at over 1000 letters a week while a survey undertaken in West Bengal for the BBC revealed that 16 per cent of the sample (representing adults aged 18 or over in urban areas of West Bengal) were regular listeners to the BBC in Bengali – about the same as for the Hindi Service in north India. There is no doubt that it is the coverage given by these services to world affairs, including major developments in southern Asia, which is the main attraction.

As elsewhere the affairs of the Middle East and the course of the world food and energy crisis have been of particular interest and concern to listeners, while the Indian nuclear explosion, the anti-corruption movement of J. P. Narayan, the banning of the principal opposition party in Pakistan, the introduction of a single party state in Bangladesh, and Sheik Abdullah's return to Kashmir have been

among the significant developments of the year on which listeners on the sub-continent have expected the BBC to speak with authority and objectivity. Economy measures have meant that there is no longer a permanently based BBC staff correspondent to cover the affairs of Pakistan, Afghanistan, Iran and Turkey, but to the east, the BBC South-east Asia correspondent was on the scene in Rangoon when students and priests seized the body of U Thant and challenged the government to give the ex-Secretary General of the UN what they felt was a fitting burial. The BBC was first with the news both to Burmese listeners and to the rest of the world throughout this crisis.

The Far East

Many people in Japan clearly feel they have a special relationship with Britain. In the last year the flow of letters has again increased and is now running at 160 a day. The prestige and popularity of the Japanese Service means that important Japanese visitors to Britain are happy to be interviewed. Last year these included Mr Miki, who is now Prime Minister, and Mr Takeiri, the leader of the Komeito ('Keep Clean') government party. The Japanese Service programmes reflect the audience's keen desire for knowledge about Britain. Because of its sophisticated audience special attention is given in the Japanese Service to English literature, British inventions, personalities and, of course, programmes encouraging trade and tourism.

Vietnam, while still ravaged by war, came to rely on the BBC for an objective account of its own battles, victories and defeats. A British journalist wrote in *The Times* that 'most ordinary people in Vietnam rely on the BBC for the only credible version of what is happening around them. . . . Britain and the British come in for a good deal of reflected glory from the BBC, and British journalists and diplomats are assumed by most Vietnamese to be associated with the BBC and therefore to be respectable, responsible and well informed'.

In Thailand the elections in January 1975 marked a real attempt to return to democratic

government. Before the elections, Thai officials and government ministers showed particular interest in the way we run elections here in Britain and in the way the BBC reports them. The Thai Section ran a separate programme on British ways of using the media to encourage popular participation in an election.

The Chinese Service concentrated on providing up-to-date objective coverage of international news. It gave good coverage of Mr Heath's visit to China and also covered the visits of Chinese sports teams to Britain. It also continued to highlight British technological and industrial achievements.

In Indonesia, there is, to judge from listeners' letters, a steadily increasing audience. Last year the Indonesian economy prospered and emphasis was given to programmes promoting British exports. But there were also lighter themes. A production of *Romeo and Juliet* to mark the 25th anniversary of the section was a great success and was rebroadcast by Radio Republic Indonesia.

The Middle East

Since the dust of the October 1973 Arab-Israel war settled the Arabic Service has been mainly preoccupied with the need to report and interpret the unfolding diplomatic scene. The Geneva Conference and the succeeding Kissinger round which led to the Israeli withdrawal from the Suez Canal marked the beginning of this new phase. In the ensuing search for a settlement, significant events were the Arab summit in Rabat, marking the emergence of the PLO as the sole representative of Palestinians, and the UN General Assembly. Arabic Service staff members covered the conferences in Geneva and Rabat, and the General Assembly was fully reported by local stringers. Hardly less important as a consequence of the war, and far more complex, was the world-wide oil and money crisis which was reported and interpreted with as much confidence as conflicting, if authoritative, views permitted. Attention was, however, regularly drawn to the positive and steady development of Britain's own petroleum

resources as a factor in the equation and the effect they should have in a measurable time on the British balance of payments.

Britain's exporting effort has been dealt with as fully as ever in specially designed programmes as well as in the supporting programme magazine *Huna London*. A growth of interest has been noticed in, apart from goods, the various services that Britain can provide, such as consultancy in many fields, job training, science and English teaching, and aspects of the Open University. The considerable steady flow of correspondence from and visits by staff to the target area confirm the existence of an influential as well as a widely differentiated audience. A recent survey of listening in Lebanon shows that the service has a regular audience among adults of over 30 per cent.

Africa

The past 12 months have been turbulent ones for Africa, with violence or crises in many countries. The African Service reflected all these events, using the ever-increasing flexibility of communications to provide swift and detailed coverage of political crises. New satellite links provided excellent though costly telephone circuits to – for example – Khartoum and Abidjan and the daily programme, *Focus on Africa*, made constant use of over 40 reporters throughout the continent and in Europe.

A new programme on development and Britain's role therein, *Blueprint Africa*, was introduced and soon elicited a response from listeners. A second series of the popular history series *Africa A to Z* was completed in December. The first series is to be published in book form in response to requests from many listeners. In January a new programme, *Africa 75*, set out to explore a major subject in depth every week – press freedom in Africa, Ethiopia and inflation were among the first subjects tackled.

However, a recent survey in East Africa showed that the BBC is losing ground to its competitors in its Swahili and English broad-

casts to the area due to poor reception at a time when Swahili has been adopted as the national language of Kenya and is steadily gaining ground as the lingua franca of the whole of East Africa – a total population of 40 millions. The answer – a new relay station to serve the area – is not likely to be forthcoming for some years due to restrictions on capital expenditure.

The Somali Service gave detailed attention to events in the Horn of Africa in a year which saw President Siyad Barre elected Chairman of the Organisation of African Unity, widespread famine in the Somali Republic, controversy over Russian influence in the country and the ever sensitive problem of Somalia's relations with Ethiopia and her other neighbours. A special correspondent was sent to the Organisation of African Unity Summit held in Mogadishu in June and there was little doubt about the importance attached to the Somali Service by its listeners and about the role it plays in Somali public life.

In the 12 months covered by this report the Hausa Service broadcasting to an audience in the Northern States of Nigeria and contiguous countries, received more letters than ever before. A substantial proportion of these letters were in appreciation of the Hausa Service's *English by Radio* transmissions.

Latin America

Among the many delicate problems facing the Latin American Service has been the need to explain British attitudes to Chile, and in particular Government views on matters like trade with Chile, humanitarian treatment of opposition elements and debt rescheduling. It is perhaps significant that in the course of the year listeners' letters from Spanish America have shown an increase of 42 per cent. Although Chile may have been the central issue, events in several other countries of South America have at different times dominated the current affairs output. There were attempted coups in Bolivia and Peru, continuing extremist violence in Argentina, growing support for the re-admission of Cuba into the Pan-

American system, a new administration in Brazil under General Geisel and a consequent gradual liberalisation, as well as the continuing story of Latin America's complex relations with the USA. Very particular attention was also paid to the affairs of the Iberian peninsula, especially to the mounting turmoil in Portugal.

Although the year has seen no change in the scale of the broadcasting effort directed to Latin America, the large number of important events linking the area with Britain – from the grand state occasion to a high-powered trade mission or the visit of the Archbishop of Canterbury to Colombia, Chile, Argentina and Brazil – has brought about a significant shift in the emphasis of programme content. In June, for instance, the Service relayed live from Belgrave Square the Foreign Secretary's (Mr Callaghan's) unveiling of a statue to Simon Bolivar. Many distinguished Latin-American figures came to London for the occasion and among those interviewed by the Service were the Foreign Ministers of Colombia, Ecuador and Venezuela as well as Dr Rafael Caldera, who in March had completed his term as President of Venezuela. In December, a half-hour dramatised feature was broadcast to mark the 150th anniversary of the Battle of Ayacucho, which decisively ended the Spanish hold on Latin America and in which the British General William Miller played a distinguished part. The programme, of which 68 copies were distributed to stations in ten countries, was enthusiastically received and rebroadcast.

Programmes reflected the highly successful Royal visit to Mexico in all its various aspects but perhaps the most useful job was done in the few weeks leading up to the event when the Service broadcast a number of programmes designed to stimulate interest in the Royal Family as well as to further understanding of its role in the nation. In addition, a substantial amount of recorded material was provided for local broadcasting by Mexican stations, one of which, at the autonomous University of Mexico City, mounted a British cultural week

to mark the occasion with the help of the Latin-American and Transcription Services.

World Service

In May 1974, two new live editions of *Twenty-Four Hours*, the daily current affairs programme which had been launched in the World Service in 1973, were introduced at 0509 and 0709 GMT, to enrich the service with up-to-date comment on overnight news developments. In July the pattern of two major news periods, 0400–0430 and 0600–0630 GMT, was changed to provide a comprehensive but integrated half-hour sequence. Each of these half-hours now contains a world news bulletin, despatches from correspondents giving the background to the main news stories in the UK and overseas, and a look at the British press. These major re-arrangements have enabled the large breakfast-time World Service audiences in Europe, Africa and the Middle East to hear a fuller and quicker-reacting current affairs service complementing a thorough wide-ranging and more flexible news service.

For the second general election within a year, World Service gave as extensive a coverage as it had done in the previous February. The topical magazine *Outlook* included a daily *Election Desk*, reporting on the campaign and outlining the policies of the various political parties. Interested listeners throughout the world were given, from the declaration of the first result until the afternoon of the day following polling day, a continuous service of results, analyses, reports and reaction from Britain and overseas. Radio stations abroad used the World Service special election broadcasts as programmes to dip in and out of, or as live source material to monitor.

The ever-increasing significance in the UK and the world at large, of developments in the financial and industrial sectors was reflected both in regular World Service programmes and in special documentary features.

A new Financial News bulletin, prepared especially for World Service and giving detailed information on commodity prices and significant currency movements, started in May 1974. The importance of the City of London in international finance was examined in a documentary feature, *Financial Centre to the World*, and, following the dramatic rises in commodity prices, another feature, *All Power to the Commodities* assessed the balance of economic power between the producer and consumer countries. Many other special programmes highlighted aspects of the current world economic crisis, not least the series *Understanding Inflation*.

Philosophy, science and the arts were not neglected in a year dominated by economic problems. *Voyage Round a Twentieth Century Skull*, Dr Jacob Bronowski's last major work for broadcasting, was recorded specially for BBC overseas audiences. This series on the ideas and discoveries that shaped the mind of modern man attracted considerable response from listeners, as did Professor Dahrendorf's Reith Lectures, *The New Liberty: Survival and Justice in a Changing World*, broadcast on World Service immediately following the Radio 4 transmissions.

Relays and recordings from a considerable number of Promenade Concerts were broadcast on World Service and the regular Saturday night Prom relay, started in 1973, was again a feature in 1974. Highlights from Britain's major music festivals were broadcast in November and December. And on the pop side, World Service *Pop Club* was extended from 30 to 45 minutes in January 1975, in response to numerous requests from listeners.

The World Cup at Munich dominated sport in 1974. Each day of play was reported in World Cup Soccer Specials and commentary on eleven matches was broadcast, including live commentary on the whole of the final. World Service ran a competition to forecast the winner and the score in the World Cup Final, and this attracted over 30,000 entries from 141 countries.

Industry and exports

External Services' coverage of British industry and exports continues to expand. New programmes include the Persian Service's *Bazaar-o-Bourse* (the title of which hardly needs translation) which reflects the emergence of Iran as a major market and investment partner. Other examples are *Mutual Benefit* (on trade and investment topics) in the Spanish service, and the African Service's new weekly programme *Blueprint Africa*, devoted to technological innovation, which is already getting an encouraging response from listeners.

The staples of this kind of broadcasting remain, as before, major overseas contracts won by British industry, British exhibits at foreign trade fairs, the arrivals and departures of trade delegations and – most important of all – programmes about new developments in technology, agriculture, medicine and science.

A few examples will give an idea of the scale and range of External Services coverage: the Bulgarian service transmitted a programme on the new synthetic rubber plant being built at Burgas by John Brown's, as did the Yugoslav Service on the £5 million bulk carrier being built for Yugoslavia by Sutherland Shipbuilders Ltd. The Romanian Service gave wide coverage to the Anglo-Romanian economic talks held in London early this year; BBC broadcasts to Brazil in August 1974 featured in detail the British Industrial Exhibition in Sao Paulo, on the occasion of which the Brazilian Government proposed the setting up of a joint economic commission with Britain. New technological developments covered by the External Services are too numerous to mention; but the Science, Industry and Exports Unit, which supplies most of the material, writes up several hundred items a year, ranging from Concorde to minor consumer goods.

The most effective broadcasts are often those with a human-interest story; for example, the Swahili service's broadcast about a Kenyan boy's heart operation at Hammersmith hospital, or the Japanese service's coverage of

the presentation in Tokyo of a china clock (presented by Josiah Wedgwood Ltd) to the writer of the 50,000th letter of the year the service received.

Invisible exports play an increasingly important part in External Services' programmes; for instance the new German Service programme *Tips for Tourists* (which already elicits over 100 enquiries a month) and the two editions of the Arabic Service's monthly programme journal *Huna London* (published in Beirut), which were designed and produced in collaboration with the British Tourist Authority specifically to attract visitors.

Listener response to all these programmes continues to grow in volume – the World Service weekly programme *New Ideas* now receives over 7,000 letters a year, an increase of 50 per cent over last year. Many companies – to whom enquiries are always passed – tell us of sales effected by BBC broadcasts; for example, the manufacturer of a water purifying device in Derby received more than 100 enquiries as a result of an External Services programme, and made sales from about a third of them. Perhaps the most dramatic instance of listener impact is that of the retired US Air Force colonel who heard a World Service interview about the new EMI-Scanner brain diagnosis X-ray system. He happened to be on the governing board of a group of hospitals in California, and got a plane to London straight away to see the equipment for himself.

Rebroadcasting, topical tapes and transcriptions

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

America, the West Indies, Australasia and the Pacific, Africa, the Middle East and Asia. A selection of External and domestic Services output is transmitted twice daily by cable to National Public Radio in the United States for selective inclusion in their morning and evening current affairs programmes networked nationwide to 170 public service member stations. Special news bulletins and programmes are line-fed for relay in Australia, Canada and New Zealand.

The cessation of daily broadcasts to the Caribbean as a consequence of cuts in government expenditure in March 1974 remained the subject of adverse comment both in the West Indies and certain business circles in London.

Fifteen series of taped programmes, *BBC Topical Tapes*, covering current affairs, development, science, sport, the arts, education, finance and British personalities are air-mailed weekly to radio stations and distributors in 58 countries and are regularly broadcast by some 270 stations, including nearly 200 in the United States and Canada. Programmes on development themes carry contributions from Britain and the Third World and are distributed to some 30 developing countries. More than 300 tapes were despatched weekly in 1974-75 making a total of over 16,000 tapes during the year. The cost of tape, packaging and distribution is recovered from user stations.

BBC Transcription Services sold in the calendar year 1974 well over 40,000 hours of programme recordings to 140 broadcasting or distributing organisations. The hesitant but growing demand by US broadcasters for quadrasonic recordings of pop and other music led to a year of intensive development of the new techniques to the routine production stage. In a period of financial stringency and steeply rising programme costs, the Transcription Services have been able to hold their level of production at over 500 hours a year of programmes of lasting value because of an increase in sales revenue of 17½ per cent in the year 1974-75.

English by Radio and Television

The number of countries which broadcast BBC English by Radio lessons on the local air has risen from 77 to 93, the highest figure ever reached. Some 250 radio stations throughout the world now broadcast BBC English by Radio lessons. BBC English by Television series have been screened during the year in France, Germany, Italy, Denmark, Sweden, Finland, Austria, Holland, Belgium, Hungary, Poland, Bulgaria, Romania, Israel, Yugoslavia, Cyprus, Japan, Saudi Arabia, Qatar, Algeria, Indonesia, Brunei, and Singapore. Programmes have also been purchased for institutional use in many other countries.

Location filming in six developing countries for a new English by Television series, *Teaching English with Vision*, financed by the Ministry of Overseas Development and produced in conjunction with the British Council, has just been completed. The series, with an accompanying handbook and sound recordings, will be available in April 1976. *Books in Focus*, a radio series on works of literature often set in examinations overseas at 'O' level, is another of the projects undertaken under this ODM/BBC/British Council Scheme. All 52 programmes in the series have now been completed and are being issued for use on radio stations in more than 30 countries. The 40 radio programmes of a third project under the scheme – *Modern Office Limited* (English for Commerce) – have been recorded and will be available with an accompanying textbook and audio cassettes in October 1975.

In March this year, a new series of 100 radio lessons for beginners, specially designed for the Arab world, had its first broadcast in the Arabic Service and several stations in the Middle East have already expressed an interest in having the series for broadcasting locally. Special series of English by Radio programmes have also been produced for China and Indonesia, where audience demand is particularly large.

The BBC English by Radio and Television Department's own publishing operations have

produced their highest gross income and net profits. There have been notable increases in sales in Spain, Japan, Hong Kong, and Lebanon and continuing high levels of business in Germany and France. Particularly noteworthy is the fact that, in Japan a *BBC Complete English* course consisting of six books and 24 cassettes has been selling at the rate of 2,000 sets per month. Another notable achievement has been the sale of English by Television films to institutions in France. This year, no fewer than 654 films have been sold by the BBC English by Radio and Television agent there.

Capital projects

In spite of severe limits on capital expenditure, the programme for the improvement in the technical facilities of the External Services has continued, both in the United Kingdom and Overseas. In the Caribbean good progress has been made on the construction of the new BBC/Deutsche Welle hf Relay Station on the island of Antigua, and the station is expected to start broadcasting in 1976. Although work has continued on the construction of equipment for the modernisation of the medium-wave facilities at the Eastern Mediterranean Relay Station in Cyprus, the uncertainties of the local situation have caused delays in starting the site work.

Following the offer of a site by the Government of Singapore, work is now in hand for the removal of the equipment from the Far Eastern Relay Station in Malaysia and its installation at the new site in Singapore. It is also proposed to improve the facilities of the Eastern Relay Station by the addition of short-wave transmitters to the existing medium-wave installation, thus providing improved coverage of the Indian sub-continent.

At Crowsley Park the new receiving station is now complete and has taken over the work of the Tatsfield receiving station which has been closed down. At Bush House, agreement has been obtained to the plan for the modernis-

ation of the technical and office facilities, and a contract has been placed for the installation of an electronic news distribution system, which is designed to speed up the flow of news and information throughout the building.

International broadcasting

The output of a selection of the world's external broadcasters is shown on page 65. The leading broadcasters in terms of hours of output are, as before, the USSR, China, the Voice of America, the German Federal Republic, the BBC and Egypt - in that order. In the case of the USSR and Egypt the December 1974 figure is higher than in 1973 and for the other broadcasters lower, but the differences are not great. The Soviet expansion by about 30 hours per week to 1986 hours in over 80 languages was mainly in Russian, but there was a small increase in one of its major language services, Arabic, and output in Bambara for the Mali Republic was doubled. Although China's 1974 total of 1317 hours a week was a few hours less than in 1973, two new services were introduced, Bulgarian and Quechua, the latter being a language in which the USSR has been broadcasting for some years and which is spoken by Indians in Peru, Bolivia and Ecuador. Early in 1975 the new Quechua Service was increased and a third new language, Sinhala, was added; this brought the number of languages used to 45, the largest output, apart from broadcasts for Taiwan, being Russian.

Voice of America reductions affected a number of languages. Output in Vietnamese, which was contracted with the ending of the war in Vietnam, was cut back still further. Other decreases were in Burmese, Hindi, and Urdu (services which had been expanded in 1973), both Spanish and Portuguese for Latin America and English. One service, Slovene, was discontinued. In December 1974 Voice of America output totalled 795 hours in 35 languages, but the overall American effort, including the broadcasts of Radio Free

Europe for East and Central Europe and Radio Liberty for the USSR, amounted to 1933 hours weekly. Early in 1975 Radio Liberty added Lithuanian to its 16 other language services and broadcasts in Latvian and Estonian are due to start later in the year.

The combined output – as at December 1974 – of Deutsche Welle and Deutschlandfunk, the West German external broadcasters, at 773 hours per week was about 30 hours less than in 1973. The reductions, all on the part of Deutsche Welle, were mainly in German. Arabic and Chinese broadcasts were slightly increased and early in 1975 a Bengali service was introduced (bringing the number of languages used to 39), and Portuguese broadcasts were directed to Mozambique in addition to Portugal and Brazil. Relay facilities were again strengthened, the Malta relay base coming into operation towards the end of 1974; this consists of three 250 kW shortwave and one 600 kW medium wave transmitter to be used mainly for transmissions to Northern Africa, the Middle East, Asia and America. Early in 1975 the ninth of the 12 500 kW shortwave transmitters under construction in Bavaria came into operation. The BBC, with 727 hours of broadcasts weekly in 40 languages in December 1974, reduced some of the English output which had provided a choice of programmes at certain times of the day. The total output of the Warsaw Pact countries (other than the USSR) was slightly increased to a total of 1390 hours per week. Among the other broadcasters in the table opposite the most notable change was by France. When ORTF was reorganised at the beginning of 1975, the only external services to be retained were those in French and English to Africa, German and Spanish.

The table shows only a minority of the countries which support external services. Among the many others there were a number of developments. For example, North Vietnam started two new services in 1974, in Spanish for Latin America and Malay. In Latin America, Venezuela launched an external service in 1974 with broadcasts in English

and Spanish for Europe and the Americas. Argentina increased its services in Spanish, Portuguese, French and English.

There were numerous examples of improvements in technical facilities as countries continued to install high power radio transmitters for external and domestic broadcasts. Several new transmitters opened in Eastern Europe and there were a number of big developments by the Middle East countries, including Iran, Qatar, the Yemen Arab Republic, the Lebanon and Syria.

Audience studies

Each year the BBC commissions research agencies to carry out sample surveys in several countries. These surveys provide information about the audiences for the BBC and its competitors, and other radio and television data. Some surveys cover the entire population, while with others it is practical to sample only sections of the population such as those living in urban areas. All survey findings are subject to a margin of 'standard error'; in addition, research techniques are more advanced in some countries than others and so the degree of reliability may vary. Naturally audiences for external broadcasts vary in size in different parts of the world and comparisons between countries should not be made. The results must be assessed against such factors as the historical, political and linguistic background and the stage of development of the country concerned. Some of the latest available results follow.

A survey was carried out in the spring of 1974 among a sample representative of the adult population of France aged 15 and over. 2.6 per cent of the sample listened to the French Service regularly – that is at least once a week – and a further five per cent less frequently. However, there were considerable differences between listening in the Paris area and the North – where regular audiences approached four per cent – and the South

External broadcasting

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1971	1972	1973	1974
USSR	533	656	1015	1417	1908	1915	1884	1952	1986
United States of America	497	1274	1495	1832	1907	1829	2001	2060	1933
Voice of America	497	843	640	831	863	785	929	882	795
Radio Liberty	—	—	411	478	497	497	498	602	584
Radio Free Europe	—	431	444	523	547	547	574	576	554
Warsaw Pact countries									
<i>Other than USSR</i>	386	783	1009	1215	1264	1287	1325	1376	1390
Poland	131	359	232	280	334	336	340	340	343
East Germany	—	9	185	308	274	273	284	322	316
Czechoslovakia	119	147	196	189	202	211	225	234	250
Romania	30	109	159	163	185	188	190	190	190
Bulgaria	30	60	117	154	164	175	175	179	179
Hungary	76	99	120	121	105	104	111	111	112
Chinese People's Republic	66	159	687	1027	1267	1309	1292	1326	1317
German Federal Republic	—	105	315	671	779	792	806	806	773
United Kingdom (BBC)	643	558	589	667	723	720	746	751	727
Egypt	—	100	301	505	540	545	601	613	638
Albania	26	47	63	154	487	487	490	490	487
Netherlands	127	120	178	235	335	327	388	389	402
Australia	181	226	257	299	350	360	362	348	386
Spain	68	98	202	276	251	237	371	361	354
India	116	117	157	175	271	300	314	321	326
Cuba	—	—	—	325	320	327	354	354	310
France	198	191	326	183	200	196	309	306	*
Japan	—	91	203	249	259	259	259	257	256
Israel	—	28	91	92	158	161	185	191	197
Italy	170	185	205	160	165	165	170	168	168
Canada	85	83	80	81	98	113	123	164	148
South Africa	—	127	63	84	150	172	168	184	139
Ghana	—	—	—	212	186	177	166	161	131
Portugal	46	102	133	273	295	295	297	297	112
Yugoslavia	80	46	70	78	76	86	86	86	82

- i) The figures are for December 1950 – 1974, or the nearest available month.
- ii) The list includes fewer than half the world's external broadcasters. Among those excluded are Nationalist China, North and South Vietnam, North and South Korea, and various international commercial and religious stations, as well as clandestine radio stations. Certain countries transmit part of their domestic output externally on shortwaves; these broadcasts are mainly also excluded.
- iii) * No December 1974 figure for France is given as during the few months prior to the re-organisation of the French radio and television networks in January 1975, the pattern of external broadcasting was unclear. Since that time, the External Service has been restricted to broadcasts in German, Spanish, French and English for Africa, amounting to 110 hours per week.

where audiences were much smaller. These can probably be attributed to the better reception conditions on medium-wave in the North. About 1 per cent of those interviewed claimed to be regular listeners to the BBC World Service in English.

A radio listening survey was carried out in Tanzania in April and May 1974 amongst a sample representing adults aged 18 and over in urban areas, Zanzibar being excluded from the survey. There was also a small rural sample. The regular audience – those who listen at least once a week – to BBC broadcasts in Swahili was 14 per cent of the sample in the urban areas and 13 per cent among the small rural sample. The regular audience to the World Service was 17 per cent of the urban sample and six per cent of the rural sample.

A survey based on a sample designed broadly to represent all adults aged 18 and over in urban areas of West Bengal was carried out in May. Of the broadcasters from outside the Indian sub-continent, the BBC, with a regular audience of 16 per cent for its Bengali transmissions, was the clear leader. In addition 13 per cent listened regularly to the BBC's World Service in English.

In January 1975, a survey was carried out in eight states of India. The results were of more than usual interest since three quarters of the sample of adults was drawn from rural areas and among these respondents six per cent listened to the BBC once a week or more frequently and a further three per cent less often; among the smaller urban sample, the comparable figures were 15 per cent and 10 per cent. The largest audience was for the Hindi Service, 16 per cent of urban and rural respondents in the six Hindi-speaking States surveyed being regular or occasional listeners to these broadcasts.

The results of a survey carried out among the adult population of Lebanon at the end of 1972 were recently made available to the BBC. 32 per cent of the sample listened to the BBC Arabic Service once a week or more often and six per cent to the BBC in English.

Whereas sample surveys will measure

audience size, postal questionnaires are a valuable method of obtaining feed-back to BBC output and for finding out more about the audience such as their reasons for listening, their programme preferences, and the times at which they listen. In 1974 over 14,000 questionnaires were returned by listeners, from many different walks of life, who hear BBC English and vernacular services.

The volume of listeners' letters addressed to the BBC External Services reached well over 350,000 in 1974 – over 50,000 more than in 1973, which was itself a record year. The number of letters do not of course indicate audience size. Nevertheless they provide useful evidence of the characteristics and wide geographical distribution of BBC listeners. They are, therefore, always a valuable source of information, and are particularly important for those countries where it is not possible to carry out statistical surveys.

The Monitoring Service

The most critical event of the past year for the Monitoring Service was the Turkish invasion of Cyprus which had an immediate and serious impact on monitoring operations. For it was on the north coast of Cyprus, near Kyrenia, that the Service's US partner, the Foreign Broadcast Information Service (FBIS), maintained a substantial and efficient monitoring unit with the task of reporting on broadcasts from most of the Middle East as well as those from Cyprus itself, Greece and Turkey. Since the end of World War II the reports from this unit, supplied to the Monitoring Service under a long-standing exchange agreement, have been a very important element in the Service's output. On the morning of the invasion and for many hours thereafter, those on duty at the unit overnight continued steadfastly to file reports on such broadcasts as they could cover, interspersed with eyewitness accounts of the bombing and fighting going on around them. But their position soon became unten-

able and they were in due course lifted off the beaches by the Royal Navy.

The loss of so vital an outpost at such a time called for urgent action to make good as much as possible of its wide-ranging commitment. A small BBC monitoring team, flown into Cyprus just before the invasion, was able in circumstances of great difficulty to provide valuable coverage of Cyprus radio; coverage of broadcasts from Turkey and Greece as well as a number of Middle East stations was undertaken at the Service's headquarters at Caversham. With commendable speed FBIS staff from Cyprus, reinforced by staff from headquarters in Washington, were re-deployed to resume monitoring at temporary locations, including a sizeable party stationed at Caversham to assist with the extra tasks undertaken there. Now more permanent arrangements are in hand and it is hoped that something approaching the efficiency of the old Cyprus unit will soon be restored.

But that crisis was only one of many events and situations with which monitoring was concerned during the year. The in-depth reporting upon broadcasts from the USSR, Eastern Europe, the Far East, Middle East and Africa continued undiminished, with closer consultation between the Service and prescribing departments than ever before to ensure that what was selected from the vast world-wide intake for publication in the Summary of World Broadcasts met their requirements as nearly as possible.

Since the end of the last war the Monitoring Service has not been required to devote much effort to listening to or reporting on broadcasts from Western or Southern Europe, on the grounds that information about what was going on there was readily available and that it was better to concentrate scarce resources on less open and accessible parts of the world. Recently, however, the Service has come under strong pressure from FBIS, on behalf of the US Government, to increase and intensify its monitoring of western and southern Europe. To the very limited extent possible without detriment to its main coverage commitments,

it has done so, and during the past year has produced a good deal of material which has been found to be valuable, not least from Portugal since the overthrow of the Caetano Government in April 1974, and more recently from Spain. The speed and convenience of monitoring – especially when it can be carried out in the UK – is not, in fact, confined to remote or closed societies, but this latest task has put the Service's resources under some strain and a modest reinforcement is necessary to sustain it and to make its results available to all consumers.

Engineering

Television

CEEFAX

This has been a year of real progress for the BBC's newest television service, CEEFAX, now in the middle of an operational experiment. Designed and developed by BBC research engineers, CEEFAX utilises existing television transmissions to provide pages of written information on the receiver screen. The information may be in the form of words, numbers or simple diagrams – or a mixture of all three.

The viewer can at any time dial a page of the latest news headlines, sports results, a weather map, or many other subjects, and this will replace the television picture within a few seconds. News flashes or sub-titles can be superimposed on the picture. The viewer may select another page or return to the television programme whenever he wishes.

Although the picture and CEEFAX information are carried on the same television channel, a receiver with a special decoder is required for CEEFAX because the method of carrying the information is quite different from that in normal television transmission practice. There are a few unused, blank lines at the top of the television picture which are not visible on a correctly-adjusted set. BBC engineers have succeeded in using some of these for the CEEFAX service; they found that they could put enough digital pulses on four of the spare lines in each complete picture to represent four rows of characters on the screen. In this way, enough pulses can be sent to code a whole page of 24 rows of text in just under a quarter of a second. One

hundred pages can be transmitted in turn as a continuously re-cycling stream without interfering with the picture in any way. In the receiver the CEEFAX decoder recognises and extracts the pulse groups from the television waveform and gathers them into a store. They are then used to activate an electronic character generator in the receiver to display whatever page the viewer has selected.

The display uses any combination of six colours and white, with upper and lower case letters, and the facility for flashing individual words for emphasis. These techniques are used to produce very attractive and informative pages.

After a period of technical tests, which started in May 1974, the Home Office authorised an experimental service to run for two years from September 1974, in order to test the public reaction. A small editorial team produces pages of up-to-the-minute information which is broadcast throughout the television day on BBC-1 and the BBC has installed a number of receivers at centres throughout the country to show CEEFAX to as many people as possible. Receiver manufacturers are already producing prototype receivers with CEEFAX decoders.

Uhf services

The BBC has continued to expand its networks of uhf transmitters to make BBC-1 and BBC-2 625-line colour television available to more people throughout the country. The addition of two main and 30 relay stations during the year has increased uhf coverage to about 95 per cent of the United Kingdom population. This is only a small increase over

last year's figure and clearly illustrates the problem of bringing television services to the last few per cent of the population.

The addition of the two main stations (Chatton, Northumberland and Knock More in Banffshire) means that nearly all the stations serving large populations are now in operation. To offset increasing costs, considerable thought has been put into the design of standard low-power, low-cost transmitter installations. Small, pre-fabricated glass-fibre buildings are already in use to house transistorised equipment. The BBC and IBA transmitters are in the same room and space has been provided for future fourth programme equipment. The buildings are equipped at a central depot after which they are transported to site and installed on prepared foundations. It has become increasingly difficult to find contractors for conventional buildings on remote sites and the new techniques avoid this difficulty. As well as a saving in construction time and a modest reduction in building costs, there is a significant economy in the time spent on site by specialist engineers.

Receiver sales figures and other information indicated that, by the end of March 1975, over 90 per cent of households had 625-line receivers and that more than two in every five of these was a colour set.

Vhf television

With the growth of uhf coverage, the number of households relying on vhf transmissions (which are for black-and-white only) has diminished to less than six per cent of the total. At the same time the demand for the dual-standard receivers which have to be used for the 405-line service has fallen to the extent that they are no longer manufactured, although it is still possible to obtain them from the limited stocks available. Dual standard receivers will of course receive the BBC-1, BBC-2 and IBA uhf 625-line transmissions when they become available in areas yet to be served.

Radio

Frequencies: long and medium waves

For many years the medium wave services have been subject to interference from continental stations after dark. The problem has become more serious as the number of transmitters in Europe and their radiated powers have outgrown the capacity of the channels which they share. In October 1974 the International Telecommunication Union held the first part of a conference to re-allocate frequencies for sound broadcasting in the long and medium wavebands throughout most of the world, except for the Americas. The European proposal to increase the number of channels available by reducing their spacing from nine to eight kilohertz was not accepted by the majority of countries in Asia, Africa, and Eastern Europe. These countries do not yet suffer from a shortage of channels to the same degree as those of Western Europe, and they are not prepared to face the technical work and costs involved in a major re-arrangement of frequencies. The main decision of the first half of the conference was that any re-allocation of frequencies should be restricted to the minimum consistent with achieving uniform nine kilohertz channel spacing throughout the regions concerned. As this is the spacing already used in Europe, the prospects of reducing night-time interference in the lf and mf bands in this country are slight. The BBC is assisting in the preparation of the United Kingdom's proposals for the second half of the conference which starts in October 1975.

Frequencies: vhf

The prospects for an improvement in the vhf radio situation are somewhat brighter. There are difficulties at present because educational programmes are carried on the Radio 3 and 4 vhf networks and this discourages those listeners to the normal programmes who are either not prepared or not able to change wavebands to hear the programmes of their choice. Some are not able to use other wave-

lengths – especially at night when the service areas of the lf or mf transmitters are diminished by interference.

The BBC has been pressing for some years for a larger allocation of frequencies in the vhf broadcasting band in order to provide more channels and to improve the coverage of its sound services.

The Stockholm Conference of 1961 assigned frequencies for radio broadcasting in Band II; the United Kingdom allocation was for three networks in the band from 88.0 to 94.6 MHz (used for Radio 1/2, 3 and 4) and one in the band from 97.6 to 100 MHz which is not yet used for broadcasting in this country. The Crawford Committee on Broadcasting Coverage stated in its report that these frequencies would not be available for broadcasting before 1978. The use to which that band should be put is, of course, a matter for government decision, but the BBC believes that in order to rationalise its services, and thereby to encourage listeners to use vhf, the additional frequencies should be allocated to a fourth national vhf network, which might accommodate all curricular educational radio programmes, including those of the Open University.

Several factors, according to the Committee on Broadcasting Coverage might contribute to a general increase in vhf listening – a fourth network, possibly with educational programmes, and less duplication of services on both mf or lf, and vhf; the high technical quality of vhf transmissions and the spread of stereo radio also contribute to the swing towards vhf listening. The Committee therefore recommended that the BBC should try to fill the gaps in the coverage of its vhf services even though the cost per listener may be very high, and even though frequencies are limited. The BBC had advised the Committee in a special report that another 40 small stations would be required to fill the gaps, mostly relay stations serving less than 5,000 people, but altogether serving almost a quarter of a million people. Some of these could be accommodated at existing or pro-

posed uhf television stations, but others would need new sites and would therefore be relatively more expensive.

A BBC assessment indicates that about half the extra frequencies required could come from the band below 94.6 MHz, but to implement the entire plan would require an extra bandwidth of 1.8 MHz for three national networks or 2.4 MHz for four. The extra frequencies might be sought in the 100 to 104 MHz part of the spectrum, which is used in some other European countries but is not allocated for broadcasting in the United Kingdom at present. In view of this limitation, the Crawford Committee suggested that the networks should be extended as far as presently available frequencies would permit.

Stereophony and vhf

The stereophonic radio services, available on vhf, have been extended to most of Central Scotland and to South Wales and the Bristol Channel area. During 1975 they should reach the North-east of England and the area around the Solway Firth. Further extensions are planned to take place as the Pulse Code Modulation network spreads. Pulse Code Modulation is the system developed by BBC engineers for the distribution of high-quality stereophonic audio signals; its introduction has facilitated nationwide stereophonic broadcasting (see below).

Research and development

The production and transmission of radio and television programmes is a very sophisticated business and a continuous programme of research is necessary to make sure that the engineering resources available are efficiently employed. The development of CEEFAX which makes use of spare capacity in the television waveform to provide a new service, without requiring any additional frequencies or transmitters, is a good example of the value of this research.

Another proposal deriving from BBC research is for a possible new type of radio service specifically for motorists. At present there is no way in which urgent messages and information (concerning such things as fog, accidents and diversions) can be transmitted with certainty to all motorists in a particular area. Motoring information is included in many of the existing radio programmes, but it cannot be allowed to intrude too much into the enjoyment of other listeners. A further problem is that motorists may be tuned to any one of a number of different stations; they may be listening to recorded music; or of course they may have no radio at all. The BBC proposal is for a network of low-power mf transmitters, each of which would be used only to transmit specialised motoring information for the area in which it is located. All the transmitters would use the same frequency – although for normal broadcasting this would create intolerable interference. The scheme depends upon the fact that it would only be necessary for each station to come on the air for relatively brief periods, for instance, 30 seconds in every eight minutes. The transmitting times would be co-ordinated so that those transmitters on the air at any particular moment were sufficiently far apart not to interfere with one another. The system is known as time division multiplex and although it has no application to ordinary broadcasting it is well suited to a motoring service of the kind envisaged. The motorist would require only a very simple fixed-tuned receiver which could be arranged to over-ride the existing car radio or tape player. As he drove along the motorist would receive brief transmissions containing information for the area in which he was travelling; he would have a free choice of entertainment for the rest of the time.

Although it would require the allocation of a special mf channel this scheme has many advantages over others which have been considered; it would cover the entire country rather than selected lengths of motorway and it would be relatively inexpensive to set up because many of the transmitters could make

use of existing transmitting sites and aerials. Tests of the system and discussion with other interested bodies continue.

Previous reports have referred to work on the digital processing of sound and television signals. Until recently these signals have been handled in analogue form, that is to say as a varying voltage which is directly related to the sound in the studio or to the varying brightness of the televised picture. In digital processing the varying voltage is measured at very frequent intervals and the result is then transmitted by means of a code made up of digital pulses, rather like a morse code. The main advantage of digital processing is that the resulting signals are extremely robust; they can be transmitted over long communications circuits or recorded and re-recorded many times without any loss of quality. The first application of digital processing was the 'sound-in-syncs' system, in which the sound component of a television programme is transmitted as a part of the television waveform. This not only saves the cost of an additional sound circuit, in most cases it also provides improved sound quality.

Subsequently the BBC developed a system which allows for the distribution of up to 13 sound signals over a single television-type circuit. The signals are conveyed to digital form and interleaved in such a way that all 13 signals are conveyed to their destinations in precisely similar form, and this is particularly important in the distribution of stereophonic programmes. It is this pulse code modulation system (mentioned briefly in the previous section) which has already made high quality stereo available to over 80 per cent of the United Kingdom population.

In the television field, digital processing has been used in standards converters which are now being used to convert from the 625-line standard to 405-lines, for transmission to those receivers which still require a 405-line signal. The CEEFAX signals, described elsewhere, are also digital in form and they represent the first example of digital signals being transmitted for reception in the home.

The application of high-speed digital pulse techniques to broadcast engineering has been made possible by the development of solid-state devices, originally intended for the computer industry. Very small integrated circuits are now available containing the equivalent of thousands of separate components, and these are able to perform complicated electronic tasks with the utmost reliability and speed. Other new devices are becoming available which are more directly applicable to broadcasting. There are for example light sensitive semi-conductors which lend themselves to digital scanning for television either in cameras or film scanning machines. Somewhat crude solid-state cameras have been operated in the Research Department, and it seems only a matter of time before a rugged and compact solid-state colour camera can be developed.

It is clear that digital equipment has already had a considerable impact on BBC engineering and it will certainly grow in importance, with two principal effects. From the engineer's point of view there will be greater reliability and more economical operation, together with a consistently high standard of quality. From the point of view of the producer, methods will change to allow for a greater degree of freedom and flexibility in the production of programmes. In the meantime research effort will continue to apply the most modern technology to the main purpose of making the best possible use of available resources and of offering the highest possible standards of picture and sound quality to the viewer and listener.

Technical liaison

The BBC has maintained its liaison with the British Radio Equipment Manufacturers' Association (BREMA), the Electronic Engineering Association (EEA), the Radio and Electronic Component Manufacturers' Federation (RECMF), the Radio and Television

Retailers' Association (RTRA), the National Television Rentals Association (NTRA), and the Cable Television Association of Great Britain (CTA).

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

Discussions with BREMA, which is concerned with the manufacture of domestic radio and television equipment, have proved mutually helpful on subjects such as receiver performance, transmission standards, and problems concerning viewers' and listeners' receiving equipment. These discussions have embraced both television and radio, and particularly the problems of satisfactory stereo reception. A good example of this co-operation was the setting up of a committee, with representatives from BREMA, the BBC and the IBA, to agree upon the technical standards for CEEFAX-type transmissions. The agreed standard for the United Kingdom was published in October.

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

In January 1975 the BBC decided as an economy to make a change in the schedule for the Trade Test Transmissions on BBC-2. For many years these had been transmitted continuously whenever BBC-2 was not carrying advertised programmes, to provide the television trade with a test signal for use in repairing and installing receivers. But the BBC-2 transmitter network now consumes more than 5 MW (5,000 KW) and the power consumption for test card transmissions involved a very large annual expenditure. Most dealers are now equipped with test gear which enables them to set-up a colour television picture without the need for a broadcast signal, although radiated signals are needed by aerial contractors to ensure that newly installed aerials are providing satisfactory pictures on all three channels.

After consultation with the trade organisations, the BBC curtailed the test transmissions, and the BBC-2 network is now on the air from 10.30 till 11.30 each morning, and in the afternoon from 4.00 until regular programmes begin. Test card transmissions are maintained throughout Saturday mornings, and on many days there are of course additional BBC programmes to provide a signal during the daytime. Although many representations were made about the curtailment of test card transmissions and the inconvenience which it undoubtedly caused, it is believed that most people in the television trade appreciated the reason for the change and have been able to adapt their arrangements to the new schedule.

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

As the 625-line colour television services reach new areas, the need to stress the importance of correctly installed receiving aerials becomes ever greater. This also applies to the increasingly popular stereophonic radio service. Aerials for both these services are much less obtrusive than those which were needed for the reception of the 405-line television services on vhf and most people now realise that an efficient aerial is essential for good reception. Such an aerial not only provides a strong signal to the receiver – it is also able to discriminate against interfering signals coming from other directions. This is especially important as it is increasingly necessary to use the same frequencies for many transmitters in different parts of the country. During their surveys of new reception areas, the Department's engineers visit dealers and local authorities to ensure that the best use is made of the new services.

BBC Engineering, published quarterly, provides information about technical develop-

ments in the BBC, mainly for readers who have a professional interest in these subjects.

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

The training of engineers from overseas broadcasting organisations has continued and a total of 54 technical staff from 23 countries were accepted for training courses and training attachments during the year; of these 45 attended formal training courses at the BBC's Engineering Training Centre. The cost of these various forms of aid does not fall on licence-holders in this country; it is paid for by the broadcasting organisations requesting assistance, sometimes with the help of funds provided by the British Government.

Recruitment and training

During the year the BBC recruited 297 staff for engineering and technical operations work – considerably more than in the previous

year. Of these 95 were qualified engineers, 75 being graduates recruited direct from universities or polytechnics.

Twenty four students doing sandwich courses in electrical engineering and related subjects were provided with industrial training for up to six months each.

During the summer, 37 students on full time degree courses at British universities joined various engineering departments for six week's vacation training to gain practical experience and help in deciding their future careers. Five students from European countries were similarly engaged as vacation trainees under the auspices of The International Association for the Exchange of Students for technical experience.

Personnel

The number of full-time staff on 31 March 1975 was 24,779, compared with 23,897 on 31 March 1974. There were also 1,301 part-time staff, making a total of 26,080. Of these 14,326 were programme, technical and executive staff, and 11,754 were manual, secretarial/clerical and catering staff. There were 16,730 men and 9,350 women.

Personnel policy

Industrial Relations

During the year there were two disputes which affected television programmes. The first, concerning the grading of show workers (a weekly category) was settled by reference to arbitration. The second, which led to a withdrawal of labour by some 90 production assistants in drama and light entertainment, also resulted from a grading claim. But in fact it had different and deeper causes. The single most important of these related to the total earnings of production assistants, who are in the MP (management, production and editorial) structure, in relation to those of staff in the OP (operational) structure who work alongside them.

OP staff receive overtime payments for hours worked in excess of 42 per week and a salary-related allowance for working inconvenient hours which may have to be altered at short notice. MP staff, because of their managerial responsibilities and the fact that many of them have some control of their hours of work, were at the time recompensed for overtime by compensatory leave and for working inconvenient hours by a flat-rate allowance. The result of these arrangements

was an imbalance between the total earnings of staff at the lower end of the MP structure and those of many of their colleagues in OP jobs. The BBC had wished to correct this but had been unable to do so because of stages 1 and 2 of the counter-inflation policy of the then government.

The BBC made great efforts to settle this problem of MP conditions of service within what was permitted under stage 3 of that policy. But the very stringent criteria of what was then allowable were insufficient to enable a solution to be found. The matter was finally settled as part of the agreement on pay and conditions of service reached early in August, when the stage 3 criteria no longer applied (see below). The grading issue was later re-mitted to arbitration, as the BBC had throughout proposed.

These two matters apart, the relationships between the BBC and the five recognised unions (ABS, NUJ, EETPU, NATTKE and SOGAT) continued on the relatively even course which has characterised them over the last few years. Much constructive work was done on matters of fundamental importance. Of particular note has been the inauguration of a National Joint Council through which the united voice of all five recognised unions can be heard. It is hoped that this principle of inter-union co-operation will in due course be reflected at all levels in the existing consultative machinery throughout the organisation. Discussions on a new procedure agreement for the avoidance and settlement of disputes are in their final stages. Other agreements to rationalise and improve the formal relationships between the BBC, the unions and employees have been reached in principle. The

BBC has welcomed, and supported with facilities, the decision by two unions to introduce training courses for union lay representatives.

A ballot of members of the ABS has shown a big majority in favour of the principle of amalgamation with the Association of Cinematograph, Television and Allied Technicians (who represent staff in the Independent Television programme companies).

Pay

Negotiations on pay revisions for 1974 began while stage 3 of the Government's counter-inflation programme was still in force, but the eventual settlement was reached early in August on the restoration of voluntary collective bargaining, and under conditions free from statutory restraint. The settlement provided for increases of between £6.73 pw and £7.91 pw for weekly staff, of £11 pw for craftsmen, and of between £351 pa and £513 pa for secretarial and clerical staff. The increase for craftsmen took into account the fact that BBC rates had fallen seriously behind those of equivalent grades outside, and had been the subject of an abortive joint reference by the BBC and the unions to the Pay Board in the previous year. For monthly staff the increase was basically 20 per cent. Staff in the MP grades were, however, given an additional amount of compensation for their liability to work overtime and inconvenient hours. This aspect of their pay increase was part of the general settlement of the problem of MP conditions of service, referred to above.

The increase took effect in all cases one year after the previous pay increase for the group in question. The settlement comprehended those threshold payments which had been paid as allowed for under the stage 3 criteria, and replaced those which would have been paid under those arrangements for the remainder of the year. No threshold payments were therefore made after the dates on which the pay agreement became effective.

The settlement was criticised by the govern-

ment as going beyond the provisions of the social contract. At the time when the settlement was made the provisions of that document were less clear than they later became, and then they had not been accepted by the annual conferences of the unions. Even now the provisions appear to be open to a variety of interpretations. It is of interest that an independent source (Incomes Data Services Ltd) confirmed this view in their February 1975 report, which stated that 'in fact the size of the settlement was not significantly out of line with the rest of the public sector'.

As part of the pay settlement the holiday entitlement of staff was increased to four weeks where this did not already apply. London weighting, for which the BBC has a single rate for inner and outer areas, was increased to £375 from 1 July 1974.

Job evaluation

The BBC uses job evaluation as an essential means of achieving fair levels of remuneration for staff in the great variety of jobs found in broadcasting. Research and development of new methods of job evaluation are helping to make the process more comprehensible and acceptable to staff. The BBC's system has attracted the attention of broadcasting organisations as far apart as India, Canada and Nigeria.

Systematic job evaluation is undertaken by defining the responsibilities and difficulty of posts at each level in every occupational group and relating them to each other in a comprehensive grading scheme, so that jobs carrying an equal degree of difficulty and an equivalent weight of responsibility are graded alike. Grades may be changed in response to changes in duties, reorganisation, or the introduction of new activities and in 1974-5 some 600 grading cases were examined. In those which give rise to dispute there are arrangements for joint reference to arbitration. There were five such references during the year.

Discipline, appeals and grievances

Negotiations with the recognised unions on

new rules governing disciplinary procedures have reached an advanced stage. There is already an agreed appeals and grievances procedure, with provision for the individual to be assisted by an official of his union. This is in addition to the statutory right of an employee who is dismissed to have recourse to an industrial tribunal.

Staff appraisal

The BBC's long-established appraisal procedure provides for all staff to have written annual reports, which are communicated to them at annual interviews. Increasing emphasis is placed on the training of report writers, endorsers and interviewers.

Health and safety

The audiometric screening of staff is being undertaken in areas exposed to high sound levels in the working environment in order to assess whether there is a risk of damage to hearing. There are encouragingly few accidents to staff on duty that result in injury. Existing safety training has been extended in response to the Health and Safety at Work Act 1974, so as to involve all levels of management and staff.

Welfare

The BBC provides a counselling service for staff facing personal and domestic problems. Contact is maintained with over 5,000 retired staff, who receive a regular newsletter, and advice and assistance can sometimes be given to pensioners who face problems. Preparation for retirement conferences are offered to staff during their last few years of service and the guidance given at this stage seems to be much appreciated.

Pensions

Recent improvements to the staff pension scheme include an entitlement for deferred pensions, and those in the course of payment, to accrue a cost of living addition of 3 per cent per annum compound, where the index of retail prices has risen by at least this figure.

In addition there are periodic reviews which give further increases when the index shows this to be justified. Subject to the usual inland revenue limits, members now have the opportunity to buy up to ten added pensionable years to enhance their final pension. Part of the cost of this enhancement is borne by the BBC.

Staff training and appointments

Recruitment and promotion

In the year under review 1,804 non-clerical staff vacancies were filled by Appointments Department, 1,230 by internal promotion. The corresponding figures in the preceding year were 1,721 and 1,371. In addition, 199 trainees, 79 from the staff, were selected for courses. The year's intake was dominated by the radio studio manager scheme which accounted for 90 trainees, 77 from external sources including universities.

The effects of a management decision to remove sex-based restrictions on advertising and appointments continued to be monitored. A few women have been appointed to some areas previously barred but the number of applications has been small. The number of women in senior jobs has shown a slight upward turn. Although women represent 30 per cent of the work force they have taken up 40 per cent of places in schemes of attachment offering retraining for development. Over 100 secretaries and clerks, the majority female, have been promoted into higher grades during the year.

Television training

During the past year there has been a considerable increase in the number of producers' assistants given training, some of which was carried out in the regions. The career development of producers' assistants has been restructured to give more equal opportunities to girls with different programme experience. There has also been an extension of the film training given in their courses. In addition to

the main course pattern there have been a number of short specialised training schemes including a research assistants' film course; a bi-media (combined radio and television) course for Open University producers' assistants; a colour familiarisation course for Open University production staff; special training for regional news editors, regional secretaries and designers. The television section trained 476 staff during the year.

Radio training

During the past year strenuous attempts have been made to structure the career development of radio production staff by means of a system of graduated training courses. In order to make up for a shortage of studio managers a two-tier system of courses has been running and although there are still shortages some headway is being made in the increase of recruitment and training.

By providing basic training for overseas broadcasters in their own countries and concentrating London courses more on advanced and specialised training it has been possible to integrate the training of BBC staff with the training of overseas broadcasters. This not only cuts costs but it also puts overseas broadcasters in closer touch with current BBC practice. Some 300 BBC staff have attended radio courses this year.

Management training

The formal courses in general training run by the Management Training Section have continued and have included a newly-developed basic management skills course for staff who are beginning to be involved in the management function. Additionally, short seminars have been developed, particularly those dealing with appraisal and annual interviewing. Nearly 1,000 BBC staff have attended courses and seminars run by the section. Members of BBC staff have also attended outside courses and seminars run by various organisations.

Office training

During the year nearly 2,000 students atten-

ded courses ranging from one-day induction seminars to senior courses lasting four weeks. The basic training courses for school-leavers continue to attract well qualified candidates and it is encouraging that a number of students from the first of these courses in September 1970 have competed successfully for posts outside the secretarial and clerical fields.

Legal matters, artists' contracts and copyright

The likelihood of defamation arising in broadcasts, particularly those of a controversial nature or dealing with consumer affairs, calls for legal attention and in some cases led to actions in the High Court. Claims before industrial tribunals are still increasing and there were two references to the Race Relations Board last year.

New agreements were made with Equity and the Musicians' Union for the casual employment of professional actors and musicians in radio and television. Fees for scripted talks given for radio were increased after discussion with the Society of Authors and the Writers' Guild, and other talks fees were adjusted in consequence.

Management Services

Specialist staff in the BBC's Management Services Group give an advisory service to all directorates and regions on levels of staffing, organisation and methods, work study and measurement. The well-established O & M techniques have been augmented by the recruitment of staff skilled in operational research, behavioural science and information retrieval. These skills are being applied to studies of conditions of service, work patterns and the analysis of 'inconvenience', and to the problems of storage and retrieval in the BBC's many specialist libraries.

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

testing of computer systems in association with the Finance Division. A significant achievement was the successful completion, on schedule, of a new computerised payroll system. This was the largest single computer system yet designed by the department, and will provide automatically a range of financial analysis and costing information not previously available. After nearly 13 years' service, the BBC's first electronic computers, twin ICT 1500s, are now being closed down. Their work is being absorbed by the BBC Computer Centre where the ICL 1904A processor was replaced by the faster 1904S.

The work of the centre was studied by an outside consultant who reported favourably on the utilisation of the equipment and the efficiency of operation. In the continuing search for economy, all computer project managers have been asked to co-operate in a review of the volume, distribution and use of computer output.

Staff representation

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

Negotiation and consultation on all matters affecting staff, including rates of pay, grading and conditions of service take place through procedures and machinery jointly agreed between the unions and the BBC. There are also arrangements for the hearing of personal cases either with or without union representa-

tion. Where disputes have not been resolved through the negotiating machinery, matters may be referred to external arbitration.

The BBC recognises full freedom of choice for staff to join or not to join a trade union. However, the BBC believes that it is clearly in the interests of staff, and of the BBC, that the joint machinery which has been built up between the unions and the BBC should be as effective and generally representative as possible. The BBC therefore encourages staff to be members of an appropriate recognised trade union and to play an active part in the affairs of the union, for which suitable facilities are accorded.

Advisory bodies

The BBC has 52 advisory bodies which fall into two main groups: those invited to advise on BBC policy and programme activities in general, and those with a more specialised function and membership. The first group consists of the General Advisory Council, the Northern Ireland Advisory Council, the eight English Regional Advisory Councils, and the 20 Local Radio Councils. The second, more specialised, group consists of the advisory bodies concerned with agricultural broadcasting, charitable appeals, educational broadcasting, music broadcasting, religious broadcasting, the broadcast coverage of science and technology, programmes for Asians, the application of engineering research to broadcasting, and the social effects of television. The membership of these advisory bodies covers a wide cross-section of national life, and represents to a substantial degree, the BBC believes, the voice of informed and responsible public opinion.

The General Advisory Council

During the year, the General Advisory Council held, as usual, regular quarterly meetings. Each meeting was attended by the BBC Chairman and members of the Board of Governors, the Director-General and members of the Board of Management and other senior BBC staff. The agenda for each meeting included a report from the Council's Business Committee (which itself met eight times during the year), a summary of public reactions to the BBC, a report by the Director-General on current and future developments and members' questions. For each quarterly meeting, the Business Committee chose one or more

main subjects for discussion and invited the BBC to provide papers as appropriate. Such main subjects included the BBC's publications, developments in the BBC's External Services, the BBC and the February 1974 General Election, the work of the BBC's Advisory Group on the Social Effects of Television (the Chairman of the Group, Mr Charles Longbottom, is also a member of the Council) and the coverage of sport on BBC Television. The paper on sport was requested by the Business Committee after it had received, for discussion by the Council, a paper entitled *Some Reflections on the Relationship between the Broadcasting Media and Sport* by Sir Stanley Rous, a member of the Council. Following the practice established in recent years, arrangements were made, at the request of the Business Committee, to publish in pamphlet form, with a foreword by the Chairman of the Council, Lord Aldington, the papers on the BBC and the February 1974 General Election and on sport. The latter publication included both Sir Stanley Rous's paper and the paper by the BBC.

The Council also had an opportunity to debate issues later reflected in the BBC's memoranda to the Annan Committee and to comment on those memoranda which were sent to the committee in the course of the year. The Council itself submitted to the Annan Committee a memorandum describing its role, functions and procedures. The memorandum was prepared by the Business Committee and subsequently submitted by the committee to one of the quarterly meetings of the Council. Among other matters discussed during the year were the BBC's finances and its industrial situation, interviews with IRA

leaders, election programmes, weather forecasts and drama on local radio. Programmes which were discussed included *The Pallisers*, *The Family*, *Churchill's People* and radio and television phone-ins. After each meeting a statement, prepared by the Chairman of the Council in consultation with the Business Committee, was released to the press. A lecture on *Advising the BBC*, which was given by the Chairman in the ninth series of BBC lunchtime lectures, was also published by the BBC as a pamphlet.

In addition to the quarterly meetings in full session, the Council appointed sub-committees to study and report on BBC Publications and BBC Archives. General Advisory Council sub-committees are composed of members of the Council but they may, if they wish, consult or co-opt the services of people with special knowledge and experience from outside the BBC and its advisory system. Professor Asa Briggs was thus invited to attend the meeting of the archives sub-committee and the Council is grateful for the valuable contribution that he made to its work. The Council also held, in January 1975, its first residential conference at Ditchley Park in Oxfordshire. This was attended by 21 Council members, members of the BBC Board of Governors, management and senior staff and also by a number of distinguished guests. The conference had as its theme *To Reflect or to Lead?*, and it provided an opportunity for discussion of the BBC's role and responsibilities in greater depth than is possible at the shorter quarterly meetings.

Half the ordinary members of the Council are appointed on the recommendation of the Business Committee and the chairmen of other BBC advisory councils and committees attend as ex-officio members. Following usual practice, the quarterly meetings were held on the day before ordinary meetings of the BBC Board of Governors, so that the Board could have before it a summary of the main points raised at the General Advisory Council meeting.

Regional advisory councils

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

During the year the Northern Ireland Council met five times. Among matters which it discussed were the broadcasting of interviews with members of illegal organisations, invasion of privacy, some of the problems inherent in reporting the Northern Ireland situation, the responsibilities of interviewers, and the constant vigilance needed to distinguish between news and propaganda. The Council devoted part of its October meeting to discussion and approval of BBC plans for the introduction of Radio Ulster on 1 January.

To mark the 50th anniversary of broadcasting in Northern Ireland on 15 September 1974, the National Governor and the Council attended a jubilee service in St Anne's Cathedral, Belfast, and a celebration concert by the BBC Northern Ireland Orchestra, televised live from the Ulster Hall on BBC-2.

The eight English regional advisory councils each met, as usual, on three or more occasions during the year. Besides reviewing the programme output of their own regions and of the network production centres, they discussed a wide range of subjects including news broadcasting, election coverage, educational programmes, money prizes, and the regional editions of *Radio Times*. In common with the General Advisory Council, they discussed the work of the BBC's Advisory Group on the Social Effects of Television. All the Councils gave much time and thought to the preparation of their submissions to the Committee on the Future of Broadcasting, and most of them also offered oral evidence to the committee during its visits to the regions.

One problem confronting the councils stems from the apparently conflicting requirements of confidentiality (which the councils themselves value) and the need for their existence to be known to the general public in the regions for which they are appointed. To try to solve this problem, two councils used broadcast announcements to invite the audience to write to their respective chairmen about any matter which might properly be the council's concern. The response was rather disappointing, however, and the councils are discussing other ways of making their existence and function better known to the public.

Each Council held one of its regular meetings in London, at Television Centre or Broadcasting House. This enabled members to meet more senior London staff, and was intended to help towards a better mutual understanding of the central, and regional, concepts of broadcasting.

In February 1975, three regional chairmen retired after five years' much appreciated service - Mr Louis Allen (North-east), Dr Patrick Nuttgens (North), and Mr Nicholas Trahair (South-west). All three were founder chairmen of their councils following the re-organisation brought about by *Broadcasting in the Seventies* and two (Mr Allen and Mr Trahair) had been members of the former regional councils serving respectively the North and the South and West.

Local radio councils

The 20 local radio stations have continued to receive valuable help, advice and support from their local radio councils. These councils, each of some 15-20 members active in the life of their communities, discuss all aspects of programme policy with the manager and members of staff directly concerned with particular programmes. Council members also take particular note of public reaction to programmes expressed through telephone calls or letters to the station. They provide for the professional staff a sounding board for the praise or criticisms of listeners. Local

radio councils have also advised on important policy decisions on matters such as the coverage of the general election, the introduction of consumer programmes and the provision of programmes for immigrant communities. Their chairmen attend regular meetings in London with the Managing Director, Radio, the Director, Public Affairs, and the General Manager, Local Radio, at which issues affecting broadcasting as a whole, as well as local radio, are discussed. Members are broadly representative of the major interests within the different areas and all have a concern for the well-being of the communities that the stations serve. When vacancies occur, listeners are frequently invited to submit names for consideration in the final analysis by the Board of Governors.

Educational bodies

The School Broadcasting Council for the United Kingdom met twice during 1974-75, its steering committee once, and its programme committees three times. The council submitted evidence to the Committee on the Future of Broadcasting and noted the contribution of C. G. Hayter's independent report *Using Broadcasts in Schools: A Study and Evaluation*, published in November 1974, to the debate on the future use of educational broadcasting. Evidence was also submitted to the Whitford Committee of Enquiry into the law on copyright and designs. The council has been much exercised by the problems schools face in maintaining the present level of their purchase of publications in the current period of financial restraint and has advised the BBC on its policy with regard to the pricing and specifications of pamphlets and other materials provided to accompany school broadcasts. At its meeting in March 1975 the Council gave some consideration to matters of immediate importance raised by the publication of the Bullock Committee's Report, *A Language for Life*.

The council's Programme Committee I has given much attention to the development and promotion of the broadcast provision for

children in the early years of education, particularly in the infant and pre-school years. Committee II has sponsored innovatory series in mathematics, geography and multi-disciplinary studies for the middle years of schooling. Committee III has been responsible for initiating a number of new developments, notably in religious and moral education, music, science, and careers education.

The Further Education Advisory Council and its programme committees each met three times during the year. Apart from considering the balance of output and individual programme proposals for the coming year they were concerned with the implications of three important reports, those of the Russell Committee on Adult Education, the Technician Education Council bearing on the BBC's provision for colleges of further education, and of the Bullock Committee already referred to. The development of a new five year forward plan for the provision of BBC courses in modern languages for adults was also agreed. The council also submitted its own evidence to the Annan Committee giving its collective views on the future of educational broadcasting.

Other specialist bodies

The Central Religious Advisory Committee, which advises the BBC and the IBA separately about their religious broadcasting, held two meetings during the year, the second of which was a three-day residential conference. In addition to its regular review of religious programmes, the committee discussed the extent to which the aims of religious broadcasting ought to be widened to meet the needs of a more varied and changing society. Its views on this question were reflected in the evidence sent by the committee to the Committee on the Future of Broadcasting.

The Central Music Advisory Committee held its two customary all-day meetings during the year, the first at Broadcasting House, the second at Television Centre. Among topics discussed in detail were: the activities of the BBC's many orchestras; the frequency of

radio broadcasts from British opera houses; the names of uncommon works suitable for co-financed EBU productions; the cost of opera on BBC Television; the time and format of BBC lunchtime concerts in Glasgow; signature tunes and network jingles; the inter-viewing of performers for archive purposes; the amount of serious music on BBC Television; the televising of opera from Scotland; and the 1974 Promenade Concert season on television.

The Central Agricultural Advisory Committee advises the BBC on the range and content of farming and gardening programmes broadcast on television and radio networks. It has a membership of 17, widely representative of agriculture, horticultural, food and consumer interests. Mr Hugh Finn retired as Chairman at the end of 1974 after nine years of distinguished service to the Committee. He was succeeded by Mr Derek Barber, a leading agriculturalist and consultant. The committee held three meetings during the year. The separate Committees for Scotland, Wales and Northern Ireland, all of which are represented by their chairmen on the main committee, held their own meetings to consider regional farming and gardening programmes.

The Central Appeals Advisory Committee, which advises the BBC and the IBA separately, held three meetings during the year at which it considered applications from charities for appeals on BBC radio and television. It also advised on matters of general policy relating to appeals broadcasting. Similar Committees in Scotland, Wales and Northern Ireland advised on the selection of appeals for their own national regions. Their chairman attended the main committee meetings and shared in the formulation of policy. The three English Regional Appeals Advisory Committees also met, but because of the falling number of applications of merit received from regionally-based charities, it was decided that the broadcasting of separate appeals in the regions was no longer justifiable and should cease after April 1975. Consequently, the three English regional committees were wound up, but with

the arrangement that two members from each, including their current chairmen, should in future serve on the central committee to ensure effective representation of English regional interests.

The Engineering Advisory Committee is a small committee of eminent scientists and electrical engineers which advises the BBC Engineering Division on its broadcasting research programme and on relevant external research into the same and kindred subjects. It held four meetings during the year.

The Science Consultative Group held its regular meetings in the spring and autumn, and an additional informal meeting to discuss science on television. At each regular meeting it reviewed plans for future programmes about science, medicine and technology on radio and television. Other subjects discussed included the preservation of archival material, science programmes in the BBC's World Service, and contacts with overseas broadcasting organisations. Members proposed their own ideas for future programmes; and the group submitted evidence on BBC science programmes to the Committee on the Future of Broadcasting.

The Asian Programmes Advisory Committee, originally established in 1965, held three meetings during the course of the year – one more than is customary. The additional meeting was to consider the committee's submission to the Committee on the Future of Broadcasting. This advisory committee also had the opportunity to offer oral evidence to Lord Annan during the course of the latter's visit to Birmingham in March 1975.

Mr Philip Mason, who had given distinguished service as chairman of the committee since its inception, was succeeded by Mr Sydney Jacobson (now Lord Jacobson), and under his leadership the committee continued to tender advice to the BBC on the content of the vernacular radio and television network programmes produced by the Asian Programmes Unit for the domestic audience from the BBC studios in Birmingham.

The Advisory Group on the Social Effects of

Television is the most recently founded of the BBC's advisory bodies. It consists of two lay members, including its chairman, and six members drawn from people working in education, medicine and various forms of social research. Its terms of reference require it to keep in touch with developments in television research in Britain or overseas and to propose to the BBC areas in which it considers further research might usefully be undertaken. It met on six occasions during the year, at some of its meetings discussing particular aspects of broadcasting with those professionally concerned with the output of the Television Service. In addition, it discussed the relationship of television to their work with a number of people engaged either in research or in forms of social work outside the BBC. One of the group's recurrent topics was the influence of television on the counterpoise of change and stability in society.

Publications and Enterprises

BBC Publications

For the year ending 31 March 1975, BBC Publications sustained an overall loss of £29,000. Costs continued to rise sharply and some industrial action disrupted production.

Radio Times was published weekly at 8p, in 25 editions corresponding to the regional pattern of BBC television and the 20 local radio stations. Production problems arising from industrial difficulties during the year caused some issues to be restricted to a smaller number of editions and one issue had to be abandoned altogether. The average weekly net sales of *Radio Times* from 1 July 1974 to 31 December 1974 as certified by the Audit Bureau of Circulations were 3,627,361.

Radio Times Special issues in support of television programmes and broadcasting events continued to be published. New subjects covered included *The Generation Game* and the *Fred Astaire Story*.

The Listener, published weekly at 12p, contained a wide selection of material drawn substantially from BBC programmes, together with book reviews and articles on art, cinema, music and theatre. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. During the year the Reith Lectures *The New Liberty* by Ralf Dahrendorf were reprinted. Special book numbers also appeared. Average weekly net sales of *The Listener* from 1 July 1974 to 31 December 1974 as certified by the Audit Bureau of Circulations were 38,769 including some sales to schools and students at reduced prices.

As in former years a major publishing activity in 1974-75 was the production, at the request of the School Broadcasting Council, of many publications to support the BBC's radio and television broadcasts to schools. For the school year 1974-75 some 721 different publications were produced and a total of over 12 million were sold, including pupils' pamphlets, teachers' notes and a number of audio-visual and other aids. This service is designed to be self-supporting. To support further education television and radio, 76 publications were issued or re-issued with subjects ranging from language courses to social work.

A wide range of books of general interest stemming from broadcast material was published during the year. Two of those published the previous year – Alistair Cooke's *America* and Dr Bronowski's *The Ascent of Man* – continued to appear among the best sellers in many bookshops. New titles included *The Weather Machine*, the *Eleventh Book of Blue Peter*, *Pot Black*, *Microbes and Men*, *Kipling's English History* and *Tomorrow's World 3*.

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

A select list of BBC publications produced in 1974-75 appears on page 303.

BBC Enterprises

In the year ended 31 March 1975 BBC Enterprises achieved total gross sales of £5 million from all its trading operations. Programme exports to Africa, Middle East and Japan were particularly strong, and those to most other markets reached levels similar to those of the previous year. All other trading activities – BBC Merchandising, BBC Exhibitions, Technical and Production Facilities and BBC Records and Tapes – earned both revenue and profits well above those for 1973–74.

Television sales

The world-wide sale of BBC programmes in television, non-theatrical and film library markets earned some £4 million. These are encouraging figures, for they consolidate the turnover and profits which so dramatically increased in 1973–74. Through greater sales effort and the streamlining of all direct costs and overheads it proved possible to contain the inflationary pressures exerted on all parts of the sales operation. From London, Sydney and Toronto alone Enterprises distributed a total of 7,418 hours of programmes to 70 countries. Best sellers proved to be *The Ascent of Man* (28 countries), *The Onedin Line* (26) and *Some Mothers Do 'ave 'em* (16).

Television sales – technical: Programme Supply Department prepared and despatched some 10,000 new prints and 1,655 videotapes to every part of the world and additionally moved 5,000 programmes from one market to another. Two trends were of particular importance: first, the doubling – or more – of videotape recording and demand between 1972 and 1974, and second, the great increase in the use of colour video-cassettes for viewing by customers. Both developments have reduced overhead costs. As in the previous year the demand for colour recordings grew and foreign language dubbings continued.

Television sales – Commonwealth: Sales to 30 Commonwealth markets grossed £1.2 million. Australian customers bought 352 hours of programmes, including *The Pallisers*,

and ABC's Annual Report showed that BBC-TV productions comprised 14.05% of the programmes in its schedules as against 7% for other British sources and 24.12% for American and other suppliers. New Zealand purchased 267 hours, including *The Ascent of Man* and *War and Peace*. Canadian acquisitions included *Fall of Eagles* and the French-language version of *Search for the Nile*. Outstanding increases were recorded in sales to African markets. Together, the seven Nigerian states took 980 hours, Zambia 300 hours and Kenya 190 hours. Barbados was the most active West Indian market with 250 hours.

Television sales – USA and Latin America: *America, The Commanders* and, more recently, *Monty Python* were in the forefront of strong sales in American syndication markets. The Public Broadcast System's transmission of *The Ascent of Man* in January 1975 attracted high praise from press and viewers, and the same network also screened *The Edwardians*, *Vienna 1900* and two Lord Peter Wimsey serials. Sales to Latin America were below the level of the last year but reflected the large number of major BBC-TV series still in transmission in those markets from earlier sales activity by Time-Life Films. *The Pallisers* was sold in Mexico.

Television sales – Western Europe: Sales levels in Scandinavia remained constant. Among other programmes Belgian customers bought *The Pallisers*, while *Fall of Eagles* was seen in the Netherlands, and West German television transmitted the full German-dubbed version of *War and Peace*. The greatest increase in sales was in Spain, with a total of 200 hours. The extensive re-organisation of television channels and associated programme buying departments in France, West Germany and Switzerland as well as the tragic loss of the BBC's senior European Sales Representative, Bill Hayes, in the Paris air disaster had an unsettling effect on the flow of programmes to those major European markets.

Television sales – Eastern Europe: Most encouraging was the sale of *The Moonstone*

and *David Copperfield* to Soviet television with the possibility of further sales to follow. Other East European markets were quiet, but in Yugoslavia 120 hours were sold.

Television sales - Middle East and Far East: After an interval of three years a welcome feature was the re-opening of the Egyptian, Syrian and Iraqi markets. Sales in Turkey increased to 110 hours. In the Far East the outstanding development was the growth of Japanese interest and purchases. Tokyo's Channel 12 transmitted 39 weeks of BBC-TV Drama, an entirely new development in Japanese television history, while the NHK network screened *The Ascent of Man*, *Civilisation*, *The Long Chase* as well as Rugby Union internationals and the Open Golf Championship. Singapore and Hong Kong bought 220 hours and 180 hours respectively.

Educational films

Over 1,300 BBC-TV films and series were available to industry, educational institutions and film libraries all over the world. Many titles became available for the first time on video-cassette as well as on film, and an increasing proportion was for hire. Sales levels in the UK, Australia, New Zealand and Canada were healthy and there was greater demand from Europe. The new Industrial Films Catalogue was launched at a special screening presentation before Midland industrial directors in Birmingham in October 1974 and the new General Catalogue followed in February 1975 with a promotional mailing to 20,000 potential UK customers. The Time-Life multi-media division achieved sales of more than £½ million in the United States non-theatrical markets.

Film Library sales

Gross revenue rose by 39 per cent. Canadian business was notably strong and sales to West Germany doubled. Events which created particular European demand for background film were the two general elections. Of the total output some 90 per cent was in colour.

Technical and production facilities

An increase of 20 per cent in revenue was achieved with such events as the World Cup, involving extensive satellite link-ups, and the General Election stimulated a particular demand from overseas. The USA and Japan remained the largest clients.

Exhibitions

This was an outstandingly successful year for Enterprises' exhibitions section. Net profit nearly trebled and the grand total of visitors approached four million. During the period Hampton Court Palace housed the *Elizabeth R* costume exhibition and *The Pallisers'* costumes remained at Sudeley Castle until October 1974 when the exhibition moved in a more elaborate form to Longleat with plans for a long stay. The two *Dr Who* exhibitions were open on the Blackpool Golden Mile and at Longleat until the winter. The first of Enterprises' costume ventures, *Henry VIII*, remained at Warwick Castle until October 1974 and then made the voyage to New Zealand to open most successfully in Auckland in February 1975 as the television series was repeated there, this time in colour. The second *Henry VIII* costume exhibition was open to the public at Dover Castle for most of 1974.

Merchandising

The development of new areas of licensing, including *Roobarb*, *Captain Pugwash* and *Barbapapa* and the continuing success of *The Wombles* resulted in an 85 per cent increase in gross receipts. During the year 236 licences were issued for 410 items. Enterprises can now claim inclusion amongst the world's leading merchandising agencies. This department of Enterprises represents many continental and US producers and handles the overseas rights for a number of British series.

BBC Records and Tapes

This year the total sales of LPs, singles, cassettes and cartridges reached a new peak of 410,000. Twenty nine LPs, seven singles, 32

cassettes and eight eight-track cartridges were released, bringing the total of titles on the retail market to nearly 200. BBC Records maintained its 1·4 per cent share of the UK album market. It was awarded first prize in the Music Trades' Association Awards for *Original Music From Great BBC-TV Shows* and *Goon Show Classics* whilst *BBC-TV's Best of Top of the Pops, Vol. 1* – released on the new BEEB Records label – won a silver disc for initial sales worth over £75,000. At least 40 more releases are planned for 1975.

Finance

The accounts for the year ended 31 March 1975, as reported upon by the Corporation's Auditors, are shown on the following pages, and corresponding figures for the preceding year are given for comparison.

External Services grant in aid account for the year ended 31 March 1975

Year Ended 31 March 1974		Year ended 31 March 1975					Civil Defence
		Total	Broadcasting		Monitoring		
£000	Statement Notes	£000	Current £000	Capital £000	Current £000	Capital £000	£000
Income							
16,713	Grant in aid receipts	20,546	17,952	881	1,660	50	3
- 7	Sales of assets taken out of service	33	33				
40	Interest receivable	27	25		2		
16,746		20,606	18,010	881	1,662	50	3
Expenditure							
15,808	Operating expenditure 3	19,625	17,990		1,635		
1,074	Capital expenditure 5 2	959		906		51	2
- 20	Corporation tax 8	10	10				
16,862		20,594	18,000	906	1,635	51	2
- 116	Surplus/Deficit (-) for the year	12	10	- 25	27	- 1	1
388	Balance at 31 March 1974	272	134	111	33	- 5	- 1
272	Balance at 31 March 1975	284	144	86	60	- 6	—

Notes on the accounts

1. Fixed assets: Home Services

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

The amount by which gross additions

exceed gross depreciation in the year represents the increase in Capital Account. In the year ended 31 March 1975 this amounted to £1,540,000 (1974 £4,714,000).

Major capital expenditure during the year was on the further extension of the uhf transmitter programme, the new Regional Headquarters in Manchester, the strengthening of colour television resources in the National and English Regions, improvements in the medium-wave coverage of local radio, the development of stereophony, and the replacement of worn-out and obsolete plant.

Future capital expenditure approved by the Board of Governors at 31 March 1975 amounted to £4,740,000 (1974 £5,474,000) for which contracts have been placed and

£9,585,000 (1974 £9,305,000) for which contracts have not yet been placed.

2. Fixed Assets: External Services

Capital expenditure during the year is charged against Grant in Aid receipts for the year.

No provision is made for depreciation as the cost of renewal or extension of fixed assets is met in full from Grants in Aid. If it had been necessary to provide for depreciation on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1975 would have been £3,799,000 (1974 £3,807,000) for Broadcasting and £211,000 (1974 £203,000) for Monitoring.

The increase of £942,000 (1974 £1,003,000) in the Capital Account represents capital expenditure during the year ended 31 March 1975, less fixed assets written-off.

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

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

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

5. Debtors and unexpired charges include film rights, untransmitted programmes and programmes in course of production at 31 March 1975.

6. The income receivable from the Home Office is derived from television broadcast receiving licences.

The gross revenue collected in the year ended 31 March 1975 amounted to £162,868,000

(1974 £149,009,000). Of this amount it is estimated that £432,000 (1974 nil) relates to the year ending 31 March 1976 and has therefore been carried forward in the balance sheet. In accordance with Clause 16 of the Licence and Agreement dated 7 July 1969, a deduction was made of a sum equal to the expenses of collection and interference investigations, estimated at £16,064,000 (1974 £12,070,000) including adjustments for previous years of £651,000 (1974 £120,000). The net licence revenue for the year receivable from the Home Office was, therefore, £146,372,000 (1974 £136,939,000).

7. The Corporation provides broadcasting services to the Open University and the income for the year ended 31 March 1975 of £2,875,000 (1974 £2,199,000) represents reimbursement of operating and capital expenditure incurred on the University's behalf.

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

Home Services' corporation tax for the year ended 31 March 1975, calculated at 52 per cent (1974 52 per cent), and computed on the basis described above, is after taking into account a debit of £54,000 to adjust prior years' provisions.

9. Pensions

The Actuaries are engaged on the triennial valuation of the Corporation's staff pension fund as at 31 March 1975. In the absence of an increase in the Corporation's annual contribution rate the Actuaries estimate provisionally that a capital sum in the order of £10 million to £15 million should be made available to the fund by the Corporation. When the Actuaries have reported, and the Corporation's liability to the fund has been determined, it will be decided whether a capital sum should be made available to the fund, the Corporation's future annual contributions increased or a combination of both. In the meantime the provision of £1 million at 31 March 1974 has been increased to £3 million at 31 March 1975.

10. Emoluments of Governors

The annual fees payable to Governors as at 31 March 1975, as determined by Order in Council, are as follows:

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

employees who received emoluments during the year ended 31 March 1975 of more than £10,000:

			1974	
	£10,001 – £12,500	42	21	
	£12,501 – £15,000	12	7	
	£15,001 – £17,500	3	5	
	£17,501 – £20,000	5	—	
	£20,001 – £22,500	—	1	
	£22,501 – £25,000	1	—	
Emoluments of employees	Auditors' remuneration	£13,250		
		(1974 £10,200)		

The following table shows the number of

Statement 1**Statement of operating expenditure for the year ended 31 March 1975: television broadcasting**

Year ended 31 March 1974			Year ended 31 March 1975	
Amount	Percentage of total		Amount	Percentage of total
£000	%		£000	%
49,173	54.3	Production and other staff costs	64,115	57.6
29,193	32.3	Artists, speakers, facility and copyright fees, film recording and design materials, etc.	32,066	28.8
2,056	2.3	Intercommunication circuits	1,958	1.8
1,716	1.9	Power, lighting and heating	2,577	2.3
2,332	2.6	Building and plant maintenance	3,123	2.8
2,841	3.1	Rent, rates and telephones	3,594	3.2
1,327	1.5	Transport	1,719	1.6
1,859	2.0	Other expenses	2,159	1.9
90,497	100.0		111,311	100.0

Statement 2

Statement of operating expenditure for the year ended
31 March 1975: radio broadcasting

Year ended 31 March 1974			Year ended 31 March 1975	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£000</i>	<i>%</i>		<i>£000</i>	<i>%</i>
17,801	52.5	Production and other staff costs	22,993	55.4
9,110	26.8	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	9,625	23.2
1,981	5.8	House orchestras	2,429	5.9
397	1.2	Intercommunication circuits	445	1.1
611	1.8	Power, lighting and heating	907	2.2
941	2.8	Building and plant maintenance	1,169	2.8
1,834	5.4	Rent, rates and telephones	2,207	5.3
239	0.7	Transport	317	0.8
1,019	3.0	Other expenses	1,368	3.3
33,933	100.0		41,460	100.0

Statement 3

Statement of operating expenditure for the year ended
31 March 1975: External Services

Year ended 31 March 1974			Year ended 31 March 1975	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£000</i>	<i>%</i>		<i>£000</i>	<i>%</i>
10,832	68.5	Production and other staff costs	13,466	68.6
1,608	10.2	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	1,643	8.4
139	0.9	Intercommunication circuits	138	0.7
886	5.6	Power, lighting and heating	1,482	7.5
358	2.3	Building and plant maintenance	525	2.7
1,164	7.3	Rent, rates, hired transmitters and telephones	1,463	7.4
108	0.7	Transport	131	0.7
713	4.5	Other expenses	777	4.0
15,808	100.0		19,625	100.0
14,389	91.0	<i>Whereof:</i> Broadcasting	17,990	91.7
1,419	9.0	Monitoring	1,635	8.3

Statement 4

Statement of fixed assets: Home Services

31 March 1974				31 March 1975				
Radio	Open University	Television	Total		Total	Television	Open University	Radio
£000	£000	£000	£000		£000	£000	£000	£000
				Freehold & leasehold land & buildings				
13,436		33,390	46,826	At 31 March 1974 at cost	51,032	36,027		15,005
1,813	4	3,527	5,344	Gross additions during the year	3,770	2,754	6	1,010
15,249	4	36,917	52,170		54,802	38,781	6	16,015
244	4	890	1,138	Less: Assets written-off during the year	2,303	1,756	6	541
15,005		36,027	51,032		52,499	37,025		15,474
5,203		8,746	13,949	Deduct: Depreciation accrued to date	14,679	9,186		5,493
9,802		27,281	37,083	At cost, less depreciation	37,820	27,839		9,981
				Plant, furniture & fittings, etc.				
13,415	361	46,667	60,443	At 31 March 1974 at cost	65,988	51,355	413	14,220
2,186	89	8,754	11,029	Gross additions during the year	11,158	8,355	466	2,337
15,601	450	55,421	71,472		77,146	59,710	879	16,557
1,381	37	4,066	5,484	Less: Assets written-off during the year	6,700	4,456	131	2,113
14,220	413	51,355	65,988		70,446	55,254	748	14,444
10,408	111	26,024	36,543	Deduct: Depreciation accrued to date	40,198	29,621	157	10,420
3,812	302	25,331	29,445	At cost, less depreciation	30,248	25,633	591	4,024
				Total				
26,851	361	80,057	107,269	At 31 March 1974 at cost	117,020	87,382	413	29,225
3,999	93	12,281	16,373	Gross additions during the year	14,928	11,109	472	3,347
30,850	454	92,338	123,642		131,948	98,491	885	32,572
1,625	41	4,956	6,622	Less: Assets written-off during the year	9,003	6,212	137	2,654
29,225	413	87,382	117,020		122,945	92,279	748	29,918
15,611	111	34,770	50,492	Deduct: Depreciation accrued to date	54,877	38,807	157	15,913
13,614	302	52,612	66,528	At cost, less depreciation (per Balance Sheet)	68,068	53,472	591	14,005
				Depreciation for the year: Gross				
555	4	1,730	2,289	Freehold & leasehold buildings	3,033	2,196	6	831
1,837	72	7,461	9,370	Plant, furniture and fittings, etc.	10,355	8,053	177	2,125
2,392	76	9,191	11,659		13,388	10,249	183	2,956
1,625	41	4,956	6,622	Less: Assets written-off during the year	9,003	6,212	137	2,654
767	35	4,235	5,037	Net increase in accrued depreciation	4,385	4,037	46	302

Note: In the year to 31 March 1975 an amount of £7,342,000 (1974 £5,730,000) being indirect costs associated with capital has been included in capital expenditure for the year and has been wholly depreciated by the inclusion of a like amount in the charge for depreciation.

Statement 5

Statement of fixed assets: External Services

31 March 1974		31 March 1975
£000		£000
	Freehold & leasehold land & buildings	
6,611	At 31 March 1974 at cost	6,765
154	Gross additions during the year	310
6,765	At cost	7,075
	Plant, furniture and fittings, etc.	
10,710	At 31 March 1974 at cost	11,559
920	Gross additions during the year	649
11,630		12,208
71	Less: Assets written-off during the year	17
11,559	At cost	12,191
	Total	
17,321	At 31 March 1974 at cost	18,324
1,074	Gross additions during the year	959
18,395		19,283
71	Less: Assets written-off during the year	17
18,324	At cost (per Balance Sheet)	19,266
	<i>Whereof</i>	
17,626	Broadcasting	18,517
657	Monitoring	705
41	Civil Defence	44
18,324		19,266

Statement 6**Home Services analysis
of income and expenditure
for 1974-75**

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

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

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

Capital expenditure has been shared in proportion to income.

	England	Northern Ireland	Scotland	Wales	Total
Income	£000	£000	£000	£000	£000
<i>Receivable from the Home Office</i>	124,064	2,364	12,980	6,964	146,372
<i>Other net income</i>	815	23	54	15	907
Total income	124,879	2,387	13,034	6,979	147,279
Operating expenditure					
<i>Television</i>					
Gross expenditure in the regions	12,167	1,484	4,220	3,889	21,760
Deduct: Cost of programmes contributed to the network	8,637	159	1,338	656	10,790
	3,530	1,325	2,882	3,233	10,970
Share of network programme and other costs	82,164	2,024	8,860	4,890	97,938
Total television	85,694	3,349	11,742	8,123	108,908
<i>Radio</i>					
Gross expenditure in the regions	8,156	927	1,862	1,527	12,472
Deduct: Cost of programmes contributed to the network	3,261	242	476	326	4,305
	4,895	685	1,386	1,201	8,167
Share of network programme and other costs	27,975	677	3,013	1,628	33,293
Total radio	32,870	1,362	4,399	2,829	41,460
Total operating expenditure	118,564	4,711	16,141	10,952	150,368
Capital expenditure	12,258	234	1,279	685	14,456
	130,822	4,945	17,420	11,637	164,824
Deficit	- 5,943	- 2,558	- 4,386	- 4,658	- 17,545

Statement 7

Summarised Balance Sheets from 31 March 1971 to 31 March 1975

	Year ended 31 March				
	1971	1972	1973	1974	1975
	£000	£000	£000	£000	£000
Home Services					
Fixed assets					
At cost, less depreciation	60,339	60,951	61,814	66,528	68,068
Investment in Visnews Ltd	53	53	53	53	53
	60,392	61,004	61,867	66,581	68,121
Net current assets/liabilities					
Current Assets	18,377	19,167	20,961	19,711	25,891
Less: Current Liabilities	24,474	21,693	18,878	17,919	41,644
	- 6,097	- 2,526	2,083	1,792	- 15,753
Net total assets	54,295	58,478	63,950	68,373	52,368
Represented by:					
Capital account	60,392	61,004	61,867	66,581	68,121
Provision for pension liability			1,000	1,000	3,000
Income and expenditure account	- 6,097	- 2,526	1,083	792	- 18,753
	54,295	58,478	63,950	68,373	52,368
External Services					
Fixed assets					
At cost	15,830	16,686	17,321	18,324	19,266
Net current assets					
Current Assets	619	811	811	938	1,485
Less: Current Liabilities	556	668	423	666	1,201
	63	143	388	272	284
Net total assets	15,893	16,829	17,709	18,596	19,550
Represented by:					
Capital account	15,830	16,686	17,321	18,324	19,266
Grant in aid	63	143	388	272	284
	15,893	16,829	17,709	18,596	19,550

Statement 7 (continued)

Summary of income and expenditure and grant in aid
for the period 1 April 1970 to 31 March 1975

	Year ended 31 March				
	1971	1972	1973	1974	1975
	£000	£000	£000	£000	£000
Home Services					
<i>Income</i>					
Receivable from the Home Office	95,630	113,284	125,942	136,939	146,372
Other income	4,636	3,363	3,695	4,361	4,645
	100,266	116,647	129,637	141,300	151,017
<i>Expenditure</i>					
Operating	93,055	101,636	112,722	124,430	152,771
Capital	12,121	10,591	11,662	16,373	14,928
Taxation	556	849	644	788	863
	105,732	113,076	125,028	141,591	168,562
<i>Surplus or deficit (-) for year</i>	- 5,466	3,571	4,609	- 291	- 17,545
<i>Provision for pension liability</i>			- 1,000		- 2,000
<i>Balance brought forward</i>	- 631	- 6,097	- 2,526	1,083	792
	- 6,097	- 2,526	1,083	792	- 18,753
External Services (Grant in Aid)					
<i>Income</i>					
Grant in aid	13,201	14,009	15,026	16,713	20,546
Other income	11	165	50	33	60
	13,212	14,174	15,076	16,746	20,606
<i>Expenditure</i>					
Operating	11,757	13,191	14,025	15,808	19,625
Capital	1,495	895	755	1,074	959
Taxation	9	8	51	- 20	10
	13,261	14,094	14,831	16,862	20,594
<i>Surplus or deficit (-) for year</i>	- 49	80	245	- 116	12
<i>Balance brought forward</i>	112	63	143	388	272
	63	143	388	272	284

Annual Report of the National Broadcasting Council for Scotland

1 April 1974 to 31 March 1975

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

16 July 1975

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period from 1 April 1974 to 31 March 1975. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

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

JANET AVONSIDE
(Chairman)

Members of the Council at 31 March 1975

Lady Avonside, OBE (Chairman)
Major Allan Cameron
Dr Jennifer Carter
Professor T. A. Dunn
Professor Sir Robert Grieve
Mrs Astrid Huggins
Mr R. D. Hunter, MBE
Mr A. H. Kitson
Mr Farquhar Macintosh
The Rev. James Ross
Mr Harold Whitson, CBE
Mr James Young

The year was marked by the continuing activities of the Crawford Committee on Broadcasting Coverage, and eventually its report, and the announcement of the creation of another Committee on the Future of Broadcasting under the chairmanship of Lord Annan.

A great deal of work went into the preparation of the submission of the Broadcasting Council for Scotland to the Crawford Committee and this thoroughness was fully rewarded in the event by the degree of agreement shown by the committee in its Report. Proposals of major importance to Scotland which were endorsed by the Committee included the recommendation that Phases I and II of the uhf television transmitter project should proceed with all possible speed and should be

spared the effects of any restraint on capital spending; that the programme anomalies in south-western and south-eastern Scotland should be corrected by the extension of vhf radio coverage and that the BBC plan for community services in northern Scotland using vhf transmitters should go ahead, initially with a Gaelic language service and subsequently should be extended to cover the other principal communities in northern Scotland as soon as resources permit. It is a regrettable irony that the committee's wholehearted sanction of the great majority of the significant points made in the BCS's contributory evidence should be announced concurrently with intimations of financial and programme cut-backs resulting from inflationary pressures.

The government deferred consideration of

the greater part of the Crawford Report because meanwhile the Annan Committee had had been set up with its much wider terms of reference and its considerably longer life span of two years. The Broadcasting Council in its submission to this important committee will reinforce many of the points made to Crawford and introduce several additional matters of great significance to a Scotland undergoing rapid change in an era of political devolution and the economic influence of oil.

The year behind us has been one where lively promise was largely unfulfilled because of the strain of economies on already slender resources, but an enthusiastic staff and an atmosphere of change and immediacy in Scotland incline us to a cautious optimism.

Transmission and reception

Studio A in Glasgow continued to provide the mainstay of our television output. Two general elections and the Scottish municipal elections called for much ingenuity in matching the facilities provided for the London productions. In addition to our current affairs and schools output, the Studio was used for the production of *Top Score*, *Se Ur Beatha*, *Sutherland's Law*, *Secret Garden*, *Five Red Herrings*, *The Bevellers*, *Vital Spark*, and the Eleanor Bron series *After That*, *This*. This weight of studio commitment is fast reaching optimum and leaves virtually no room for manoeuvre in an emergency situation of, say, political crises when extra programmes need to be mounted at short notice. We are approaching the stage where if use of BBC Scotland's staffing resources is to be maximised, and production pressures contained, thought will have to be given to the creation of a second purpose-built television studio, properly equipped to accommodate a wide production range.

Our outside broadcast units covered the Edinburgh International Festival of Drama and the Arts, the Mod at Dundee, the Royal Highland Show, the General Assembly of the Church of Scotland, the Morning Service and Songs of Praise from kirks all over Scotland

as well as golf and curling, football, rugby and light entertainment programmes. They were also heavily committed over the two general election periods.

The Edinburgh studio will at last be in colour at the end of March 1975, to be quickly followed by an electronic colour installation at Aberdeen.

The main event of the year was the long awaited introduction of stereo broadcasting over central and southern Scotland. Now, in addition to transmitting Radio 2, Radio 3 and Radio 4 programmes we can originate Radio Scotland programmes in stereo, and a considerable amount of programme origination equipment has been provided in Scotland for this purpose. The new distribution network provided for the stereo services also provides a much higher quality monophonic signal than was previously possible. This is due to the provision of BBC designed and produced pulse code modulation equipment, used with Post Office microwave links. There are now 200 hours of stereo programmes a week available to 80 per cent of the Scottish population. It is expected that the service can be extended to south-west Scotland in 1975, and at a later date to Aberdeen and the north-east.

The uhf transmitter construction programme continued throughout the year, with the opening of the main station at Knockmore (Banffshire), and relay stations at Tay Bridge, Galashiels and Peterhead. There are now nine main and eight relay stations in operation in Scotland, and though these bring the 625-line colour services within reach of 87 per cent of the population, the BCS must, of course, continue to be gravely concerned over the many still unserved especially as, living in remote areas, their need for and dependence on broadcasting is the greater.

Programmes

Programmes in and from Scotland have continued to show a healthy appreciation of the Scottish mood with expansion in the political and current affairs areas and consolidation of the best that has gone before.

In radio, where expansion has been most marked, *Good Morning, Scotland*, the two-hour replacement of *Today*, settled firmly in the weekday schedules and, after an initial period of tentative interest, and some criticism, the Scottish listener now accepts the programme with increasing enthusiasm. *Matter of Opinion*, BBC Scotland's touring forum programme, which is broadcast live on Wednesday evenings at 8.15 pm during the winter, continued to cover the country with lively and entertaining debate and was extended to a six-monthly run.

In April 1974 the Gaelic output from Radio Scotland was moved to vhf transmitters only, apart from the Sunday Gaelic Service and the new English/Gaelic programme, *Ceilidh air Carrocher* which are still carried on medium wave and vhf frequencies. The change was made to facilitate the projected expansion of Gaelic programmes when the new Inverness station opens, and the opportunity was taken to introduce a daily, half-hour programme, Monday to Friday, as the forerunner of an increased output. The new bi-lingual programme, *Ceilidh air Carrocher*, combines Gaelic music and simple language teaching introduced in English. Since its inception in the autumn, this programme has received wide acclaim from both Gaelic and non-Gaelic listeners and would seem to be achieving its aim of extending an appreciation of Gaelic culture to non-speakers of the language.

Television has also reflected Scotland's increasing prominence in current and public affairs. The nightly news magazine, *Reporting Scotland*, has been extended by five minutes to 25 minutes and the long established weekly current affairs programme, *Current Account*, has now been joined by *Public Account* which is devoted almost solely to political themes.

Network programmes from Scotland continue to illustrate the region's potential for UK broadcasts in drama, light entertainment and documentaries. *The Haggard Falcon*, a period serial set in the late 16th century 'stews' of Edinburgh, and *The Vital Spark*, a light-hearted comedy series based on the characters

from the Para Handy stories, were both shown on BBC-2. The Light Entertainment Department made a substantial contribution to BBC-1's afternoon programme with *Top Score*, a 13-week series featuring Brian Fahey and the Scottish Radio Orchestra, with singers Jeannie Lamb and Danny Street. The now well-established pair, Peter Morrison and Alastair MacDonald, led a further series of *Songs of Scotland* to a high placing in the Scottish popularity charts and, on the way, introduced Scottish viewers to Anne Lorne Gillies, a singer of great charm and presence. Both Anne Lorne Gillies and Peter Morrison had programmes of their own on BBC-2.

The sporting arena is never far from broadcasting in Scotland and both television and radio have had a lively year covering football, golf, curling, rugby, swimming, boxing and, for the first time, indoor hockey and water polo. Also new is the Saturday lunch-time Radio Scotland programme *Outreach* which offers an up-to-the-minute service to Scottish listeners on everything from the day's football fixtures to live reports on the climbing and skiing conditions in the north and west.

The Agricultural Unit produces a regular programme on television called *Farm Forum*. This deals with a wide range of matters of topical interest to the farming community. On radio, the unit continues to enjoy a marked success with the daily 10 minute insert to *Twelve Noon* of the programme *Farm Journal* which acts as an effective bridge between those directly involved in farming and its ancillaries and other interests including the consumer, the country-lover and the conservationist.

Documentaries and general features were represented both locally and on network. *Personal Pursuits*, a series of half-hour films in which Magnus Magnusson roamed the country from the south of England to his native Iceland, though originally a local programme, had many of its episodes repeated on BBC-2. Also seen by network audiences were *Mr Menuhin's Welcome to Blair Castle*, *To the Land Where Glaciers Grow* and *Assignment Snowdon*, a profile by W. Gordon Smith on

Lord Snowdon. A 50-minute documentary covering the first ever climb to the top of The Lost Plateau was shown in the BBC-2 series, *The World About Us as Roraima – The Lost Plateau*. This was produced by Neil McCallum and a Scottish film unit. The literary arts have enjoyed their normal coverage and the series *Scope* in particular has maintained its reputation and increased its popularity.

Music

During the year Radio Scotland broadcast several programmes of brass band music, *Scotland in Brass* and a series featuring amateur choirs, *Scotland Sings*. The broadcasting of chamber music and recitals from Scotland continues to thrive, reflecting the enormous growth of professional standards. *The Musician in Scotland*, broadcast weekly on Sunday evening, deliberately takes account of new music written by Scottish composers and musical events as they occur in this country. *Music on Sunday* pays particular attention to potential talent among young Scottish performers.

1974 saw the completion and performance of two BBC commissions: Edward McGuire's *Interregnum* commissioned by the Broadcasting Council for Scotland, on Radio Scotland and John Maxwell Geddes' *Symphony*, commissioned by Radio 3, from a public concert at the City Hall, Glasgow.

Educational broadcasting

School radio: Alongside established series like *Exploring Scotland* and *From Seven to Nine*, both with large audiences in the primary school, a new development has been the introduction this year of *Scottish Magazine*, something of a new idea in school broadcasting. Its particular innovation is that each week it presents the writing and sometimes the voices of pupils from all corners of the country. At secondary level, we continue our practice of providing series closely related to 'O' grade examination syllabus, and this year in *Geography Studies* we have presented two radio-
vision programmes on Highland Scene and

Clydeport, both much appreciated by secondary geography teachers.

School television: In school television the primary school audiences for series such as *Let's See* and *Around Scotland* continue to grow. A feature of both has once again been the production from time to time of short film stories which have been much appreciated by both teachers and pupils. The series are, of course, in colour and it is encouraging to note the growing number of schools equipped with colour sets. At secondary level, video recording equipment, especially of the cassette variety, is becoming much more common so that programmes are more and more used as resource material, fitting into a school plan of work and fully under the teacher's control. There is no doubt that with the complex organisation of large secondary schools this type of use will develop in the future, as was clearly demonstrated in the recently published Hayter Report, *Using Broadcasts in Schools*.

Further education television: This year we have maintained our provision at the adult level with two very different series *State of Mind* and *The Chiel Among Us*. The former offered in five programmes a fairly detailed examination of developments in the treatment of various types of mental illness. Not only were they well received by specialists working in these fields but they seemed also to have provided valuable information for the general public about the facilities that exist for the care and treatment of people suffering from such illnesses. The second series *The Chiel Among Us* was a bold and imaginative attempt to present something of the range and quality of contemporary Scottish writing by means of television. As well as attracting a general audience this series was the subject of much discussion in adult classes.

Religious broadcasting

Television: Starting at the end of April a series of six *Assembly Opinions* was transmitted which looked at aspects of the ongoing work of the churches and at particular issues likely to exercise the annual Assembly and

the governing bodies of the churches in Scotland. *Morning Service* and *Songs of Praise* were broadcast from churches chosen from all over Scotland. There were two main television series: one was a Christian education series called *Behind the Bible* consisting of 10 programmes aimed at a better understanding of the Bible and how this can form the basis for a better understanding in coping with the problems of modern life; *Search for God* was the title of four Advent programmes exploring the problems of faith. The Rev Richard Holloway, theologian, author and broadcaster, spoke about four difficulties obstructing the way to Christian belief. Other religious broadcasts included *The Anderston Talk-In* and a quarterly magazine programme for deaf viewers entitled *Seeing the Signs* as well as a number of films and two half-hour *Gaelic Meditations*.

Radio: During the past 12 months the radio output has continued as projected with the addition of a series of Christian education programmes called *Fullness of Life*. Other productions have included *Church News and Views*; *Word for Living*; *Thought for the Day* and *Ere I Sleep*. *Church News and Views* came off the air between July and September and was replaced by a series of four programmes *Aims of Worship* and later *Word and Image*.

Awards

A fitting tribute to the year's work was the award of the Radio Industries Club of Scotland to Magnus Magnusson as television personality of the year, to Anne Lorne Gillies, as the year's new broadcasting personality and to *The Vital Spark* as the programme of the year. Two other programmes *Breathing Space - Fair Isle* and *Roraima* merited the distinction of being entered for the Fifteenth International Television Festival at Monte Carlo and the Trento International Festival of Mountain and Exploration Films respectively.

Council membership and meetings

Three members of the Council, Mr James Cumming, Mr Douglas Lowe and Mr John A MacDonald, retired at the end of 1974 after five years of most valuable service. New members welcomed in 1975 were Major Allan Cameron, Professor Sir Robert Grieve, Mr Farquhar Macintosh and Mr James P. Young.

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

In the year under review, the Council met five times in Glasgow and four times in Edinburgh. Receptions and meetings were also held in Hawick and Inverness.

separate services independent of Radio 4. Another recommendation was that the potential fourth uhf television network should be provided in Wales earlier than in the rest of the United Kingdom (where no service has yet been allocated to the network); it would be operated jointly by the BBC and HTV to provide a service in which Welsh language programmes would be given priority. In turn this would mean that programmes in Welsh would be transferred from the existing services of the BBC and HTV, allowing a significant increase in programmes in English. On the important question of finance, the report stated 'We are driven to the conclusion that . . . a subsidy by the Government may be needed'. The Home Secretary, in accepting in principle the report of the Crawford Committee, set up a small working party to examine the practicalities of the fourth network in Wales, and at the time of writing this has started work. The BBC is represented on the working party by Controller Wales, Mr. Owen Edwards, and Chief Engineer Transmitters, Mr George Cook, himself a former Head of Engineering in Wales.

While being naturally gratified that the problems of broadcasting in Wales have received recognition at such high level, Council realises that the implementation of the plans for television will of necessity be a long and arduous process. The fundamental matter of simply providing all the fourth network uhf transmitters to achieve parity of coverage with the three other networks will in itself take an estimated three to four years, given that there must be no delay in the spread of coverage of the existing networks to areas in Wales and in the rest of the UK which at present are unserved. Indeed Council still attaches the highest priority to this extension of coverage; it remains the greatest single source of complaints from the public about the BBC's service in Wales, with some 17 per cent of the Welsh population not currently served by uhf television transmissions. There are other problems connected with the fourth network; Council has consistently emphasised that it

must be planned and operated to the highest professional standards since it will in effect be in competition with the existing networks. The recruitment and training of staff, especially production staff, will inevitably be difficult, as will the fostering of sufficient writing and performing talent for the new programmes. Council regards the potential expansion of television output in both languages as a considerable challenge, one which it is determined to meet fully.

In radio too, the shape of future developments is now much clearer as a result of Council's decision that in future the present vhf network of Radio 4 Wales will be developed as an all-Welsh service (Radio Cymru), while the medium wave network will carry a service in English specifically for Wales (Radio Wales). In the evenings the two will combine to become a bilingual service of programmes of more specialised appeal, giving them the benefit of vhf and stereo transmissions. The release of both networks from their commitment to carry Radio 4 programmes can be achieved by taking advantage of the fact that an alternative Radio 4 service is already available to some 70 per cent of the Welsh population from transmitters basically intended to serve surrounding parts of England, and this can be extended at comparatively low cost by means of a limited number of new transmitters. The decision whether Welsh should go on vhf and English on medium wave or vice versa was not an easy one to take; in the end Council was influenced by the feeling that it would not really be justifiable to remove the inevitably more widely used service in English from the wavelength which is most used by listeners for speech-orientated services. On the other hand, Council believes that vhf is gaining considerable ground in general acceptance due largely to the recent development of sensitive but inexpensive portable vhf radios, and that the Radio Cymru service will be able to establish itself on this wavelength. The first steps towards these new services have already been taken and are described in more detail below; several areas

of difficult reception both on medium wave and vhf have been brought to Council's attention and engineering investigations into possible solutions are already under way.

Reception and transmission

Despite various industrial disputes and difficulties with delivery of equipment during the year, the spread of uhf transmissions continued apace. Some 14 transmitters were built altogether bringing services to an additional 4 per cent of the population, mainly in rural areas. The fact that Wales presents acute problems for transmitter coverage has often been stated, and is demonstrated by the need for so many transmitters in order to serve such a small additional proportion of the population. The present phase of transmitter development will provide transmitters throughout the UK each serving populations of 1,000 or more. Council is very much aware that some eight per cent of the Welsh population will remain unserved even when this phase has been completed, and it strongly supports the Crawford Committee's recommendation that a second phase of transmitter development should be planned to serve populations down to a size of 500. Indeed there is a strong case for aiming at an even lower size of minimum population in Wales.

As far as the transmission of radio in Wales is concerned, the major event of the year was the long-awaited commencement of the stereo service from the Wenvoe transmitter and its associated relays. That the superb quality of stereo broadcasts is widely appreciated was proved by the unprecedented number of enquiries and expressions of appreciation received by the engineering department in Cardiff.

Radio

Significant changes were made in the pattern of output of Radio 4 Wales this year. In what amounts to a first step towards Council's aim of separate Welsh and English language services, the morning period from 8.00 to 10.00 each weekday has been developed so that on vhf Welsh language programmes

starting with the second edition of *Bore Da* ('Good Morning') at 8 o'clock, continue with *Wyth a Hanner* ('Half past eight'), a varied series of programmes which runs until the start of schools programmes. On medium wave, *Good Morning, Wales!* now runs up to 9 o'clock, with programmes for Wales again at 9.05 each morning. Thus a daily sequence of programmes has been introduced in both languages. It is of course early to judge this new pattern but the response to phone-in and record request programmes indicates that a new and large audience is being reached.

Much of the increased work-load of the new programmes in Welsh has fallen on the North Wales radio operation in Bangor. There is no doubt that the unsuitable buildings and antiquated equipment at Bangor impose great strains upon the staff, and there is a high risk of breakdown which has had reluctantly to be accepted. Council has pressed for an improvement in the situation both in the short term by temporary means and in the long term; there is no doubt that Bangor will fulfil a fundamental role in the future services of BBC Wales.

Another notable event was the augmentation of the BBC Welsh Orchestra to 60 permanent members, and its subsequent renaming as the BBC Welsh Symphony Orchestra. This was made possible by means of a generous grant from the Welsh Arts Council; in return the orchestra will make an increased number of tours throughout Wales bringing live music to a wider audience. The orchestra celebrated its new name and status by giving a concert as part of the 1974 Promenade Concerts at the Royal Albert Hall under its chief conductor Boris Brott. The high standards achieved have been greatly praised by music critics and by the large audiences at the orchestra's many public concerts.

1974's second General Election in October saw what was virtually a repeat performance of the radio operation mounted in February, using the experience of the earlier election coverage to improve and refine the output.

Both *Good Morning, Wales!* and *Bore Da* were on the air most of the night bringing full coverage of the election results with particular attention to Wales including many outside broadcast relays of declarations.

Television

There was no overall expansion in BBC Wales' television output during the period; instead the emphasis was on the consolidation and improvement of existing output. The new small studio at Llandaff which had come into operation in March 1974 achieved the high level of output which was required of it. Council had occasion to express its concern at the fact that the economic situation facing the BBC forced another delay in the provision of the large colour studio at Llandaff which is not now due to come into operation until early in 1979; this studio is fundamental to the future programme plans of BBC Wales.

A list is given elsewhere of some of the many noteworthy programmes of the year. These ranged from new programmes in the fields of drama (notably *Pobol y Cwm*, a very popular serial about life in a Welsh village, in 30 parts), light entertainment, children's programmes and documentaries, right through to the regular current affairs and sports programmes. As in radio, the October General Election drew heavily on all the resources and resourcefulness which could be mustered. In addition to the BBC Wales operation in English, use was again made of the BBC-2 network in Wales to present a separate comprehensive programme in Welsh which was enthusiastically received. BBC Wales also made a number of significant contributions to the BBC's UK networks; it is a major aim of the Broadcasting Council to increase these, to export more of the talent and character of Wales.

The Council was deeply saddened to hear of the death in November of Derek Boote as a result of an accident which had occurred some weeks earlier at Broadcasting House, Llandaff. Derek Boote had been one of the most versatile of the artists contributing to BBC Wales

programmes, working in both English and Welsh as a singer, musician and actor. He is greatly missed by all who knew him as a friend and as a talented performer.

Staff

Geraint Stanley Jones became Head of Programmes in Wales, in succession to Owen Edwards. The moves were completed by the appointment of Gareth Price, a Television Producer, to be Assistant Head of Programmes.

The Organiser of Children's programmes, Miss Evelyn Williams, who had been with the BBC for 24 years, retired in July; she was succeeded by Dyfed Glyn Jones. Arwel Ellis Owen was appointed to the new post of Editor, *Heddiw*. In Bangor, Mervyn Halc retired as Engineer-in-Charge after 38 years' service. His place was taken by Jim McVea.

Awards

David Jones, a cameraman on full-time contract for BBC Wales was awarded the Royal Television Society's Award for Regional News Film Cameraman of the Year. This was a particularly noteworthy event since it was the third consecutive year that this title was awarded to someone working for BBC Wales.

In May the song entered by BBC Wales won first place in the Pan Celtic Festival at Killarney, Ireland. Sung by Iris Williams, it was composed by Rod Thomas with words by Robin Griffith.

Broadcasting Council

The Council was pleased to welcome Paul Flynn of Newport as a member in January 1975. Mr Flynn, an industrial chemist, is a County Councillor in Gwent.

During the year, meetings were held in Cardiff, London, Bangor, Gregynog, Dolellau and Carmarthen. Opportunities were taken wherever possible to meet prominent local representatives in the areas of Wales visited, and to exchange views on matters relating to the BBC Wales services. When meetings were held in Cardiff, Council met

a cross-section of members of staff and began a new policy of occasionally inviting representatives of public bodies in Wales for an informal discussion.

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

Appendices

- I Hours of output 1974-75:
television and radio
- II Programme analysis 1974-5:
television and radio networks
- III School broadcasting
- IV Hours of broadcasting in the
External Services
- V Rebroadcasts of BBC
External Services

Appendix I Hours of output 1974-5 Television

	Network programmes			Regional Services Only	Total	%
	BBC-1	BBC-2	Total			
	Hours	Hours	Hours			
	3,331	1,782	5,113		5,113	45.5
Programmes produced in London						
Programmes produced in regions:						
England - Birmingham				179	592	
- Manchester	295	118	413			
- Bristol	214	104	318	169	487	
- Norwich	91	81	172	181	353	
- Newcastle	1		1	165	166	
- Leeds	3	1	4	176	180	
- Southampton	5	1	6	161	167	
- Plymouth	2		2	164	166	
	2		2	169	171	
Northern Ireland						
	613	305	918	1,364	2,282	
Scotland						
	16	10	26	273	299	
Wales						
	63	41	104	429	533	
	94	25	119	684	803	
Total programmes produced in regions	786	381	1,167	2,750	3,917	34.8
British and foreign feature films and series						
	4,117	2,163	6,280	2,750	9,030	
	880	514	1,394		1,394	12.4
Open University	4,997	2,677	7,674	2,750	10,424	
		817	817		817	7.3
Total hours of broadcasting	4,997	3,494	8,491	2,750	11,241	100.0

Hours of output 1974-5
Radio

	Network programmes				Regional Services Only	Local Radio	Total	%
	Radio 1	Radio 2	Radio 3	Radio 4				
Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	
Programmes produced in London	4,831	6,483	5,017	5,732	22,063	22,063	22,063	20.5
Programmes produced in regions:								
England - South East					99		99	
- Birmingham		259	141	446	104	846	950	
- Manchester	10	230	462	258	104	960	1,064	
- Bristol		20	129	340	104	489	593	
- Norwich		1			243	1	244	
- Newcastle					104		104	
- Leeds				2		2	2	
- Southampton					21		21	
- Plymouth					558		558	
Northern Ireland	10	510	732	1,046	1,337	2,298	3,635	
Scotland		40	114	34	188	919	1,107	
Wales		92	231	52	375	2,035	2,410	
		10	163	40	213	1,905	2,118	
Total programmes produced in regions	10	652	1,240	1,172	6,196	3,074	9,270	8.6
Local Radio	4,841	7,135	6,257	6,904	6,196	25,137	31,333	
							75,513	70.1
Open University	4,841	7,135	6,257	6,904	6,196	25,137	106,846	
			601	260		861	861	0.8
Total hours of broadcasting	4,841	7,135	6,858	7,164	6,196	25,998	107,707	100.0

The output from Wales includes 1,138 hours of programmes in the Welsh language.

Appendix II
Programme analysis 1974-75
Television networks

	BBC-1		BBC-2		Total	
	Hours	%	Hours	%	Hours	%
BBC productions						
Current affairs, features and documentaries	988	19.8	712	20.4	1,700	20.0
Sport	673	13.5	428	12.2	1,101	13.0
Children's programmes	586	11.7	132	3.8	718	8.5
Light entertainment	332	6.6	163	4.7	495	5.8
Drama	289	5.8	193	5.5	482	5.7
News	240	4.8	186	5.3	426	5.0
Schools	339	6.8			339	4.0
Further education	190	3.8	100	2.9	290	3.4
Religion	130	2.6	15	0.4	145	1.7
Music	35	0.7	102	2.9	137	1.6
Programmes in Welsh	62	1.2			62	0.7
Continuity	253	5.1	132	3.8	385	4.6
	4,117	82.4	2,163	61.9	6,280	74.0
	880	17.6	514	14.7	1,394	16.4
British and foreign feature films and series						
	4,997	100.0	2,677	76.6	7,674	90.4
			817	23.4	817	9.6
Open University						
	4,997	100.0	3,494	100.0	8,491	100.0

Programme analysis 1974-75
Radio networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Music	4,409	91.1	5,501	77.1	4,785	69.8	279	3.9	14,974	57.6
Current affairs, features and documentaries	128	2.6	7	0.1	371	5.4	3,236	45.2	3,742	14.4
News	84	1.7	476	6.7	174	2.5	881	12.3	1,615	6.2
Drama	16	0.3	123	1.7	174	2.5	1,069	14.9	1,366	5.3
Sport	6	0.1	444	6.2	215	3.2	12	0.2	687	2.7
Light entertainment	28	0.6	411	5.8	1	0.0	344	4.8	762	2.9
Religion			102	1.4	33	0.5	258	3.6	421	1.6
Schools							446	6.2	446	1.7
Further education			2		283	4.1	70	1.0	355	1.4
Children's programmes	168	3.5	1		40	0.6	115	1.6	324	1.2
Continuity	2	0.1	68	1.0	181	2.6	194	2.7	445	1.7
	4,841	100.0	7,135	100.0	6,257	91.2	6,904	96.4	25,137	96.7
Open University					601	8.8	260	3.6	861	3.3
	4,841	100.0	7,135	100.0	6,858	100.0	7,164	100.0	25,998	100.0

Appendix III

School broadcasting

Number of schools buying BBC Television and Radio publications

Television

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

Radio

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

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

Notes: The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from sales of publications may be regarded as a broad indication of the number of schools using the School Broadcasting Service. No figures are available for 1973-74.

School radio series (United Kingdom): Series broadcast to schools in the school year 1974-75 excluding series for Scotland, Wales and Northern Ireland only			Title of series	Terms	For children aged
Title of series	Terms	For children aged	France	1	13-16
			Radio Jeunesse (French II)	1	12-14
			La Parole aux Jeunes (French III)	1	13-15
			La France aujourd'hui (French IV)	2	14-16
			Horizons de France (French V)	2	15-17
			Voix de France (French VI)	2	16-18
			Halb gewonnen! Stage I	1	Secondary
			In Germany	1	12-15
			Da sind wir wieder	2	14-16
			Deutsch für die Oberstufe	2	16-18
			Privyet!	1	Secondary
			España es diferente	1	Secondary
			Music Club	3	13-16
			The Bible: How and Why	1	11-13
			Material for Assembly	3	11-16
			Christian Focus	1	14-16
			Religion and Life	3	16-18
			Life Cycle	1	11-13
			Inquiry	3	14-16
			Learning about Life	3	14-16
			Outdoor Education	1	14-18
			The World of Work	2	14-16
			Art and Experience	1	16-18
			Prospect	3	16-18
			F = fortnightly programmes.		
For primary schools:					
Playtime	3	4 and 5			
Let's Join In	3	5-7			
Poetry Corner	3	5-7			
Listening and Reading I	1	6-7			
Let's Move! Movement and Music Stage I	3	5-6			
Movement and Music Stage II	3	6-7			
A Corner for Music	3	6-7			
The Music Box	3	6-7			
Springboard	3	7-9			
Learning about Food	1	10-12			
Animals Real and Unreal	1	10-12			
Into the Future	1	10-12			
Young Europeans	1	10-12			
Orchestra	1	10-12			
Think	1	10-12			
Stories and Rhymes	3	7-9			
Living Language	3	9-11			
Listening and Reading II	1	8			
Exploration Earth	3	10-12			
History: Long Ago	3	8-11			
Man	3	10-12			
Movement, Mime and Music Stage I	3	7-9			
Movement, Mime and Music Stage II	3	9-11			
Country Dancing	1	8-11			
Time and Tune	3	7-8			
Music Workshop Stage I	3	8-10			
Music Workshop Stage II	3	10-13			
Singing Together	3	9-12			
A Service for Schools	3	8-12			
Quest	1	9-11			
Nature	3	8-10			
Discovery	3	9-11			
For secondary schools:					
Drama Workshop	3F	11-12			
Listening and Writing	3	11-14			
Adventure	3	13-16			
Speak	3	14-16			
Books, Plays, Poems	3	14-17			
Listening and Reading III	1	11-13			
Art and Humanities	1	13-16			
Our Changing World	3	13-16			
History in Evidence	3	11-14			
History in Focus: The 20th Century	3	14-17			
Nous y sommes!	1	11-14			
Meet the French	1	12-15			
Radio and television series for schools in Scotland, Wales and Northern Ireland only broadcast in the school year 1974-75					
			Title of series	Terms	For children aged
<i>For schools in Northern Ireland:</i>					
<i>Radio</i>					
			Today and Yesterday in Northern Ireland	3	8-11
			Explorations	1	14-15
			Irish Geography	1	14-15
			Modern Irish History: People and Events	1	14-15
<i>Television</i>					
			Ulster in Focus	3F	10-13
<i>For schools in Scotland:</i>					
<i>Radio</i>					
			From Seven to Nine	3	7-9
			A Religious Service	3	8-12
			Exploring Scotland	3	9-11
			Scottish History	3	11-13
			Scottish Magazine	2	11-14
			Questions of Living	3	14-16
			Geography Studies	1	14-16

Title of series	Terms	For children aged	Title of series	Terms	For children aged
O-Grade History	1	14-16	Gwrando a Darllen II	1	9-11
Scottish Writing	1	16-18	Byw a Bod	3	9-11
<i>Television</i>					
Let's See	1	7-9	Hel Hanes	2	9-11
Around Scotland	2	9-12	Stories From Welsh History	3	9-11
Living in Scotland	2	14-16	Y Byd o'n Cwmpas	3	9-11
F = fortnightly programmes.					
<i>For schools in Wales:</i>					
<i>Radio</i>					
Un, dau, tri!	1	5 & under	Ffenestri	2F	5-7
Symud a Chân	3	5-7	Hwnt ac Yma	2F	8 & over
Gair yn ei Le	3	7-9	Let's Look at Wales	3F	10-12
Sain, Cerdd a Chân	3	7-9	Gwlad a Thref	3F	10-13
Gwrando a Darllen I	1	6-8	<i>Television</i>		
F = fortnightly programmes					

School television series (United Kingdom): series broadcast to schools in the school year 1974-75 excluding series for Scotland, Wales and Northern Ireland only.

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

Appendix IV

Hours of broadcasting in the External Services

	Programme hours per week as at 1 April 1975		Programme hours per week as at 1 April 1975
English and English by Radio		South European	
BBC World Service (including alternative programmes for Europe, Africa, Asia and the Falkland Islands) and English by Radio	230	Greek	10½
		Italian	7
		Portuguese	7
		Spanish	7
		Turkish	7
Overseas Regional		German	31½
French for Canada	½		
Maltese	½	East European	
African		Bulgarian	14
Hausa	7	Romanian	15½
Somali	5½	Russian	31
Swahili	7	Yugoslav (Serbo-Croat and Slovene)	16½
Arabic	70		
		Total hours broadcast weekly in the External Services	<hr style="width: 100%; border: 0.5px solid black;"/> 727½ <hr style="width: 100%; border: 0.5px solid black;"/>
Eastern			
Bengali	7½		
Burmese	7		
Hindi	15½		
Nepali	¾		
Persian	8¾		
Sinhala	1		
Tamil	1½		
Urdu	8¾		
Far Eastern			
Chinese - Cantonese	5½		
Standard Chinese (Kuoyu)	12½		
Indonesian	8¾		
Japanese	7		
Malay	1¾		
Thai	5½		
Vietnamese	8¾		
French (to Europe and Africa)	47¾		
Latin America			
Spanish	28		
Portuguese	15¾		
Central European			
Czech and Slovak	21½		
Hungarian	18		
Polish	21½		
Finnish	8½		

Appendix V

Rebroadcasts of BBC External Services

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

	<i>Direct transmissions</i>	<i>Recorded programmes or programmes fed by line or cable</i>
Abu Dhabi		Topical tapes, transcriptions
Afghanistan		Dari, Pushtu, English by Radio
Algeria		Transcriptions
Angola		Transcriptions, English by Radio
*Anguilla	World Service	English for Africa, topical tapes, transcriptions, English by Radio
(Leeward Is.)		
*Antigua (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*Argentina	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Australia	World Service	Overseas Regional Service, topical tapes, transcriptions
Austria		German, transcriptions
Bahamas		Topical tapes, transcriptions
*Barbados	World Service	Topical tapes, transcriptions, English by Radio
Belgium		German, transcriptions, English by Radio
*Belize	World Service	Topical tapes, transcriptions, English by Radio
*Bermuda	World Service	Topical tapes, transcriptions
*Bolivia	Latin American in Spanish	Latin American in Spanish, English by Radio
*Botswana	World Service	English for Africa, topical tapes, transcriptions, English by Radio
*Brazil	Latin American in Portuguese	Latin American in Portuguese, transcriptions, English by Radio
*British Solomon Is.	World Service	Transcriptions, English by Radio
*British Virgin Is.	World Service	Transcriptions
*Brunei	World Service	Malay, Standard Chinese, Cantonese, topical tapes, transcriptions
Cameroun		English for Africa, Hausa, English by Radio
*Canada	World Service	Overseas Regional Service (English and French), topical tapes, transcriptions
Canary Islands		English by Radio
Cape Verde Islands		English by Radio
*Cayman Islands	World Service	Transcriptions
*Chile	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Christmas Island (Indian Ocean)	World Service	Transcriptions
*Colombia	Latin American in Spanish	Latin American in Spanish, English by Radio
Cook Islands		Topical tapes, transcriptions
*Costa Rica	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Cuba		Latin American in Spanish
Cyprus		Greek, topical tapes, transcriptions, English by Radio
Czechoslovakia		Transcriptions, English by Radio
Denmark		Transcriptions, English by Radio
*Dominica	World Service	Topical tapes, transcriptions
Dominican Republic	Latin American in Spanish	Latin American in Spanish
Dubai		Topical tapes, transcriptions
*Ecuador	Latin American in Spanish	Latin American in Spanish, English by Radio

*Direct transmissions**Recorded programmes or programmes fed by line or cable*

Egypt		English by Radio
Eire		Topical tapes, transcriptions
El Salvador		Latin American in Spanish
Ethiopia		English for Africa, topical tapes, transcriptions, English by Radio
*Falkland Islands	World Service	Topical tapes, transcriptions
*Fiji	World Service, Hindi	Hindi, topical tapes, transcriptions, English by Radio
Finland		Finnish, transcriptions, English by Radio
France		Transcriptions, English by Radio
*Gambia	World Service	English for Africa, topical tapes, transcriptions
Germany (West)		German, transcriptions, English by Radio
Ghana		English for Africa, transcriptions, English by Radio
*Gibraltar	World Service, Spanish	Topical tapes, transcriptions, English by Radio
*Gilbert and Ellice Islands	World Service	Topical tapes, transcriptions, English by Radio
Greece		Greek, English by Radio, transcriptions
*Grenada	World Service	Topical tapes, transcriptions, English by Radio
Guatemala		Latin American in Spanish
*Guyana	World Service	Transcriptions
Haiti		Transcriptions
Honduras Republic		Latin American in Spanish, English by Radio
*Hong Kong	World Service, Cantonese, Standard Chinese	Cantonese, Standard Chinese, topical tapes, transcriptions, English by Radio
Hungary		Topical tapes, transcriptions, English by Radio
Iceland		Transcriptions
Indonesia	Indonesian	Indonesian, English by Radio
Iran		English by Radio
Israel		Hebrew, transcriptions, English by Radio
Italy		Italian, transcriptions
Ivory Coast		English by Radio
*Jamaica	World Service	Topical tapes, transcriptions
Japan		Japanese, transcriptions, English by Radio
Jordan		Transcriptions
Kenya		Swahili, topical tapes, English by Radio
Khmer Republic		English by Radio
Kuwait		Transcriptions
Laos		Lao
*Lesotho	World Service	English for Africa, transcriptions, English by Radio
*Liberia	World Service, French	English for Africa, transcriptions, English by Radio
Libya		Transcriptions
Malagasy Republic		Topical tapes, transcriptions, English by Radio
Malawi	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Malaysia (Malaya, Sabah, Sarawak)	World Service, Malay	Malay, Standard Chinese, Tamil, topical tapes, transcriptions, English by Radio
*Maldives Islands	World Service	
Mali		English by Radio
*Malta	World Service, Overseas Regional Service (Maltese)	Topical tapes, transcriptions, English by Radio
Mauritania		English by Radio

	<i>Direct transmissions</i>	<i>Recorded programmes or programmes fed by line or cable</i>
*Mauritius	World Service, Overseas Regional Service (English and French)	Hindi, Urdu, topical tapes, transcriptions, English by Radio
Mexico		Latin American in Spanish, topical tapes, transcriptions, English by Radio
*Montserrat (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
Morocco		Spanish, transcriptions, English by Radio
Mozambique		Topical tapes, transcriptions
Nauru Island		Topical tapes, transcriptions
Nepal		Nepali, English
Netherlands		Transcriptions
New Hebrides		Topical tapes, transcriptions
*New Zealand	World Service	Topical tapes, transcriptions
Nicaragua		Latin American in Spanish, English by Radio
Niger		Hausa
*Nigeria	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Niue Island		Topical tapes, transcriptions
Norfolk Island		Topical tapes, transcriptions
Norway		Transcriptions, English by Radio
Oman		English by Radio
*Panama	Latin American in Spanish	Latin American in Spanish, English by Radio
Papua New Guinea		Topical tapes, transcriptions, English by Radio
*Paraguay	Latin American in Spanish	Latin American in Spanish, English by Radio
*Peru	Latin American in Spanish	Latin American in Spanish
Philippines		English by Radio
Poland		Transcriptions, English by Radio
Portugal		Portuguese, transcriptions
*Puerto Rico	Latin American in Spanish	Transcriptions
Qatar		Topical tapes, transcriptions, English by Radio
Ras al Khaima		Transcriptions, English by Radio
Romania		Transcriptions, English by Radio
Saudi Arabia		Transcriptions
*Senegal	French	English by Radio
*Seychelles	World Service	Transcriptions, English by Radio
*Sierra Leone	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Singapore	World Service	Malay, topical tapes, transcriptions, English by Radio
Somalia		Transcriptions
South Africa	World Service	Topical tapes, transcriptions
South Korea		English by Radio
South Vietnam		Standard Chinese, Cantonese
Spain		Spanish, topical tapes, transcriptions, English by Radio
*Sri Lanka	World Service, Sinhala, Hindi	Sinhala, Tamil, topical tapes, transcriptions, English by Radio
St Helena Island		Topical tapes, transcriptions
*St. Kitts (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*St. Lucia (Windward Is.)	World Service	Topical tapes, transcriptions, English by Radio
St. Vincent		English by Radio
Sudan		English by Radio

Direct transmissions

*Swaziland	World Service
Sweden	
*Switzerland	World Service
*Thailand	Thai, World Service
*Tonga	World Service
*Trinidad	World Service
Tristan da Cunha	World Service
Turkey	
Turks and Caicos Islands	
Uganda	
*United States of America	World Service
Upper Volta	
*Uruguay	Latin American in Spanish
USSR	
*Venezuela	Latin American in Spanish
Western Samoa	
Yemen Arab Republic	
Yugoslavia	
Zaire	
Zambia	

*Recorded programmes or programmes
fed by line or cable*

English for Africa, topical tapes, transcriptions
Transcriptions, English by Radio
Italian, German, transcriptions, English by Radio
Thai, Standard Chinese, English by Radio
Transcriptions, English by Radio
Topical tapes, transcriptions, English by Radio
Transcriptions
Turkish, transcriptions, English by Radio
Topical tapes
English for Africa
Overseas Regional Service, topical tapes, transcriptions
English by Radio
Latin American in Spanish, transcriptions, English by Radio
Transcriptions
Latin American in Spanish, transcriptions, English by Radio
Topical tapes, transcriptions
English by Radio
Transcriptions, English by Radio
English by Radio
English for Africa, topical tapes, transcriptions, English by Radio

British Forces Broadcasting Service

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

Part two
Programme Review 1974-75





Richard Burton as Churchill in *Walk With Destiny*

Programme Review 1974-75

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

Television Current affairs

Some special events

BBC-1 & BBC-2

General Election: the General Election Results Programme, October 1974, broadcast almost continuously from 10.00pm on 10 October to 4.00pm the following day on BBC-1, with a Results Service on BBC-2. During the campaign a combined News and Current Affairs team produced nightly programmes and reports.

BBC-1

President Nixon's Resignation: a three-hour 'special' culminating in a live relay at 2.00am of the President's resignation speech.

A Question of Britain: a 90-minute examination of Britain's economic crisis, led by Harold Lever and Sir Geoffrey Howe.



Michael Barratt, presenter of *Nationwide* which celebrated its 1,000 edition in May 1975

Denis Tuohy and Sue Lawley presenters of *Tonight*



Programmes in series

BBC-1

Panorama: a weekly 50-minute programme on major international and domestic topics. Editions included *Panorama in China*, covering Mr Heath's visit, three programmes on election issues and two on France after Pompidou. Foreign reports covered Mozambique, Portugal, Poland, Cuba and the Middle East; other subjects included the EEC Referendum, immigration, housing, autistic people, battered babies, the SNP and 'the politics of food'.

Midweek: a late-evening programme on Tuesdays, Wednesdays and Thursdays. British politics dominated the year. 'Specials' included Scotland Yard CID, Hong Kong police corruption and interviews with Alexander Solzhenitsyn and the Panovs. Watergate, the Middle East, Cyprus, Northern Ireland and South Africa were prominent in foreign coverage.

Nationwide: an early-evening weekday domestic magazine produced with the co-operation of the 11 BBC News centres outside London and including a regular Consumer Unit feature. In special editions viewers put questions 'on the spot' to the three principal Party leaders during the Election. HRH the Duke of Edinburgh appeared in a New Year's Day edition on European Architectural Heritage year.

Face Your Image: a series in which guests such as Lord Hailsham, Clive Jenkins and Germaine Greer were invited by David Dimbleby to see themselves through the eyes of others.

Personal Choice: a series in which interviewees chose their guests.

Party Lines: historical sketches (preceding the General Election) of the three main political parties in Britain.

Larger than Life: a series of half-hour documentary films on unusual people.

BBC-2

Newsday: a nightly weekday interview in which Robin Day, and later Michael Charlton, talked to someone in or behind the headlines.

The Money Programme: a weekly series on economic, industrial and other aspects of money. Subjects treated included the self-employed, worker participation, taxation, company balance sheets, US rail-roads, inflation in Hungary and the Hudson Report on Britain. Election editions covered inflation and nationalisation.

Worldwide: a monthly series, developed from *Europa*, featuring television programmes in Australia, New Zealand and Arab countries, as well as the USA.

See It This Way: a series of discussions chaired by Robert McKenzie. Subjects included industrial relations, education, foreign aid and poverty.

Some individual programmes

BBC-1

In the Midst of Life: a documentary on British attitudes to death and to funeral rituals; *The World of T. Dan Smith*: a special produced by *The Money Programme*; *Five Years—A Thousand Deaths*: a personal report by Martin Bell on five years in Ulster.



BBC TV News team filming the Alaska pipe-line

BBC-2

A Suitable Case for Killing?: a 90-minute inquiry into the case for voluntary euthanasia; *Thanks for the Frying Pan*: an inquiry into the benefits man has derived from space exploration; *Of Pure Blood*: an adaptation of a French film inquiry into Hitler's plan for a master race.

Documentary programmes

Programmes in series

BBC-1

The Mighty Continent: a 13-part series giving a view of Europe in the 20th century. Written by John Terraine, Peter Ustinov contributed personal comments.

The Chalfont Profiles: an occasional series of studies of heads of state: President Kenyatta, President Sadat, and Mr Trudeau.

BBC-2

One Pair of Eyes: four programmes of personal films, bringing to an end a successful seven-year-old series, after 76 editions.

Lifestyle: three programmes in a new occasional series on interesting personalities.

Yesterday's Witness: four more films in a series exploring living memory.

The Philpott File: eight film reports by Trevor Philpott.

Inside Story: four films in a new series on contemporary themes. Made by new directors, some making their television debuts.

Tuesday's documentaries BBC-1

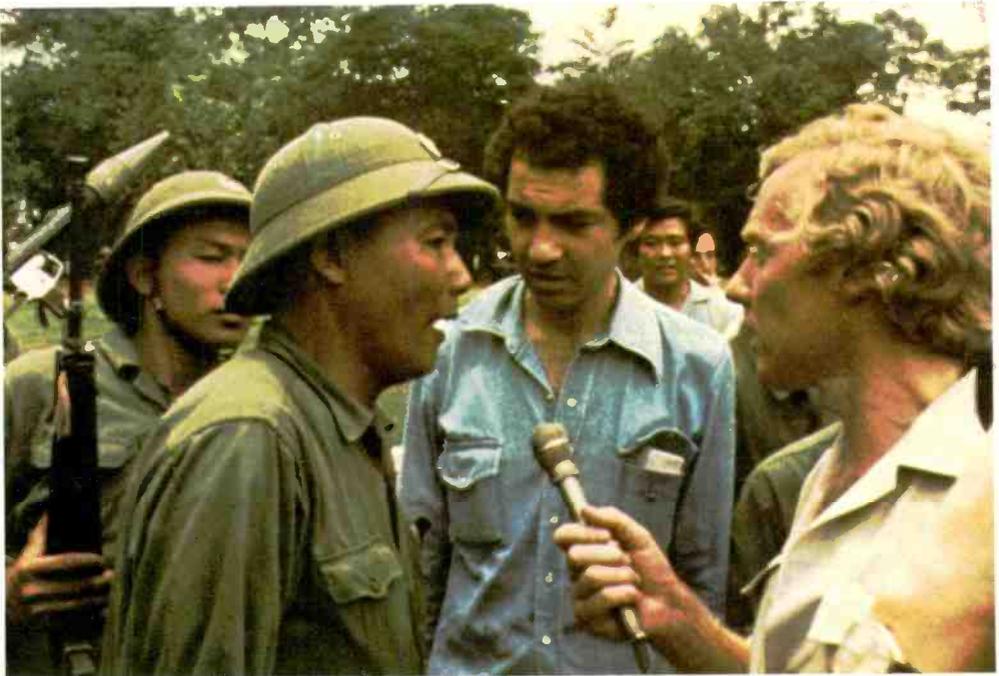
K.G.B.—Soviet Secret Police: a two-part film investigation of the origins and present-day workings of the K.G.B.; *A Rothschild and his Red Gold*: a portrait of Baron Philippe de Rothschild and his wine; *The Men in the Ambulance*: a study of the people who work the ambulances; *The Corporation and the People*: the relationships between a large city council and the people it serves; *The Matteotti Affair*: a historical documentary about the events which led to modern Europe's first dictatorship; *The Roots of Yoga*: a report, made in India, about the meaning and practice of Yoga; *The Dracula Business*: a light-hearted investigation into the growing industry surrounding the Dracula legend; *The Rise of the Red Navy*: a programme, featuring Ludovic Kennedy, about the Russian Navy from its origins in the times of Peter the Great to the present day.



This Year, Next Year, on BBC-2, featured 12 BBC foreign correspondents who reviewed the year's events.

Angela Rippon

Brian Barron reporting the fall of Saigon



Features (Science, arts and general)

Programmes in series BBC-1

Tomorrow's World: the 10th year of a weekly topical magazine on science, medicine and technology.

Young Scientists of the Year: the 10th of an annual series in which schoolchildren present their own research projects.

The Burke Special: a series of programmes in which James Burke looked at some of the issues which may change our lives.

Stump the Scientist: a series of seven programmes in which children questioned eminent scientists.

Chataway with the Decision-makers: Christopher Chataway interviewing Sir Arnold Hall, Sir Arnold Weinstock, Dr Monty Finiston, Geoffrey Robinson, Robert Anderson and Jack Jones.

Omnibus: a weekly series of music and arts features which included profiles of the Russian composer Dmitri Shostakovich and the American film producer Sam Goldwyn, a Christmas programme about Laurel and Hardy, and a unique interview with the British writer Jean Rhys, who had never been seen on television before. There were two more films in the *Great Orchestras of the World* series, one on the London Symphony Orchestra and one on the Concertgebouw Orchestra of Amsterdam; features on Tommy Steele and Alan Price, and an edition in which André Previn talked and listened to the jazz musician Oscar Peterson. Other features included: *Novgorod—Father of Russia*—a programme about the historic Russian city; two programmes featuring the famous American singer Ella Fitzgerald from Ronnie Scott's club in London; *The Great Glass Hive*—a musical and documentary extravaganza about the Crystal Palace; *W.B. Yeats and the Coming Times*, a programme exploring some neglected aspects of the great Irish poet; *Wish You Were Here*—a light-hearted look at the English by the sea; *Imaginary Zoo*—a programme about a children's animated film contest; *Find Me* by David Mercer; *The Need for Nightmare*—an examination of the attraction of horror stories; *A Circus for a School*—the story of the Moscow State Circus School; *Cathedral*—a look at the past and present of Gloucester Cathedral and the life that moves around it; *Cracked Actor*—a feature about the rock singer David Bowie; *Changes*—a film about the sculptor Auguste Rodin; *21 Not Out*—Kingsley Amis talking about his life and his books; *Alphabets, Wild Things, Peter and a Golden Canary*—an examination of illustrations in books for children. *Charlie Chaplin—The Tramp and the Philosopher*—a look at his life and work.

Success Story: a series of six films which looked at people and creations which have caught the public's imagination in recent years. The programmes dealt with Christopher Isherwood, Enid Blyton, *Look Back in Anger*, the painter Tretchikoff, Coventry Cathedral and Peter Cook and Dudley Moore; *Read All About It*: a series of seven programmes, introduced by Melvyn Bragg, about new paperbacks; *That's Life*: 20 weekly



Tomorrow's World: William Woollard visits Canada

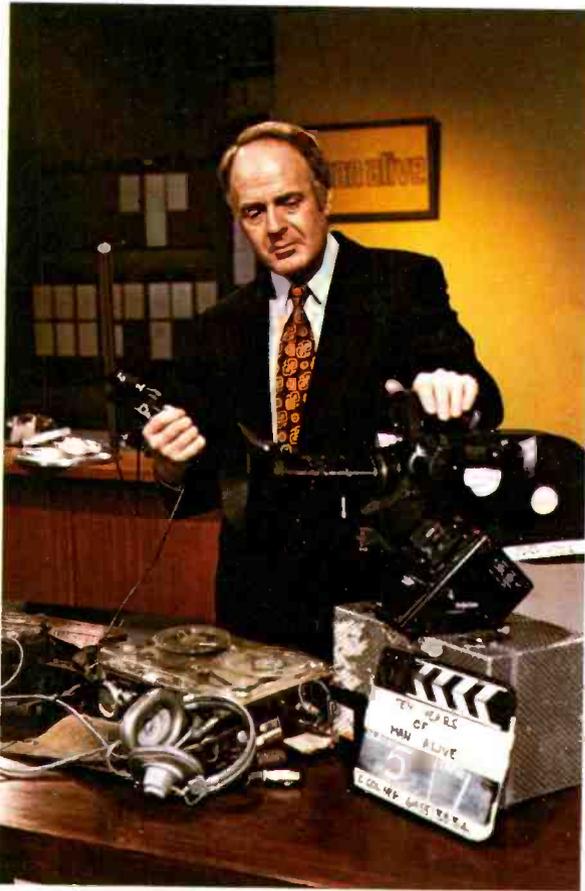
programmes dealing with consumer problems in a serious yet entertaining way; *The Editors*: nine programmes, chaired by William Hardcastle, in which editors and leading journalists discussed the issues behind the news of the week; *The Sky at Night*: the 18th year of a monthly series on astronomy, introduced by Patrick Moore; *Help Yourself*: 13 weekly programmes designed to help viewers find their way through particular parts of the consumer 'jungle'; *Still in a Class of Their Own*: three programmes which examined what had happened in the five intervening years to the teachers who were featured in the 1969 series *In a Class of Their Own*, which set out to answer the question: what makes a good teacher?; *Holiday '75*: 10 weekly programmes to help viewers choose their holidays, at home and abroad; *Taste for Adventure*: 13 weekly programmes dealing with people whose occupations or hobbies are out of the ordinary and often dangerous; *Home Town*: six programmes in which Cliff Michelmore talked to the people of various towns in the British Isles and discovered some talented local musicians; *Ask the Family*: a further series of the popular knock-out quiz.

BBC-2

Horizon: a weekly film series, in its 11th year, ranging across the whole spectrum of science. Subjects included: quarks, sleep, immigrant doctors; *Joey* (the autobiography of a spastic), teaching language to a chimpanzee, the menopause, industry's declining need for human skill, obedience to evil commands, the planets, animal conservation and asbestosis; *Microbes and Men*: a six-part dramatised series about the men who conquered disease: Semmelweis, Pasteur, Koch, Ehrlich and Nehring; *Controversy*: six discussions from the Royal Institution on controversial issues—main speakers: Professor Paul Berg (Genetic research); Professor Milton Friedman (Inflation); Professor John Yudkin (Heart disease); Professor Peter Odell (North Sea oil); Professor Carl Sagan (Extra-terrestrial civilisations); and Dr John Lorber (Should doctors always prolong life?); *The Scientist Through the Looking Glass*:



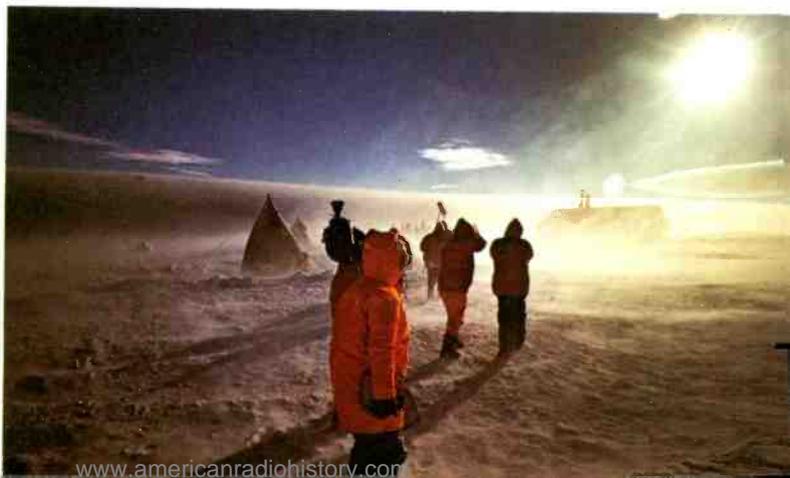
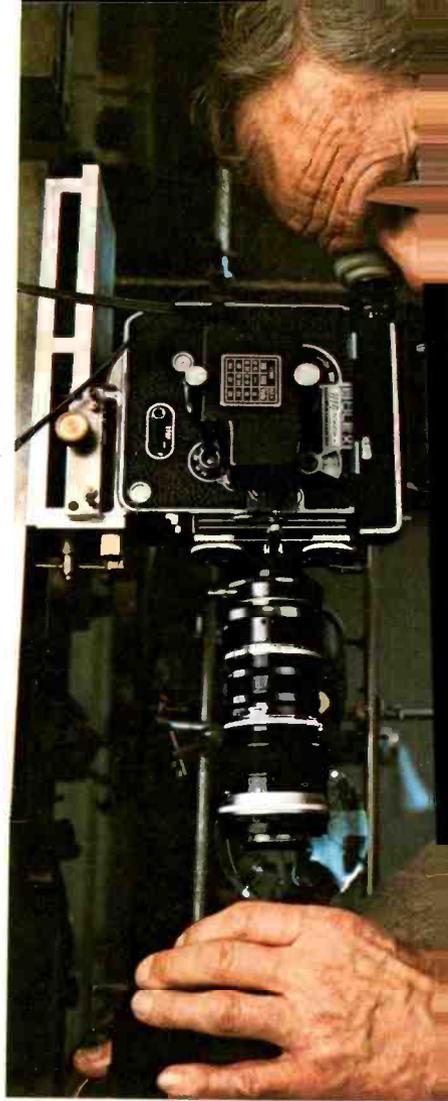
Omnibus: Nijinsky—God of the Dance: Nicholas Johnson and Kate Harrison



Man Alive: Desmond Wilcox

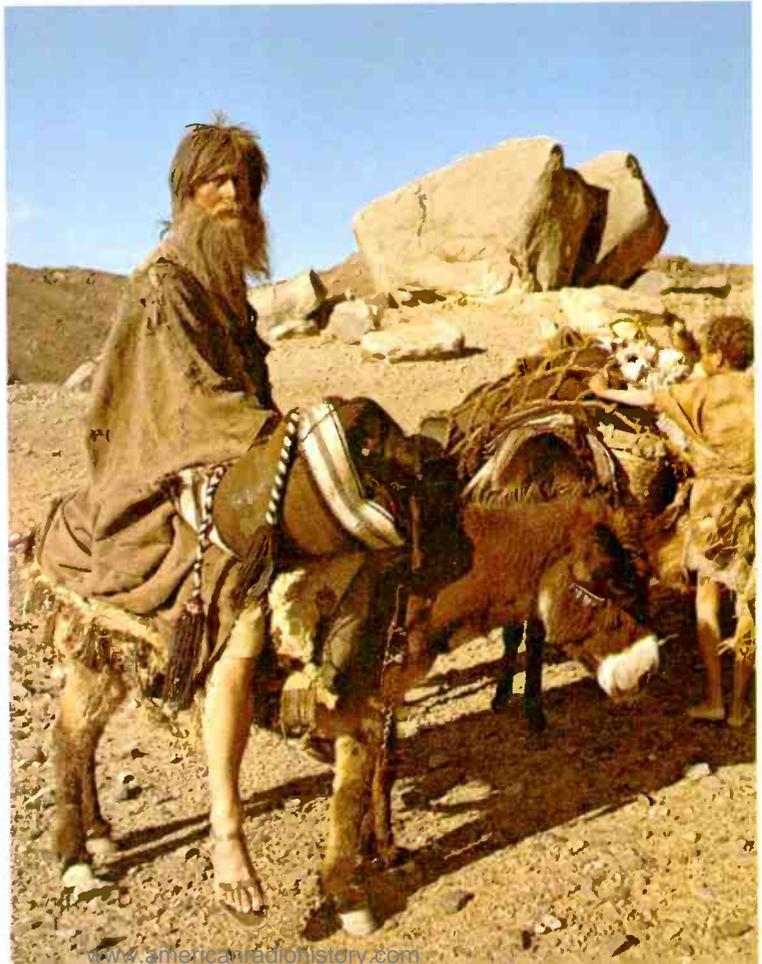
The World About Us, Underground Movements: Chris Doncaster

Explorers: filming for the programme on Amundsen





*Horizon—Joeey—the story of a spastic
Explorers—Charles Doughty*



six Christmas Lectures from the Royal Institution by Professor Eric Laithwaite; *Those Magnificent Flying Machines*: six programmes from the Royal Air Force Museum at Hendon.

Chronicle: a continuing series of programmes produced by the BBC's History and Archaeology Unit, ranging from marine archaeology to the identification of forgeries and smuggling of antiques.

Second House: a fortnightly magazine programme introduced by Melvyn Bragg; *Where We Live*: six programmes in which young people from different social backgrounds and different areas of Great Britain described their lives through their art; *Writers' Houses*: visits to houses which once belonged to famous writers. The writers included William Cowper, George Bernard Shaw and Jane Austen. *Sir Mortimer and Magnus*: a series of six programmes in which Magnus Magnusson talked to Sir Mortimer Wheeler about archaeological subjects; *Pioneers of Photography*: six programmes on the invention and progress of photography; *Industrial Grand Tour*: a series examining the work of small home industries; *Them and Us*: an occasional series about the contemporary culture of the various EEC countries.

Man Alive: the 10th season of a weekly programme about people and the situations which shape their lives. Subjects included: *The First Three Days*—a report on the opening of Clifford House Adolescents Hostel, which examined its very different approach to the care and education of problem children; *South Africa—Two Points of View*—an extended programme which featured two films, one made secretly in South Africa and the other made by the South African Government, followed by a studio discussion which demonstrated widely different viewpoints on apartheid; *America the Beautiful*—a look at the world of American beauty competitions; *Whose Spanner in the Works?*—a report on the 16 months' struggle to start a workers' co-operative in the Norton-Villiers-Triumph motorcycle factory; *Fallen Idols*—a look at three casualties of the crueler side of show business; *Out of Sight, Out of Mind*—a two-part inquiry into the treatment of mental illness in Britain; *The Children's Charter*—a 2½ hour examination, 30 years after the 1944 Education Act, of some of the major educational issues now facing Britain.

The World About Us: contributions to this weekly series, mainly concerned with the variety of human life styles overseas, included: *The Circus Moves On—in Calabria*—a look at the backstage life of a small Italian family circus; *Arctic Doctor*—the story of a doctor with a vast practice, a quarter of a million square miles of the Canadian Arctic, inhabited by only 6,000 people; *The Magnificent Adventure*—the Round the World Yacht Race; *Return to Hong Kong*—two Chinese living and working in Britain revisited the very different world they had left behind; *Margrethe, Queen of Denmark*, an informal portrait of a modernised monarchy, seen largely through the eyes of its present Queen; *Elephant Kingdom*—the story of the relationship between man and the elephant in Thailand.

Look Stranger: the fifth series of films looking at Britain and her people.

Some individual programmes

BBC-1

The Right to Know: an investigation of how the practice of secrecy has affected workers and the public, especially in the area of pollution control; *The Broken Bridge*: a follow-up to a film made in 1968 about a new method of treatment being used on three mentally ill children, showing what had happened to them since then and their prospects for the future; *The Rise and Fall of DDT*: the story of the 'wonder chemical'; *Cross Your Heart and Hope to Live*: the causes of heart disease; *After the Parcel Exploded*: an Army Captain's struggle to readjust his life after losing his sight and an arm when a parcel bomb exploded in Londonderry; *Scenario: The Oil Game*: a 'game' in which two teams, the Oil Producers and the British, played through the various scenarios of events likely to happen in the near future; *Who is Buying up Britain?*: a film in which Christopher Brasher investigated the changing pattern of land ownership; *One Man's Madness*: a record of a man suffering from manic depression; *Help Yourself to a House*: a film about self-build housing associations; *A Small Imperfection*: the causes and effects of spina bifida; *The Face of Famine*: a film about the world's dwindling supplies of food; *The Richard Dimbleby Lecture*: the third of an annual series, in which Lord Goodman talked about the national housing situation and possible solutions to its attendant problems; *One World at a Time*: the life and character of Henry Thoreau, 19th century naturalist, philosopher and poet; *They Never Turn Back*: the story of the men of the Royal National Lifeboat Institute, which celebrated its 150th Anniversary in 1974; *The Bomb Disposal Men*: a programme about the courage and skill shown by the men of the Army's Bomb Disposal Squad; *So You Think You're Safe at Home*: a programme in which Cliff Michelmore invited viewers to test their own knowledge of potential hazards in the home; *Police—Harrow Road*: a programme which examined the running of a local police station. Esther Rantzen talked to some of the men who worked there.

BBC-2

The Weather Machine: a two-hour 'special', written by Nigel Calder, which showed the latest research all over the world into weather and climate; *I've Cracked It*: a Christmas programme of puzzles and games; *The Thirties Revisited*: a programme in which Rene Cutforth talked about the 1930s, using film clips and newsreel material; *The Cat*: an examination of the cat in art, with poems read by Fenella Fielding and Denholm Elliott; *Gone, Going, Going*: a film about stately homes; *Northern Lights*: a film about Scottish Impressionists with special attention to the work of William McTaggart; *Melies et Lumière*: a programme about the early days of photography and the development of film-making; *Nine Days in '26*: a programme by Robert Vas which traced the development which led to the 1926 General Strike; *A Passion for Churches*: Sir John Betjeman's 'celebration of the Church of England'.

Roy Hudd, presenter of the 60-70.80 Show for the elderley

Further Education series

For colleges of Further Education

Engineering Craft Studies: to supplement the work of students taking craft studies syllabuses, (lecturers' notes and overhead transparencies available); *Focus*: designed as a contribution to general studies, (accompanying notes available); *The Caterers*: a series for catering students (notes available).

For teachers and lecturers

The Middle Years at School: a series for teachers of pupils aged 9–13 years; *Measurement in Education*: a study of the various measurement techniques used in education (booklet available).

Careers and management

Out of the Rut: careers advice for adults (booklet available); *Managing to Survive*: a series of high-level lectures for managers (booklet available).

Vocational training and retraining

On the National Health: a series primarily for health service workers about the National Health Service (notes available); *Representing the Community*: a series for and about those who represent the community in various ways; *Homes from Home*: programmes for residential social workers (notes available).

History and contemporary affairs

The Unsettled Peace: the history of the cold war (booklet available); *The Case of Eliza Armstrong*: a study of aspects of Victorian life through a famous court case (book available); *The Black Man in Britain 1550–1950*: a short history; *Planning—For People?*: problems of urban and rural planning centred on the example of Bradford; *Inside Germany*: aspects of life in West Germany; *Middle East*: a background to the present

Middle East conflict; *Vital Statistics*: social statistics examined critically (booklet available).

Science

Choices for Tomorrow: some individual views on environmental problems; *Worlds Without Sun*: caves in different parts of Europe.

The arts

Images for Sale: a study of the images frequently seen in art and advertising.

Family and personal interests

Parents and Children: a series for parents alone bringing up a family (booklet available); *Mr. Smith's Gardening Programme*: a series for beginners (booklet available); *The 60 70 80 Show*: programmes specially designed for the over-sixties (information sheets supplied); *Everybody Knows*: a series about ways of relaxing with a concentration on yoga (booklet available); *Flowers for all Seasons*: flower arranging for beginners (booklet available); *I See What You Mean*: programmes for and about the deaf—all subtitled (booklet and notes available); *Model World*: a look at what is possible for the beginner (booklet, with plans, available); *Play Rugby*: programmes about playing aspects of the sport.

Languages

Kontaktie: a multi-media beginner's course in German (books, discs, tapes, slides available); *Reportage*: secondary level French and German (booklets available).

Communications

Inside the News: a study of how broadcast news is put together; *Inside the Press*: a study of the national press; *All in the Mind*: interactional psychology through the activities of a studio group.



Drama

A selection of individual plays

BBC-1

Play for Today:

A series of plays with contemporary themes: *The Cheviot, the Stag and the Black, Black Oil*, John McGrath; *Schmoedipus*, Dennis Potter; *The Childhood Friend*, Piers Paul Read; *A Follower for Emily*, Brian Clark; *Leeds-United!*, Colin Welland; *Baby Love*, David Edgar; *Back of Beyond*, Julia Jones; *Taking Leave*, Joyce Neary; *Fugitive*, Sean Walsh; *Eleanor*, William Trevor; *Sunset Across the Bay*, Alan Bennett; *The Funny Farm*, Roy Minton; *Goodbye*, William Sansom and Hugh Whitmore; *Just Another Saturday*, Peter McDougall.

Play of the month

A series of major plays, including adaptations of outstanding theatre plays and novels: *The Skin Game*, John Galsworthy; *The Linden Tree*, J.B.Priestley; *Electra*, Sophocles, translated by E.F.Watling; *The Wood Demon*, Anton Chekhov; *Robinson Crusoe*, Daniel Defoe, adapted by James MacTaggart; *The Apple Cart*, George Bernard Shaw; *The School for Scandal*, Richard Brinsley Sheridan; *King Lear*, William Shakespeare.

Churchill's People: A set of 26 plays suggested by Churchill's *A History of the English-Speaking Peoples*: *Pritan*, David Rudkin; *The Lost Island*, Robert Muller; *The Coming of the Cross*, David Rudkin; *The Great Alfred*, Keith Dewhurst; *Saxon Dusk*, James McTaggart; *The Conquerors*, Ian Thorne; *A Sprig of Bloom*, Brian Rawlinson; *Silver Giant*, *Wooden Dwarf*, Adrian Mitchell; *On the Anvil*, Alan Cullen; *The Wallace*, John Prebble; *Shouts and Murmurs*, Julia Jones; *A Wilderness of Roses*, Roger Woddis; *The Whip of Heaven*, Nick McCarty.

Single plays

The President's Last Tape, Philip Magdalany; *The Treasure of Abbot Thomas*, M.R.James/John Bowen; *Dr Watson and the Darkwater Hall Mystery*, Kingsley Amis; *Walk with Destiny*, Colin Morris.

BBC-2

Single plays

Twelfth Night, William Shakespeare; *Steven*, devised by Brian Parker; *The Enemy Within*, devised by Leslie Blair; *The Joke*, Isaac Singer/Rhys Adrian; *The Cafeteria*, Isaac Singer/Rhys Adrian; *The Breakthrough*, Daphne du Maurier/Clive Exton; *Mrs Acland's Ghosts*, William Trevor; *The Evacuees*, Jack Rosenthal; *A Man in the Zoo*, David Garnett/Giles Cooper.

Thirty-minute plays

Turkish Delight, Caryl Churchill; *Mutzen Ab!*, Charles Wood; *Something Down There is Crying*, Adrian Mitchell; *Service Not Included*, Alan Ayckbourn; *May We Come In?* Eric Chappell; *Albert and the Mayor's Tree*, Derek Smith; *God Bless Thee, Jacky Maddison*, Tom Hadaway; *Is It Something I Said?*, Richard Harris; *Mutinies*, Howard Barker; *Initiation*, Peter King; *The Saliva Milkshake*, Howard Brenton; *Snooker*, Jonathan Raban; *The House on the Hill*, Peter Ransley; *A Helping Hand*, Howard Schuman; *Trip to Jerusalem*, Snoo Wilson; *Suggest Tuesday*,



Softly, Softly: Task Force

Michael Hordern as *King Lear*





Rosalie Crutchley in *Electra*
Pauline Collins, Bridget Armstrong and Jeremy Brett
in *School for Scandal*



Julia Foster: *Moll Flanders*



David Snodlin: *Tea at Four*, Rhys Adrian; *Letter from a Soldier*, Wilson John Haire; *Gambitt's Move*, Fanny Galleymore.

Shoulder to Shoulder: a series of six plays about the Suffragette Movement by Ken Taylor, Alan Plater, Douglas Livingstone and Hugh Whitmore; *The Love School*: a series of six plays tracing the development of the Pre-Raphaelite Movement from the 1850s to the 1890s, by John Hale, Ray Lawler, Robin Chapman and John Prebble.

Serials

BBC-1

Dr Who, Brian Hayles, Robert Sloman. Terrance Dicks, Robert Holmes, Terry Nation, Bob Baker and Dave Martin.

Family serials

Heidi, Johanna Spyri/Martin Worth; *David Copperfield*, Charles Dickens/Hugh Whitmore; *Anne of Avonlea*, L.M.Montgomery/Elaine Morgan; *The Master of Ballantrae*, R.L.Stevenson/Martin Worth

Children's serial

The Chinese Puzzle, Brian Finch

Thriller serials

Nine Tailors, Dorothy L.Sayers/Anthony Steven; *Melissa*, Francis Durbridge.

Weekly serials

Z Cars, Leslie Duxbury, Bill Lyons, Geoffrey Matthews, Allan Prior, John Foster, P.J. Hammond, Ben Bassett, Tony Perrin, James Doran, Jack Gerson, Bob Baker, Dave Martin, Bill Barron; *The Brothers*, N.J.Crisp, Eric Paice, John Pennington.

BBC-2

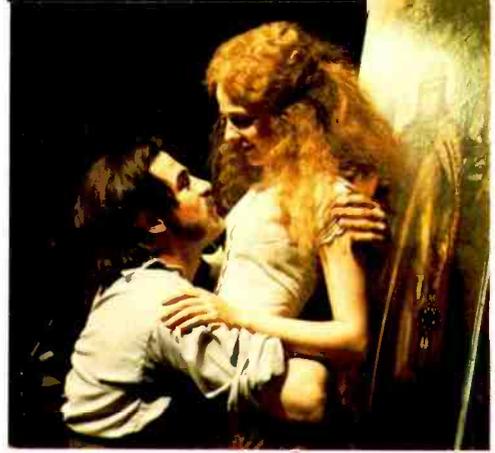
Classic serials

The Pallisers, Anthony Trollope/Simon Raven; *Cakes and Ale*, W.Somerset Maugham/Harry Green; *The Early Life of Stephen Hind*, Storm Jameson/Alexander Baron; *An Unofficial Rose*, Iris Murdoch/Simon Raven; *Late Call*, Angus Wilson/Dennis Potter.

Series

BBC-1

Sutherland's Law, Lindsay Galloway, Jack Gerson, Arthur Jones, Anthony Read, Allan Prior, Nick McCarty, Ian Curteis; *Dial M for Murder*, John Peacock, Roy Clarke, Marc Brandel, Ken Hughes, Richard Harris, Roger Longrigg, Julian Symons, John Gould, P.J.Hammond, James Andrew Hall; *Softly, Softly: Task Force*, Elwyn Jones, Arnold Yarrow, Robert Barr, Alan Plater, Tony Parker, Allan Prior, Keith Dewhurst, Kingsley Amis; *Warship*, Allan Prior, Ian Mackintosh, John Wiles, Martin Worth, Norman Ashby, John Armstrong; *Barlow*, Elwyn Jones, Allan Prior, Ian Curteis, Jack Ronda; *The Venturers*, Donald Bull, Tom Brennand, Roy Bottomley, David Weir, Marc Brandel, Arden Winch; *Dixon of Dock Green*, Tom Greene, Gerald Kelsey, Eric Paice, N.J.Crisp, Ben Bassett, Derek Ingrey, Mike Watts; *You're On Your Own*, N.J.Crisp; *Fall of Eagles*, David Turner, John Elliot, Trevor Griffiths, Jack Pulman, Troy Kennedy Martin, Robert Muller, Elizabeth Holford, Ken Hughes, Keith Dewhurst.



The Love School Bernard Lloyd and Sheila White



Dixon of Dock Green Peter Byrne, Jack Warner



Late Call Dandy Nichols, Leslie Dwyer and Michael Bryant

BBC-2

The Carnforth Practice, Allan Prior, Donald Bull, Pat Hooker, Colin Morris, Eric Pringle, Mervyn Haisman; *Double Dealers*, John Elliot, Stephen Barlay, John Rollason; *Notorious Woman*, Harry W.Junkin.



Hans Meyer and Emma Blake in *Heidi*



Fall of Eagles: Charles Kay and Gayle Hunnicutt



Deborah Makepeace in *The Chinese Puzzle*



David Copperfield: Martin Jarvis, Jonathan Kahn and Arthur Lowe
The Brothers: Patrick O'Connell and Jennifer Wilson



Judy Cornwell in *Cakes and Ale*



Music

Series

BBC-1

Omnibus

Including: Dame Ninette de Valois talking about her career; the story of Jacques Offenbach; *The Friendly Invasion*, the first of three programmes on the spread of popular music from the United States to Britain; *African Sanctus*, David Fanshawe's journey through Africa and the musical composition that resulted from it.

Promenade Concerts: seven programmes including the Last Night; *André Previn's Music Night*: four programmes of popular classical music, *André Previn Meets*: six programmes in which Previn talked to artists of his choice.

BBC-2

Face the Music: a new series of 16 programmes and a repeat series; *Master Class*: six programmes with Paul Tortelier, three with Thomas Hemsley and three with Sir Geraint Evans; *Balanchine Festival*: three programmes devoted to works choreographed by George Balanchine and danced by the New York City Ballet.

Profiles in Music: international opera singers in performance and talking to Bernard Levin.

Workshop: *Harlequin and Faust*—the music of Busoni; *Elgar and the Orchestra*; *Bogeyman—Prophet—Guardian*

Sir Charles Groves, conducting the Royal Liverpool Philharmonic Orchestra, with Yehudi Menuhin



—a film in two parts about Arnold Schoenberg; *Bartok's Breakthrough*, to a new musical language; *Music from Great Houses*: the English Chamber Orchestra from Holkham Hall.

Three Concerts given by Daniel Barenboim and the English Chamber Orchestra, with a Mozart Piano Concerto and a Schubert Symphony in each; Beethoven's Last Five String Quartets played by the Aeolian Quartet, transmitted on five consecutive evenings, and preceded by a *Workshop* programme with Robert Simpson.

Individual programmes

BBC-1

Gala Performance: three programmes

Opera: a new studio production of *The Yeomen of the Guard* with the New Philharmonia Orchestra conducted by David Lloyd-Jones
Carols from Canterbury Cathedral.

BBC-2

Rossini's *Miniature Mass* from a Bavarian monastery
The world premiere of *Last Rites* by John Tavener, recorded at the Holland Festival.

Five Faces of the Guitar: the different styles of guitar playing.

Centenary programmes in tribute to Charles Ives, Gustav Holst and Maurice Ravel. The programmes on Holst and Ravel were linked with concert programmes of works by these composers; a programme to celebrate Michael Tippett's 70th birthday; a documentary on the American Ballet Theater.

Romeo and Juliet: John Cranko's ballet, danced by the Stuttgart Ballet Company; *A Christmas Box* from Joseph Cooper; *A Gargantuan Pianistic Extravaganza*: 12 famous pianists at the Royal Festival Hall.

Opera: *The Marriage of Figaro*: a new studio production with the New Philharmonia Orchestra under Charles Mackerras; *Amahl and the Night Visitors*: a new studio production of Menotti's opera, with the English Chamber Orchestra, conducted by Nicholas Braithwaite; repeat performance of *War and Peace* from Sydney Opera House and of *La Traviata*.

Concerts: Sir Georg Solti conducting the London Philharmonic Orchestra in Elgar's Second Symphony, from the Royal Festival Hall; from the Royal Albert Hall, Rostropovich playing Dvorak's Cello Concerto, with the Royal Philharmonic Orchestra under Sir Charles Groves; a Tchaikovsky programme from the Fairfield Hall, with Bernard Haitink conducting the London Philharmonic Orchestra; André Previn conducting the London Symphony Orchestra in Shostakovich's Symphony No. 5; the World Youth Orchestra, under Niklaus Wyss; from St. John's, Smith Square, the Academy of St. Martin-in-the-Fields, conducted by Neville Marriner, in music by Handel (simultaneous stereo with Radio 3); in the studio: Mincho Minchev, winner of the Carl Flesch Competition, playing the Brahms Violin Concerto with the Royal Philharmonic Orchestra under Alexander Gibson; from Vienna: the *New Year's Day Concert*.

Recitals: including Anna Reynolds; Thomas Hemsley; Garrick Ohlsson; Henryk Szeryng; and Joshua Rifkin playing the music of Scott Joplin.



Elizabeth Harwood as the countess in *The Marriage of Figaro*



The Yeomen of the Guard: Derek Hammond-Stroud, Valerie Masterson, David Hillman

Outside broadcasts

Sport BBC-1

Grandstand; *Sportsnight*; *Match of the Day*.
Football World Cup; Home Soccer Internationals;
F.A. Cup Final; F.A. Charity Shield.

Sports Review 1974; *Sportstown*

Open Golf—Lytham St. Annes; Peter Alliss golf series; Piccadilly Golf; European Women's golf championship.

Indian Test Cricket; Pakistan Test Cricket; one-day cricket internationals; Gillette Cup Final.

Hickstead; Royal International Horse Show; *Horse of the Year Show*; Badminton Horse Trials; Burghley Horse Trials; Cardiff Horse Show.

Wimbledon Tennis; Hard Court Championships—Bournemouth; Wightman Cup Tennis.

European Athletics Championship—Rome; AAA Championships; IAC Athletics Meeting.

Ali v Foreman World Heavyweight Championship; ABA Finals.

European Skating Championships; World Skating Championships.

Champions All Gymnastics; Japanese Gymnastics.
The Boat Race.

Rugby League Cup Final.

Aintree Grand National; Chester Races; Royal Ascot; The Derby; *Glorious Goodwood*; *Prix de L'Arc de Triomphe*; Cheltenham National Hunt Festival.

BBC-2

Rugby Special; Sunday Cricket; US Open Golf; Pro-Celebrity Golf series; Great Matches series; Floodlit Rugby League competition.

Entertainment programmes

BBC-1

Mastermind; *Top of the Form*; *Come Dancing*; *Miss UK*; *Miss World*; *Christmas Circus*; *1000 Welsh Voices*; *Ice and Easy*; *Holiday on Ice*; Ice Pantomime—*Aladdin*; Harlem Globetrotters; *Tattoo series*; *Stockingful of Stars*—children's Christmas entertainment; Variety Artists Awards; *Sporting Superstars*; SFTA Awards.

BBC-2

Country Music Festival; George Hamilton series; John Dankworth and Cleo Laine; *Colour My Soul*; Shows featuring Charles Aznavour and Johnny Mathis; Carols from Hampton Court; *Messiah from Scratch*; Films featuring *American Barbers Shop* and a Folk Festival.

Events programmes

BBC-1

St. George's Day Scouts parade; Danish State Visit; Biggin Hill Air Fair; *Skywatch*—RAF Spectacular; Trooping the Colour; World Cup Rally; Royal Tournament; Funeral of the Duke of Gloucester;

Farnborough Air Display; Lord Mayor's Show; Festival of Remembrance; Cenotaph Service; State Opening of Parliament; Enthronement of the Archbishop of Canterbury; Crufts Dog Show.

BBC-2

Chelsea Flower Show; Motor Show; International Fireworks; Getaway series; Boat Show.



The 1975 *Mastermind* champion, Elizabeth Horrocks



Come Dancing

GRANDSTAND



Grandstand presenter Frank Bough with guest Bing Crosby



Wimbledon: Arthur Ashe the men's singles champion 1975

Children's programmes

BBC-1

Jackanory: a daily (Monday to Friday) story-telling programme for younger children; *Blue Peter*: a twice-weekly information programme for 5-12 year olds; *Vision On*: visual entertainment with ideas for making and painting; *Animal Magic*: a magazine about animals; *If You Were Me*: documentary films featuring children in Britain and North America; *John Craven's Newsround*: a news bulletin made in co-operation with Television News and transmitted from Monday to Thursday; *The Record Breakers*: an informative light entertainment programme about various kinds of record-breaking attempts; *Roy Castle Beats Time*: a series about music and musicians; *Crackerjack*: light entertainment series; *John Craven Reports*: an investigatory current affairs film series; *We Are The Champions*: an inter-schools sports competition; *Brainchild*: general knowledge quiz; *Search*: film competition; *Why Don't You . . . just switch off your television set and go and do something less boring instead?*; *Val Meets the VIPs*: children questioning celebrities, with Valerie Singleton in the chair; *Screen Test*: a film quiz; *Right Charlie*: light entertainment series with Charlie Cairoli and Company; *The Hope and Keen Scene*: comedy series; *Bonny*: situation comedy series.

New series

Children of Destiny: series about famous children in history; *Blue Peter Special Assignments-Islands*: five documentary films with Valerie Singleton in Hong Kong, Skye, Malta, the Isle of Man and the Isle of Wight; *Country Search*: a series about people and activities in the countryside; *Fabulous Animals*: a mixture of legend and zoology; *Play It Again*: children's quiz.

Drama serials

The Secret Garden, Frances Hodgson Burnett; *The Changes*, Peter Dickinson; *Chinese Puzzle*, Brian Finch; *Lizzie Dripping Again*, Helen Cresswell; *Sleepers on The Hill*.

Single plays

The Little Mermaid, Hans Andersen; *The Carpet Weaver of Samarkand*, Mischa Kudian; *The Dragon in the Dungeon*, Rex Tucker; *The Queen and the Robot*, Rupert Press; *Doing the Pools*, Neville Smith; *The Emperor's Nightingale*, Hans Andersen; *The Jo Jo Tree*, John Tully; *The Long-Nosed Princess*, Priscilla Hallowell; *The Magician's Heart*, E. Nesbitt.

Films

The Seven Little Australians: Australian drama serial; foreign films: from Czechoslovakia, Russia, Japan, Yugoslavia and Germany; American cartoons: *Scooby Doo*, *Yogi's Gang*, *Hong Kong Phooey*, *Valley of the Dinosaurs*.



Blue Peter Special Assignment: Valerie Singleton with Lord Mounbatten



The Play Away band

Programmes for young children

New series

Roobarb: five-minute cartoon series; *Barbapapa*: five-minute cartoon series; *Captain Pugwash*: cut-out animation; *Ragtime*: a studio presentation with puppets and mime; *Bagpuss*: a puppet series by Oliver Postgate.

Regular series

Magic Roundabout: puppet series from France; *The Wombles*: puppet series; *The Clangers*: puppet series by Oliver Postgate.

BBC-2

Play School: a daily programme for children under five. (Repeats on BBC-1); *Play Away*: a Saturday afternoon entertainment.



Animal Magic: Johnny Morris and guest Penny Casdagli in [The Little Mermaid](#)



Light Entertainment

BBC-1

Comedy Playhouse: No Strings; Franklyn and Johnnie; Up Britannia!; The Dobson Doughnut; Happy Ever After; The Big Job; It's Only Me, Whoever I Am; Pygmalion Smith; The Last Man on Earth; Sitting Pretty; The Reverent Wooing of Archibald; A Girl's Best Friend

Whatever Happened to the Likely Lads? The Liver Birds; Are You Being Served? The Prince of Denmark; Happy Ever After; Steptoe and Son; Porridge; Second Time Around; Eric Sykes; Dad's Army; Some Mothers Do 'Ave 'Em (Christmas Special); Steptoe and Son (Christmas Special); Likely Lads (Christmas Special); Cartoon World (Special for Christmas); Till Death Us Do Part; It Ain't Half Hot, Mum; Last of the Summer Wine; Crackerjack; Lulu; Top of the Pops; The Osmonds; Bruce Forsyth and the Generation Game; Cliff; Petula Clark; Morecambe and Wise; Basil Brush; Dick Emery; Clunk Click; The Black and White Minstrel Show; Mike Yarwood; Bruce Forsyth/Lulu Special; Cilla Black; Tom Jones; Parkinson; Ken Dodd; The Gang Show; Shirley Bassey Christmas Special; Harry Secombe Christmas Special; Royal Variety Performance; Disney Time; Eurovision Song Contest; Crackerjack Pantomime; Shari Lewis; Nimmo in Australia.

BBC-2

Just A Nimmo; Monty Python; Sing the Lady Out of Bed; Christmas One-Upmanship; The Last Turkey in the Shop Show; After That, This; The Goodies; What's My Line; Nana Mouskouri; Vera Lynn; Michel Legrand; Big Bands from the Dorchester. Count Basie; Stan Kenton; John Dankworth; Buddy Rich; Woody Herman; Duke Ellington; Ted Heath; James Last; Golden Rose of Montreux Winner: Don Juan; They Sold a Million; Golden Seawallow of Knokke Winner: The Roy Castle Show; Twiggy; Gilbert Bécaud; International Cabaret; Call My Bluff; Victor Borge; Dana; The Two Ronnies; Dave Allen; The Bachelors; In Concert.



Twiggy

Till Death Us DO Part: Alie Bass and Warren Mitchell



Are you Being Served?



Pan's People in Top of the Pops





Wodehouse Playhouse: John Alderton and Pauline Collins



Porridge: Brian Wilde and Ronnie Barker



Faces of Mike Yarwood



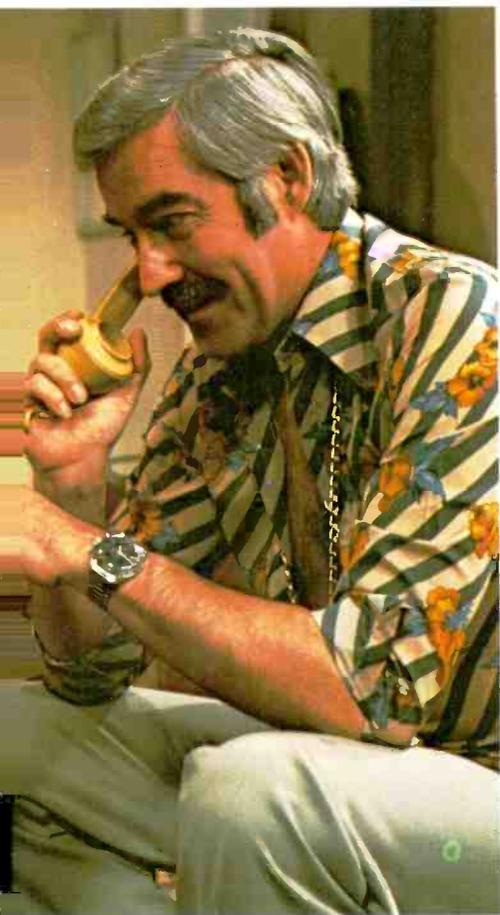
Second Time Around: Patricia Brake, Michael Craig



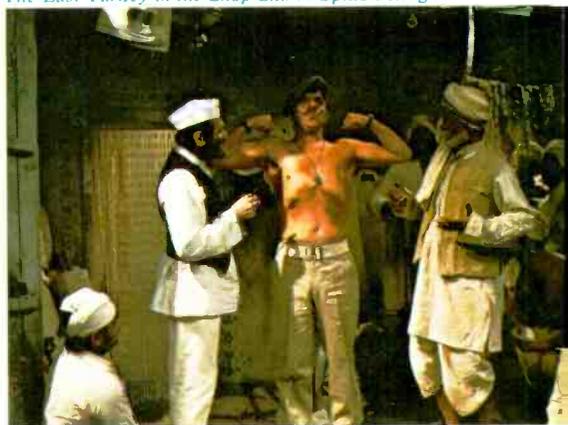
Eric Sykes and Hattie Jacques

Last of the Summer Wine: Bill Owen, Michael Bates, Peter Sallis





The Last Turkey in the Shop Show Spike Milligan



It Ain't Half Hot Mum



The Goodies



The Roman Way: Robert Erskine

The Old Grey Whistle Test, presenter Bob Harris

Presentation Department programmes

Programmes in series

BBC-1

Apel and Company: a twice-weekly live magazine programme for people at home in the afternoon; *Film '74 and '75*: Barry Norman's weekly review of films; *Family Fare*: Delia Smith cooking seasonal dishes.

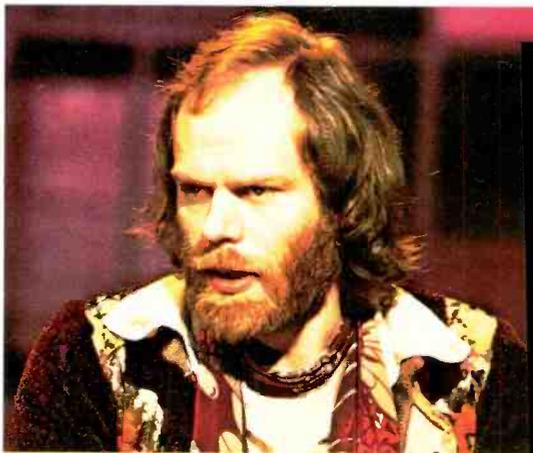
BBC-2

The Roman Way: the life style of a citizen of Rome, presented by Robert Erskine; *Edition*: a programme about the press, chaired by Barry Askew. Editor of the Lancashire Evening Post; *The Old Grey Whistle Test*: Bob Harris introducing contemporary rock music; *The Book Programme*: introduced by Robert Robinson; *In Vision*: a weekly look at the world of television which included interviews with Sir Michael Swann. Lord Annan and Brian Young of the IBA and a special edition on broadcasting in Belfast; *Film Night*: a weekly look at the film world including coverage of the Cannes and London festivals and editions on Glenda Jackson and Federico Fellini; *End of the Pier*: comedy programmes with music, featuring John Wells, John Fortune, Carl Davis, John Bird and Madeline Smith; *One Man's Week*: a light-hearted documentary series in which Spike Milligan, John Fortune and three others revealed something of their way of life.

Some individual programmes

BBC-1

If It Stops I'm Dead: a profile of Richard Burton on location in Milan.



BBC-2

Crisis—What Crisis?: a documentary showing how four families coped with the winter crisis of 1973-74; *Small Ships and Shoalwaters*: a sailing community on the Essex coast; *All The Buildings Fit to Print*: Sir Nikolaus Pevsner on completing his 46-volume series *The Buildings of England*; *The Glittering Eye*: the American novelist Saul Bellow talked to Robert Robinson; *Priestley at 80*: J.B.Priestley talked to Robert Robinson; *Elton John*: a live outside broadcast from the Hammersmith Odeon with simultaneous stereo sound on BBC radio.

Network Radio

The Reith Lectures 1974: The New Liberty by Ralf Dahrendorf, Director, London School of Economics.

Documentaries and talks

Radio 4

Analysis: a weekly 45-minute documentary examining major national and international issues

Kaleidoscope: a nightly half-hour review of books, films, plays, broadcasting, music and exhibitions

Science Now: a weekly half-hour programme reporting on significant scientific developments.

Occasional series

This Island Now: a series of six programmes assessing housing, farming and the issues arising from energy conservation

Where Are You Taking Us?: a series of three documentary programmes about electronic warfare, genetic engineering and environmental geology

Dial A Scientist: a phone-in programme for young listeners.

Individual programmes

The British Army and the British Soldier: eight dramatised documentaries highlighting the outstanding events in the history of the British Army; *Plain Tales from the Raj*: five programmes based on recordings made by those who had lived and served in India; *The Moon's a Balloon*: David Niven reading his autobiography in eight parts; *Poetry Prom*: Sir John Betjeman, presenting an anthology of poetry before an audience; *Edward Heath—His Own Man*: an assessment by his colleagues and critics; *The Guns of Singapore*: a new account of the events leading up to the fall of Singapore in 1942; *The Last Secret*: a 60-minute documentary on the repatriation of the Cossacks after World War Two; *The Pleasure of his Company*: a feature based on Pepys' Diaries, with Michael Hordern as Pepys.

Radio 3

Critics' Forum: a weekly discussion with four critics

Scientifically Speaking: a fortnightly programme offering an insight into developments in the natural sciences

Personal View: a fortnightly 20-minute talk arising from the events of the preceding two weeks, and broadcast live by a distinguished speaker

Poetry Now: new poetry, read by the poets themselves

Words: a weekly short talk, in which writers, poets and academics reflect on the way we use the English language

Communicators: a series of talks, discussions and documentaries examining the role and state of the press and broadcasting.

Whatever Happened to Equality?: eight programmes, with distinguished contributors, in which Professor John Vaizey explored the concept of equality; *The Birth of an Opera—Don Carlos*: a major documentary on Verdi's work; *The Human Prospect*: a lecture by Professor Robert Heilbroner; *The Marriage of Freedom and Fate*: a 110-minute stereo feature combining

Beethoven's words and music; *The Freud and Jung Letters 1906—1914*: a 60-minute documentary based on hitherto unpublished letters; *Italian Weekend*: two days of broadcasts reflecting the literature, music, science and politics of Italy; *Fritz Wunderlich*: a 60-minute appreciation of the great German tenor, by Nigel Douglas.

Current affairs & magazine programmes

Today, The World at One, PM Reports, Newsdesk, The World Tonight, The Financial World Tonight: from Monday to Friday, these programmes on Radio 4 give the news and comment of the day from home and abroad. An innovation this year was the Friday documentary in *The World Tonight*, where the whole programme was given over to an examination of one major issue. At the weekend, the new *PM Reports* on Saturday and *The World This Weekend* on Sunday take a world-wide look at the news.

Newsbeat: a twice-daily news and current affairs programme on Radio 1, aimed primarily at young listeners, with news reports and interviews with people in politics, entertainment and sport

Start the Week: a popular mixture of argument, humour and music, presented by Richard Baker

Stop the Week: a new programme of entertainment and conversation introduced as a companion to *Start the Week*, and presented by Robert Robinson

You and Yours and *Checkpoint*: the emphasis in Radio 4 consumer programmes during a year of inflation was on an increased flow of information about prices. A weekly 'shopping basket' price guide was introduced in *You and Yours*

Woman's Hour introduced two new regular features, *Reporter for a Day* and *If I Were Editor*, in which listeners participate directly in the making of the programme

Tuesday Call and *It's Your Line*: two telephone programmes which enable listeners to put questions to authoritative speakers

From the Grass Roots: reaction from outside Westminster about current political issues from BBC studios throughout Britain, presented by George Scott

Voice of the People: a programme in which listeners telephone George Scott to discuss current issues with him and with each other

If You Think You've Got Problems: people with personal difficulties discuss them with a panel of experts

From Our Own Correspondent and *In Britain Now*: reports from BBC correspondents

The Week in Westminster: an examination of the Parliamentary week through the eyes of back-bench Members of both Houses, under the chairmanship of a political correspondent. The programme celebrated its 45th anniversary in November 1974

Talking Politics: broadcast when Parliament is in recess, the programme deals with longer-term political issues

General election programmes

Election Call: in the second General Election of 1974 there were 14 live 55-minute telephone programmes in which leading politicians of the three main parties answered listeners' calls on all aspects of the campaign

Destination Downing Street: a weekly detached assessment of the progress of the campaign

Election Results Programmes: more than 10 hours of live coverage of the Election results on Radio 4, 11 hours on Radio 2 and full results on Radio 3.



Harry Secombe in *A Book at Bedside*



Professor Ralf Dahrendorf, Reith Lecturer



Trial by Cycle: Lord Hailsham arrives at Broadcasting House



The BBC team which handled the four-week experiment in broadcasting from the House of Commons

Mrs. Margaret Thatcher in the *Jimmy Young Show*





It's Catching programme on leisure

Further Education

Languages

Kontakte: a combined radio and television course for beginners in German, based on material recorded and filmed in Germany. Books, records or cassette tapes, and filmstrips available. *Svidaniye v Moskve*: a second level course on conversational Russian. Book, records or cassette tapes available. *Euromagazine*: a topical series, for advanced language students, reflecting the contemporary scene in France, Germany, Italy and Spain in the languages of those countries.

Family and community

The Child in Special Need: a series examining recent developments in the education of handicapped children and children with special educational needs. *The A.B.C. of Education*: an examination of the whole range of educational experience—from pre-school provisions to post-school opportunities in further education. *Early Promise*: practical advice on the issues involved in guiding the development of a child who shows early promise of being artistically gifted. *Living Decisions in Family and Community*: an adult learning project on thinking and decision-making in action. Supported by two-part course book.

Contemporary affairs

Psychologists at Work: an examination of some of the practical contributions psychologists are making to the solution of a number of everyday social and behavioural problems. *The Real Responsibilities of Scientists*: a wide variety of scientists give their views on the social and moral responsibilities involved in their work. *What's Happened to the Town Hall?*: case-

studies exploring the major implications of the re-organization of local government. *Behind the Goals*: an examination of the place of association football in contemporary British Society.

Occupational and professional interests

The Lawbreakers: documentary case-studies of individual offenders, illustrating how they became involved in lawbreaking and how society responded. *Workface Europe*: a dramatised case-history studying the industrial relations problems which emerged as Astley Products, a fictional company, extended its activities into Germany and the E.E.C. *Superfirm and Superpower*: an examination of the origins and development of multi-national corporations, the way they operate, and the political and economic consequences of their activities.

Music and the arts

Getting it together: advice and practical guidance for young pop musicians on the skills required to form, play in and run a successful pop group. *Music and the Spirit*: an illustrated series exploring the ways in which emotional and spiritual values are expressed in music. *The Deceptive Ear*: an investigation of the different ways in which music is perceived and its emotional impact and effect. *More Poetry at Large*: a further series on popular poetry, public readings and poetry and music happenings.

Leisure

It's Catching: a magazine programme designed to stimulate new interest, ideas and activities, and to provide news and views about the world of adult education and leisure-time opportunity.

Music

Premieres and commissions

Thirty-seven works by British composers received their world premieres during the year, nine of them commissioned by the BBC—one by BBC Wales and one by the Broadcasting Council for Scotland. Three BBC commissions were performed at the 1974 Proms—Malcolm Williamson's *Hammarskjöld Portrait*, settings of poems by the late Secretary General of the United Nations, sung by his compatriot Elisabeth Soderström, Robin Holloway's *Domination of Black*, and the *Viola Concerto* by Martin Dalby, in which Frederick Riddle was the soloist with the BBC Symphony Orchestra. Another BBC commission received its first performance during the Symphony Orchestra's Round House Season: *Dhayan I* for cello and small orchestra, with Thomas Igloi as the soloist.

First broadcasts of British works

53 works, including Malcolm Williamson's *Symphony No. 1*, *The Winter of the World* by Elisabeth Lutyens, Peter Maxwell Davies' *Solita*, Stephen Dodgson's *Bassoon Concerto* and two operas: *The Catiline Conspiracy* by Iain Hamilton and *The Beach of Falesa* by Alun Hoddinott.

Festivals

A record number of festivals were performed on Radio 3, including Edinburgh, Aldeburgh, Bath, Brighton, Cheltenham, Haslemere, the Cardiff Festival of 20th Century Music, the Lake District Festival, Durham, Leeds, the English Bach Festival, South Bank Summer Music, Corby and the Southern Cathedrals. There was music from Salzburg, Sydney, Prague, Bayreuth, Berlin, Budapest and other festivals abroad.

Series and events

The weekly live chamber music concerts from St. John's, Smith Square, continued to draw large audiences both in the hall and on the air. Artists included Elizabeth Harwood, Henryk Szeryng, Rostropovitch, Alfred Brendal, the Amadeus String Quartet, Julian Bream and Murray Perahia.

Other live lunchtime concerts featured younger artists from the Concert Hall in Broadcasting House, London; and Presented Recitals in which distinguished musicians discussed and in some cases performed music for which they have a special affinity; Celebrity Recitals from Pebble Mill, Birmingham, continued as did the regular concerts given by the BBC house orchestras throughout the British Isles. Contemporary and avant-garde music was featured in the series *Music in our Time*, as well as in public concerts given by the BBC house orchestras.

Other series included *Composer's Portrait*, *The Innocent Ear* (in which the identity of the works performed was announced only after the performance) and an illuminating series of performances of the Schoenberg String Quartets, introduced by Hans Keller. Special events included a *Polish Evening* in October marking the 125th anniversary of the death of Chopin, an *American Sunday*, also in October, *Italian Weekend* in January and a number of programmes in September to mark the centenary of the birth of Schoenberg.

Competitions

The Prix Musical de Radio Brno was won this year by Elaine Padmore with a programme called *The English Renaissance*, tracing the British choral tradition from Parry and Stanford through Vaughan Williams to the present day.

Opera

Opera broadcasts during the past year reflected the work of all major British opera companies and many smaller ones. There were performances of less well-known works, including Gluck's *Armide*, Holst's *Savitri* and Cavalli's *Pompeo Magno*.

Promenade concerts

There were 55 Promenade Concerts during the 1974 season, 23 of them with the BBC Symphony Orchestra. Concerts were held at the Round House, St. Augustine's, Kilburn and Westminster Cathedral as well as at the Royal Albert Hall. The Los Angeles Philharmonic Orchestra with their conductor, Zubin Mehta, were among the many distinguished visitors. Pre-prom talks about new or unfamiliar works were re-introduced and 15 were given by performers or composers.

BBC symphony orchestra

During their Winter Season the orchestra gave 14 concerts at the Royal Festival Hall, including two for the Royal Philharmonic Society, six at St. John's, Smith Square, and four at the Round House. The orchestra also gave several concerts in the provinces and in May made a tour of Germany, Austria and Switzerland, with 14 concerts in 17 days.

Robert Mayer concerts

In 1974 the BBC took over the management of the concerts which Sir Robert Mayer had presented for 51 seasons. There were six concerts during the season, the repertoire varying from a Renaissance Festival provided by the Early Music Consort of London to performances of Stravinsky's *Dumbarton Oaks* and *The Akond of Swat* by Roberto Gerhard.

Gramophone record programmes

Complete operas

Les Troyens, Berlioz; *L'Infedelta Delusa*, Haydn; *Simon Boccanegra*, Verdi; *The Knot Garden*, Tippett; *Parsifal*, Wagner; *Sosarme*, Handel; *Castor et Pollux*, Rameau.

Historic performances

Verdi: *Falstaff* and *Aida*, conducted by Arturo Toscanini; Mozart: Symphonies, conducted by Sir Thomas Beecham; Beethoven: *Symphony No. 3*, conducted by Weingartner; Ravel: the composer both conducting and accompanying; Beethoven: Piano Concertos, played by Schnabel.

Other works

Schubert: unfinished works; Martinu: *Harpisichord Concerto*; Handel: *Messiah*, in Mozart's version; Zelenka: Trio Sonatas; Tchaikovsky: complete String

Quartets; Berio: *Sequenza V* and *Sequenza III*;
Dukas: *Symphony in C*; Raff: *Symphony No 3*;
Sibelius: *Scaramouche*; Fricker: *Violin Concerto*;
Schubert: *Der Hochzeitsbraten*.

Series

Man of Action; *Music Weekly*; *Record Review*; *Organ Gallery*; *Pied Piper*; *The Young Idea*; *These You Have Loved*; *My Kind of Music*; *Desert Island Discs*; *Sounds Interesting*; *Bach Cantatas*; *Music of the French Revolution*; *Stereo Release*; *This Week's Composer*; *New Records*; *Collectors' Corner*.

Single programmes

The Glasgow Orpheus Choir; *Fats Waller*; *Music of Vienna*; *Benny Goodman*; *Toti dal Monte*.



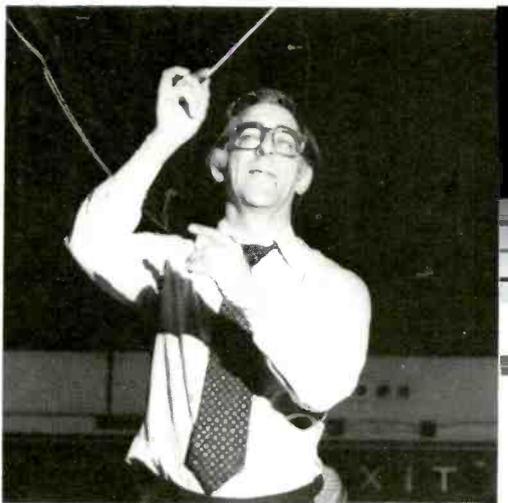
Raymond Leppard. BBC Northern Symphony Orchestra



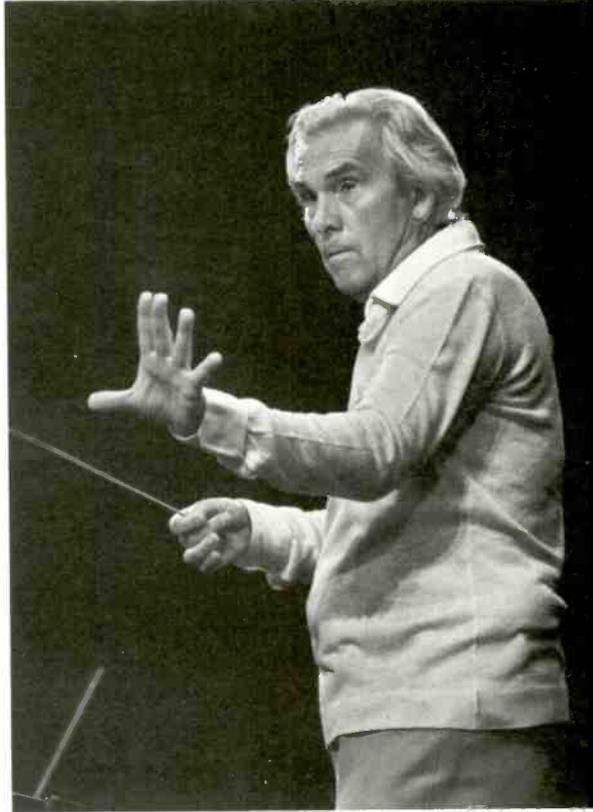
Pierre Boulez. Chief Guest Conductor of the BBC Symphony Orchestra



Norman Del Mar. The Academy of the BBC



Ashley Lawrence. BBC Concert Orchestra



Rudolf Kempe, Chief Conductor, BBC Symphony Orchestra



Boris Brott, BBC Welsh Symphony Orchestra



Christopher Seaman, BBC Scottish Symphony Orchestra

Drama

Radio 4

The Monday Play

Mortal Passion, George Mikes; *The Cherry Orchard*, Anton Chekhov; *A Damsel and Also a Rough Bird*, Don Haworth; *Anna Karenina* (in 2 parts) Tolstoy, adapted by Liane Aukin; *Jane Clegg*, St. John Irvine; *Dear Liar*, Jerome Kilty; *The Servants and the Snow*, Iris Murdoch; *The Balkan Trilogy* (in 3 parts) Olivia Manning, adapted by Eric Ewens; *Eugenie Grandet*, Balzac, adapted by Roger Woddis; *Paradise Lost*, John Milton, adapted by Gordon Honeycombe; *Man and Superman*, George Bernard Shaw; *The Last of the Incas*, G. Wilson Knight; *The Miser*, Moliere; *Present Laughter*, Noel Coward; *St. Joan*, George Bernard Shaw; *Doting*, Henry Green; *Caste*, Tom Robertson; *Jonas*, J.C.W. Brook; *Daphne Laureola*, James Bridie; *Samson Agonistes*, John Milton.

A century of modern theatre

The Burglers of Calais, Georg Kaiser; *Julius Caesar*, William Shakespeare; *The Machine Wreckers*, Ernst Toller; *Hobson's Choice*, Harold Brighouse.

Saturday night theatre

The Day of Destiny, Malcolm Stewart; *Mistress of Novices*, John Kerr; *The Farmer's Wife*, Eden Philpotts; *Abelard and Héloïse*, Ronald Millar; *All in Good Time*, Bill Naughton; *The Light of a Thousand Suns*, Jim Follett; *Apollo's Laurel Bough*, Frederick Treves; *Lord Arthur Savile's Crime*, Oscar Wilde; *Soldier, Poor-man, Beggarman, Thief*, John Howlett; *Operation Pedestal*, Frederick Treves; *Eden End*, J.B. Priestley; *Late Into the Night*, William Keenan; *One Fair Daughter*, N.C. Hunter; *Gold and Burning Daylight*, Jack London, adapted by Chris Bidmead; *Trevuza's Land*, Roy Bolitho; *Finding Maubee*, Bloke Modisane; *The Murder of Sir Walter Raleigh*, Ian Cullen; *A Place in the Country*, David Pownall; *The Breadwinner*, W. Somerset Maugham; *The Ghost and Mrs Muir*, R.A. Dick, adapted by Barry Campbell; *Michael and His Lost Angel*, Henry Arthur Jones; *Portrait of a Man with Red Hair*, Hugh Walpole, adapted by Antony Kearey; *Advice to a Queen*, Ian Cullen; *The U-Boat That Lost Its Nerve*, James Follett; *Rain in Spain*, Martin Worth; *Richard of Bordeaux*, Gordon Daviot.

Midweek theatre

Give Me London Weather, Ronald and Marc Scriven; *The Invisible Export*, Peter Fieldson.

Father Brown Stories: The Blue Cross, The Queer Feet, Perishing of the Pendragons, The Dagger with Wings, The Mirror of the Magistrate, G.K. Chesterton, adapted by Archie Campbell. *Extra-Terrestrial Objects*, Ian Dougal; *The Japanese Girl*, Winston Graham, adapted by Geoffrey M. Matthews; *Inspector Ghote and the River Man*, H.R.F. Keating; *Going Up*, Denis Cashman; *Murder à la Carte*, Ragan Butler; *Murder Locked Out*, R.D. Wingfield; *Rien Ne Va Plus*, Bruce Montague; *Bang Bang You're Dead*, Muriel Spark, adapted by Jill Hyem; *We Could Always Fit a Side Car*, Stan Barstow; *Letter From a Dead Gellyman*, Martin R. Walker; *You Can Never Be Sure*, Edward

Mackin; *Don't Sack Santa*, Malcolm Hazell; *An Aspidistra Called Edward*, William Corduroy; *The Nemesis of Fire*, Algernon Blackwood, adapted by Sheila Hodgson; *A Man in the House*, Henry James, adapted by Hugh Burden; *The Fall of Mr Humpty*, Victor Pemberton; *One of Our Commuters is Missing*, Ken Whitmore; Stories by Noel Coward, adapted by John Graham; *Bon Voyage, Pretty Polly Barlow, Star Quality; Laid to Rest*, Keith Miles; *Secret Worship*, Algernon Blackwood, adapted by Sheila Hodgson; *Come Home Bonnie Blue*, Les Cartwright.

Serials

Denry, the Adventures of a Card, Arnold Bennett, adapted by Olivia Manning; *Sword of Honour*, Evelyn Waugh, adapted by Barry Campbell; *Old Mortality*, Sir Walter Scott; *Far from the Madding Crowd*, Thomas Hardy, adapted by Desmond Hawkins; *The Lady of the Camellias*, Alexandre Dumas, translated and adapted by T. Cooper; *The Lost World*, Sir Arthur Conan Doyle, adapted by Peggy Wells; *Mary Barton*, Mrs Gaskell, adapted by Bertha Lonsdale; *Broome Stages*, Clemence Dane, adapted by Val Gielgud.

Afternoon theatre

Sole Witness, Michael Brett; *The Little Prince*, Antoine de Saint-Exupery, adapted by Robert Nye; *Everybody's Friend*, David Compton; *The Gilded Cage*, William Smethurst; *The Judgement of Dr Johnson*, G.K. Chesterton, adapted by Shaun MacLoughlin; *A Flat Near the Station*, Michael Brett; *A Theatre in the Family*, (three episodes) A.R. Rawlinson; *Bingley's Classic Case*, Allan Surtees; *The Linesman*, David Bartlett; *Charlie is My Darling*, James Scotland; *The Fox*, D.H. Lawrence, adapted by D.H. Godfrey; *Jericho Road*, Brian Wright; *Cause for Alarm*, Ivor Wilson; *The Nonconforming Nonconformist*, Geoffrey Parkinson; *A Husband for Nasima*, John Ashe; *A Mouthful of Knives*, Peter Berry; *Photograph of Fogarty*, Frank Wilson; *The Harvest of the Quiet Eye*, Teresa Collard; *Fugue*, Lester Powell; *Truth or Dare*, William Ingram; *Sally Marshall*, John Whitewood; *Diwali Day*, Hugh Steadman Williams; *The Birds*, Daphne du Maurier; *Silent Night*, Harald Mueller, translated by Oliver Coburn; *A Measure of Sliding Sand*, R.C. Scriven; *Dracula*, Bram Stoker, adapted by Eric MacDonald; *End of Term*, E.H. Hendry; *West of Offa's*, Alan Downer; *Breakdown*, Tracey Lloyd; *Good Old Uncle Jack*, Barrie Keefe; *The Marionette*, Shirley Cooklin; *Turnbo Manor*, Alma Cullen; *But Fred Freud is Dead*, Peter Terson.

Dramatised features

Wagner at Sea, R.L. Jacobs; *A Portrait of Lord Byron*, Douglas Cleverdon; *Casals*, David Wheeler.

Parnell and Kitty O'Shea, Dorothy Baker; *Forgotten Princess*, Nesta Pain; *Gaudier Brzeska*, Maurice Leitch.

The Unattainable Legacy, Charlotte and Denis Plimmer; *The Case of Lord St Leonards*, David Williams; *Daniel O'Connell*, Martin McBirney; *The Hertford Inheritance*, C.R. Hewitt; *Lady Sackville's Inheritance*, Hallam Tennyson; *Fame is the Spur*, Francis Watson; *Country Kate*, Sheila Stewart; *Toscanini*, David Wheeler; *Somerville and Ross*, Denys Hawthorne; *The Insect Lover*, Nesta Pain.



Huw Wheldon in *Fourth Dimension*.

King Lear: Cyril Cosack, Jill Bennett, Ronald Pickup, Eileen Atkins, Sir Alec Guinness and Robert Powell.



Radio 3

Classics

The Tempest, Titus Andronicus, *King Lear*, *Timon of Athens*, William Shakespeare; *John Gabriel Borkman*, Ibsen; *The Non-Divine Comedy*, Zygmunt Krasinski; *The Bacchue*, Euripides; *Don Juan in Hell*, Shaw; *The London Cuckolds*, Edward Ravenscroft; *The Republic*, Plato; *Crime and Punishment* (in two parts) Dostoevsky adapted by Bill Morrison; *Four of a Kind*, Verlaine.

Contemporary British plays

The Cold Country, Susan Hill; *Housebreaker*, Fay Weldon; *The Anomaly*, Jonathan Raban; *Croust and Fish Street*, Dave Humphries; *The Search for Hamilton Stiggs*, Peter Cator; *Lord Nelson Lives in Liverpool 8*, Philip Martin; *Mr Fox and Mr First*, Fay Weldon; *Origins of Capital and the Descent of Power*, Philip Oxman; *Ellen Cassidy*, Bill Morrison; *Strip Jack Naked*, Susan Hill; *Dinosaurs*, John Antrobus; *The Bell Jar*, Sylvia Plath; *Iceberg*, Stewart Parker; *Under the Loofah Tree*, Giles Cooper.

Contemporary foreign plays

Who's Afraid of Virginia Woolf?, Edward Albee; *The Monkeys—A Love Story*, Jan Gudmundsson; *Eight Ball*, Richard Wesley; *The Gift of Illusion*, Eduardo de Filippo; *The Slaughterhouse*, Mrozek; *Go West With Lee*, Hubert Wiedfeld; *Professor Mancini's Secret*, Anders Bodelson.

Outside broadcasts

Illustrating the range covered month by month

April 1974: The Boat Race; Rugby Union: England v France; cricket: West Indies v England; *Twin Town Quiz*.

May: Racing: The 2,000 Guineas; F.A. Cup Final; Rugby League Cup Final; boxing: Conteh v Finnigan; Sunday Sport; The Countryside in Spring.

June: Cycling: Tour of Britain; Royal Ascot; Rugby Union: British Lions Tour of South Africa; cricket: England v India; football: the World Cup; the funeral of the Duke of Gloucester; Trooping the Colour.

July: Wimbledon; golf: Open Championship; Motor Racing: British Grand Prix; Show Jumping: World Championships, Hickstead; Athletics: Great Britain v Czechoslovakia; State Visit of the King of Malaysia; cycling: Tour de France.

August: *Forces Chance* quiz: athletics: British International Games; racing: the Benson and Hedges Gold Cup; cricket: England v Pakistan.

September: Athletics: European Championships; racing: the St. Leger; rowing: World Championships; cricket: Gillette Cup Final; golf: Dunlop Masters Tournament.

October: Boxing: Conteh v Ahumada; Show Jumping: Horse of the Year Show; Rugby Union: Tongan Tour; lawn tennis: Wightman Cup; General Election coverage; State Opening of Parliament.

November: *Sporting Chance* quiz; 50 years of Royal Broadcasts; Cenotaph Service, Whitehall; The Lord Mayor's Banquet; Motor Sport: R.A.C. Rally; football: England v Portugal.

December: Boxing: Bugner v Lovell; Rugby Union: Barbarians v the All Blacks; cricket: Australia v England; Festival of Nine Lessons and Carols; H.M. The Queen's Christmas Broadcast; Pick of the Sporting Year 1974; lawn tennis: Commercial Union Masters Tournament.

January 1975: *Treble Chance* quiz; The Countryside in Winter; football: F.A. Cup, 4th Round; *Motoring and the Motorist*; Enthronement of the Archbishop of Canterbury.

February: Rugby Union: Wales v England, Scotland v France; racing: Welsh Grand National; cricket: New Zealand v England.

March: Royal Maundy Service; racing: Cheltenham Gold Cup; football: F.A. Cup, 6th Round.

Light Entertainment

Radio 4

Comedy

Frank Muir Goes Into Human Nature: with the help of Alfred Marks; *Dad's Army*: further adaptations from BBC television.

New series

Sketchbook: featuring a well-known comedy actor; *Oh, No It Isn't!*: the 1973 Cambridge Footlights Group.

Quizzes and panel games

Brain of Britain; *Top of the Form*; *I'm Sorry I Haven't a Clue*; *Just a Minute*; *Does the Team Think?*

Drama

Lord Peter Wimsey: starring Ian Carmichael.

Special presentations

Hancock's Half Hour and *The Goons*: repeats; *Singing for Glory*: Christmas carol concert with the Salvation Army; *And Then We Wrote*: musical reminiscence, with Flanders and Swann; *The World of Percy Edwards*; *Bank Holiday Spectaculars*: compered by David Jacobs.

Week Ending . . .: *The Great Musicals* from the Film Unit.

Radio 2

Comedy

Half-hour series: featuring Frankie Howerd, Ken Dodd, Morecambe and Wise, Les Dawson, Mike Yarwood, Larry Grayson; *Hello Cheeky*: with Tim Brooke-Taylor, John Junkin, Barry Cryer.

New series

The Gag-Crackers' Ball: featuring Charlie Chester, Mike Burton and Ray Fell, with the Ken Mackintosh Orchestra; *Punch Line*: comedy/panel programme with Bernard Cribbins, Bob Monkhouse and Sheila Hancock.

Audience participation and panel shows

Beat the Record and *Three in a Row*: both series presented by Don Davis; *Pop Score*: with Peter Murray, Tony Blackburn and Terry Wogan.

New series

Just for Fun: 15-minute puzzle/quiz spot for listeners at home, presented by Don Davis; *Free Spin*: a phone-in game to stimulate interest in all kinds of music, presented by Alan Freeman; *The Impressionists*: with Barry Took, Peter Goodwright and Roger Kitter; *Lucky Thirteen*: quiz with John Junkin; *W.I.Q.*: Women's Institutes competition chaired by Jimmy Young; *The 78 Show*: the 'nostalgia' version of *Pop Score*, chaired by Shaw Taylor; *A Question of Fun*: team quiz from Manchester Network Production Centre. *Late Night Extra*: with *Ricochet* (daily serial) in a new format with John Dunn as nightly compère; Programmes on films and film music including *Holiday in Disneyland* for Christmas.

Specials

Hello Summer and *Hello Christmas*: programmes produced jointly with the British Forces Broadcasting Service.



American singer. Mary Lou Turner, in *Country Club*

Light and popular music

Radio 1

The Noel Edmonds Show; *The Tony Blackburn Show*; *The Johnnie Walker Show*; *The David Hamilton Show*; *John Peel*; *Youth Club Call*; *Anne Nightingale*; *Roundtable*; *Junior Choice*; *Rosko*; *Alan Freeman*; *Rock Week*; *In Concert*; *Paul Burnett*; *Savile's Travels*; *Speakeasy*; *Dave Lee Travis Request Show*; *The Top 20*; *Sounds on Sunday*; *Quiz Kid*; *The Radio 1 Road Show*; *The Osmonds Story*; *The Beach Boys Story*; *Who's Who*; *All American Heroes*; *The Simon and Garfunkel Story*; *The Story of Pop*.

Radio 2

Simon Bates' Early Show; *Pete Murray's Open House*; *The Jimmy Young Show*; *The Tony Brandon Show*; *The Sam Costa Show*; *Music Through Midnight*; *Humphrey Lyttleton's Best of Jazz*; *Alan Dell's Big*

Band Sound; *The Impresarios*; *Country Club*; *Folk-weave*; *Radio 2 Ballroom*; *The Frank Chacksfield Hour*; *Friday Night is Music Night*; *The Charlie Chester Show*; *David Jacobs' Melodies for You*; *Family Favourites*; *Ragtime to Rock 'n' Roll*; *The Vocal Touch*; *Semprini Serenade*; *Max Jaffa's Music for Your Pleasure*; *Your Hundred Best Tunes*.

Programmes from BBC Sound archives

Radios 1 and 2

Thanks for the Memory: a weekly programme of music and archive recordings selected from listeners' requests and introduced by Hubert Gregg.

Be My Guest: a weekly series, including Ray Conniff, Terry Wogan, Moira Anderson, Nina, Henry Cooper, Graham Hill, Rita Tushingham, Andrew Cruickshank, Simon Ward, Esther Rantzen, John Ellison, Bernard Cribbins, Mike Yarwood and Honor Blackman.

Radio 3

Music Now: a weekly series reflecting news and events in the world of music introduced by John Amis.

An Evening in Archives; *There's Nothing Here*; *Music of the Sea*; *The Legend of Sarah Bernhardt*; *Instruments Around the World*; *Clarinet Virtuoso of the Past*; *The Language of the Sacred*.

Radio 4

Pick of the Week: a weekly round-up of the best in radio and television selected by Margaret Howard; *Down Your Way*: a weekly series visiting towns and villages and reflecting the people and their way of life, introduced by Brian Johnston; *Celebration*: seven programmes celebrated the London Symphony Orchestra, Segovia, Yehudi Menuhin, Jascha Heifetz, The Piano, Stephen Foster, and Arthur Fiedler and the Boston 'Pops' Orchestra; *Fascinatin' Rhythm*: based on the life and music of George Gershwin; *Our King Went Forth to Normandy*: the story of the Battle of Agincourt and the events leading up to it; *In Our Time*: a series of 13 60-minute programmes written and narrated by James Cameron, in which he explored the political and social scene between the two world wars of 1918 and 1939; *Me and My Migraine*: written and presented by Dick Tracy; *The Lion's Roar*: a celebration of the Churchill Centenary, including many of the famous speeches and a contribution from Isaiah Berlin; *The Lady*: a tribute to Lillian Baylis; *If It's Good Enough for Eros*: the history of Piccadilly Circus, written and presented by Philip Howard; *G.K. Chesterton*: a tribute to Chesterton on the centenary of his birth, presented by James Cameron; *Those Dancing Years*: four programmes in which Alan Dell recalled the great American dance bands of the 40s and 50s; *Revolution in the Village*: Jeanine McMullen talked to Fred Archer about the changes in his old village of Ashton-under-Hill; *Strained Relations*: a programme in which poetry aided John Ebdon as he considered the occasional problems of family and friends; *The Wit and Wisdom of . . .*: 15 programmes on the wit and wisdom of famous personalities.



Four of the women who ran the station during Radio Carlisle's *Women's Week*

Local Radio

New Street: people passing by Radio Birmingham's city centre 'shop' discuss current topics with local experts.

Fair Comment: Radio Birmingham's weekly programme about 'the places we live in and the people who live there with us'.

Radio Brum Club: Saturday morning show for younger listeners.

Down to Earth: The work and leisure activities of a Young Farmers' Club. Radio Blackburn.

Foundations of Lancashire: Stories and county history. Radio Blackburn.

Grapevine: a chance on Radio Blackburn to exchange news about happenings in Lancashire.

Perspective: Radio Brighton programme reflecting the local arts.

Now's Your Chance: Questions to local Councillors. Radio Brighton.

Sounds like Sunday: Five-hour-long Sunday magazine on Radio Bristol.

Bedside Manner: a link on Radio Bristol with people in hospital.

I-Level: news, current affairs, music and humour from local students. Radio Bristol.

Lamb Bank: facility provided by Radio Carlisle to enable farmers to exchange lambs and ewes.

Compass: showing the variety of Cumbrian life. Radio Carlisle.

The Talking Newspaper: volunteers read extracts from local papers for blind listeners. Radio Carlisle.

Everybody Sing on Radio Cleveland: a tour with a singalong show around local clubs.

Champions of the Iron Road: Radio Cleveland knock-out quiz on the 150th Anniversary celebrations of the Stockton and Darlington Railway.

Hartlepool's Highlights: local history on Radio Cleveland.

In Search of Derbyshire: the interesting and unusual in the Derbyshire landscape. Radio Derby.

Late Night Derby: news, information, music and competitions.

The Moxon-Poxon Show: learning to dance on Radio Derby.

Now then-It's 4.30: a travelling day magazine from the tour of Humberside County. Radio Humberside.

Young at Heart: senior citizens on the air. Radio Humberside.

In His Name: a united act of worship every Sunday on Radio Humberside.

Summer Sports Round-Up: Radio Leeds Saturday evening review of West Riding cricket.

Local Colour: Radio Leeds programme from South Yorkshire about the creation of the Laikers Today Theatre Group.

Community Spotlight: weekly programme with local community officers. Radio Leeds.

Housewives' Choice: Radio Leicester music programme.

Audition: Programme featuring the work of local writers. Radio Leicester.

The Hunt: history of foxhunting. Radio Leicester.

Black Londoners: Radio London monthly programme with local Africans and West Indians.

Transatlantic Call-In: The only show that links listeners in Bethnal Green and Brooklyn. Radio London.

Question Time: live broadcast of the GLC's Question Time.

The All Crackling Steam Radio Show: old 78s remembered on Radio Manchester.

Manchester Underground: long-forgotten passageways, tunnels, shafts and caverns.

Over to Youth: music from the Royal Northern College of Music. Radio Manchester.

The Top Chair Say: Radio Medway talking to Kent Mayors and Council Chairmen.

The Common Market: a series of lectures at the Maidstone and Medway College of Technology broadcast on Radio Medway.

Waterline: programme for those who take their leisure on the water. Radio Medway.

Butler at Large: a disc jockey visiting people's homes. Radio Merseyside.

Home with the Cup: The Rugby League Cup Winners returning live on Radio Merseyside.

Sounds Interesting: Radio Merseyside series designed to stimulate creative writing.

The Thirties: recalled on Radio Newcastle.

Soundings: matters of religious and social concern. Radio Newcastle.

Five North-East: national and local news on Radio Newcastle.

Dial 44444: an opportunity for listeners to put views and questions to experts in the Radio Nottingham studio.

Union Scene: members of the local Trades Council discuss issues of the moment on Radio Nottingham.

Wedding Day: messages and music from Radio Nottingham for brides and grooms.

Oxford A.M.: 33-hour miscellany of news and music broadcast five days a week on Radio Oxford.

Sabrang: Radio Oxford's programme for the Asian community.

Full Circle: the contemporary music scene. Radio Oxford.

Not Just a Pretty Face: the story of the Suffragettes and Women's Liberation on Radio Sheffield.

Bookworm: Radio Sheffield programme for book lovers.

Swap Shop: The market place of the air on Radio Sheffield.

Piper's Tune: Radio Solent's daily mid-morning programme.

Westminster Line: local M.P.s discuss the political scene at Westminster and in local constituencies. Radio Solent.

What's In a Habitat? natural history on Radio Solent's doorstep.

Down Your Street: the Radio Stoke-on-Trent Radio Car calls on listeners.

The Book of Tobit: readings. Radio Stoke-on-Trent.

Fine and Tasty Music: collection for pantophiles on Radio Stoke-on-Trent.



Radio Nottingham presenter Dennis McCarthy
Liverpool footballer Brian Hall, a regular Radio
Merseyside broadcaster



Scotland

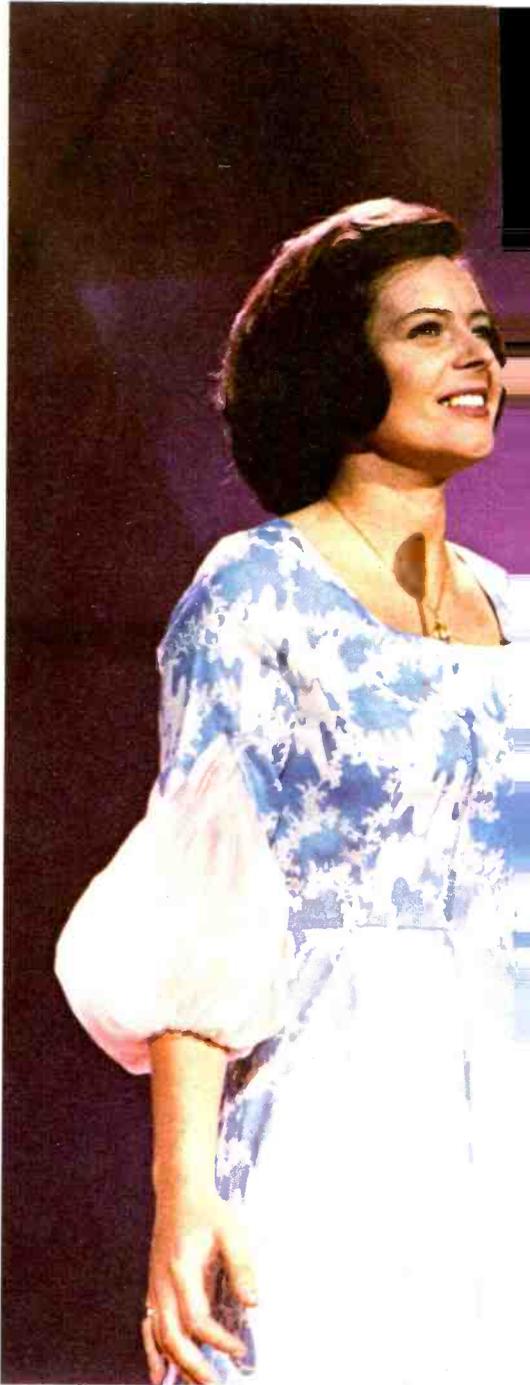
The following were among the events covered on television and radio: the 28th Edinburgh International Festival of Music and Drama; the Royal Highland Show; the General Assembly of the Church of Scotland; the National Mod of An Comunn Gaidhealach; the General Election—October 1974; the World Pipe Band Championships; the Edinburgh Military Tattoo; and the main sporting events of the year.

Television

Religion

Assembly Opinions: six programmes examined issues likely to exercise the annual Assembly; *Behind the Bible*: a Christian education series of 10 programmes with two eminent scholars—the Rev Professor Robert Davidson and the Rev Professor Ernest Best; *Search for God*: four Advent programmes about the problems of believing; *Anderson Talk-in*: a frank exchange of opinion between ministers and laymen on the key issues facing the church in 1975; *When I Needed a Neighbour*: a film on the problems facing a community council following the reorganisation of local government; *The Open Door*: a filmed description of the work of the team ministry of Richmond Church, Craigmillar; *Seeing the Signs*: Quarterly magazine programme for deaf viewers and those concerned with the deaf.

Anne Lorne Gillies





The Vital Spark



Sutherland's Law: Iain Cuthbertson. Edith MacArthur

Music with Martell



Donald MacCormick who moved to London as a presenter of *Tonight*

Light entertainment

Music with Martell: starring Lena Martell; *The Royal Highland Road Show*: a light-hearted pageant tracing the history of royal visits in and to Scotland in song, dance and verse; *Anne Lorne Gillies Special*: a 50-minute show introducing a new Scottish talent to a UK audience; *Peter Morrison Special*: featuring Scotland's new singing star; *The McCalmans*: three programmes of folk music woven round a popular Scottish folk group; *Songs of Scotland*: popular Scottish songs and dances featuring Peter Morrison and Alastair McDonald. *Out and About with Robin Hall and Jimmie MacGregor*: a series of Outside Broadcasts with the singers meeting and talking to children; *Top Score*: a series of music and quiz shows featuring the BBC Scottish Radio Orchestra, Danny Street, Jeanie Lambe and Lesley Blair; *Take Five*: a new series with Danny Street and The Karlins with school choirs.

Current affairs

Reporting Scotland: daily news report from Glasgow, Edinburgh and Aberdeen; *Current Account*: a weekly 45-minute programme on the issues affecting Scotland today; *Public Account*: a weekly look at the Scottish political system and the parties; *Farm Forum*: monthly programme on agriculture for Scottish farmers; *Personal Pursuits*: a second series based on Magnus Magnusson's pursuit of interesting people and their stories; *Festival 74*: presenting personalities and performances from the 28th Edinburgh Festival; *Conference Reports*: film and interviews from the annual conferences of the STUC, Conservative,

Labour, Liberal and Scottish National Parties, and the Labour Party Conference on Devolution.

Further education

The Scottish House: five programmes on the historical development of the Scottish stately home; *State of Mind*: five film documentaries on the more common forms of mental illness; *The Chiel Among Us*: a series on Scottish contemporary writers.

Drama

The Play from A: four plays from Glasgow's main television studio; *Sutherland's Law*: drama series centred on the activities of a small town lawyer; *The Haggard Falcon*: an historical thriller in four parts written by Bill Craig; *The Bevellers*: Roddy McMillan wrote and starred in this play based on his experiences as an apprentice beveller; *Wax Fruit*: dramatisation of Guy McCrone's book about the translation of a country family to city life.

Documentaries

Breathing Space: a series on the Scottish countryside—its wildlife and its people; *Assignment Snowdon*: a profile of Lord Snowdon by W.Gordon Smith; *Roraima, The Lost World*: the story of the men who conquered the mountain in Conan Doyle's 'Lost World'; *Boss of the Big House*: the memories of the man who was for ten years Governor of Scotland's biggest prison, Barlinnie; *Ice Climb*: a film of three men who set out to tackle the sheer north face of Ben Nevis; *Kings, Lords and Commoners*: a series based on Scotland's gallery of heroes and nobles, rogues and adventurers; *To the Land Where Glaciers Grow*: an expedition to West Greenland by the Simpson family by canoe and on foot.

Arts features

Scope: the arts in Scotland.

Gaelic

Se Ur Beatha: Gaelic Songs and Music; *Bonn Comhraidh*: monthly programme of Current Affairs for northern viewers; *The Young Scene*: a presentation of personalities and prizewinners from the children's events and *Fiddlers' Rally*: recorded excerpts from the concert given by the competitors and prizewinners in the fiddling events in the Mod; *The Gaelic Language—What Future?*: a studio discussion.

Radio

News and current affairs

Good Morning Scotland: two hours of news and views for Scottish listeners; *Twelve Noon*: 55 minutes of news, current affairs, music and items of interest to farmers, including 'Farm Journal'; *North Beat*: a daily programme reflecting the North-East of Scotland; *The Scottish Garden*: a weekly series for gardeners; *From the Grass Roots*: contributions from Glasgow to the Radio 4 series; *Matter of Opinion*: audiences in various locations in Scotland put their views on topical subjects to a panel of experts.

Gaelic

A daily magazine programme of news and events, talks and discussion.

Ceilidh air Carrocher: a light-hearted selection of Gaelic music and song and poetry in translation.

Features

The Glass-Covered Crofter: a talk on the consequences of a changed life from the English Midlands to a croft in Skye; *The Ways of the Drovers*: the story of the hardy breed of men who drove livestock from the Highlands to the markets of Crieff and Falkirk; *National Health Service*: effects of a major re-organisation on patients and medical staff; *A Hard-Won Glory*: Kenneth Roy investigated the music of the miners through their colliery bands; *Jean Redpath*: one of Scotland's leading folk singers recalls her childhood in Fife; *A Source of Innocent Merriment*: a look at the activities of amateur opera companies; *Guide Passage*: Ivor Philipps looks over the Forth at 800 years of crossings; *Edinburgh Celebrations*: the 50th Anniversary of broadcasting from Scotland's capital; *I Remember Newspapers*: an exploration of the newspaper industry in Scotland; *Right for the Job*: a report on the selection of Scotland's executives; *Sea-Going Warrant*: investigation into the work of the Scottish Fishery Protection Service; *Always Music in the House*: Ian Anderson of Shetland Fiddlers talks to Jack Rogerson; *Scottish Education—Ca Va?*: teachers from Europe, South America and Australia assess Scottish secondary education; *McGregor's Gathering*: a talk by Alan McGregor on his experiences while gathering news reports in Europe and the Middle East; *Whisky—You're the Devil . . .!*: a programme marking the centenary of the malt distillers association of Scotland; *The Tricky Callant*: a tribute to Robert Ferguson; *The Military Music Makers*: Scotland's contribution to the world of military music; *Shetland Pattern*: Zetland County Council's answer to the problem of the oil companies; *Raasay: A Forgotten Community?*: a look at the frustrations of the islanders over the decaying state of their economy; *Aviemore Impact*: the creation of a holiday centre and its effects upon the community; *Be Aye Sticking in a Tree*: the work of the Forestry Commission in Scotland; *Breaking Point*: an investigation into the causes of broken marriages; *Look Along the Lines*: Aiden Thomson's reflections on 40 years of Scottish broadcasting; *It Happened to a Vet*: reminiscences of a country vet; *Ink on my Fingers*: recollections of a newspaper feature writer; *The Italian Connection*: the Italian community's contribution to Scotland and its way of life; *This Stone Shall be a Witness*: an investigation into conservation; *Easy, Easy*: the realities of the life of the professional footballer; *Aye a Bailie*: an irreverent look at the traditions of the office of Bailie.

Drama

The Whisperers: adapted by Joan O'Connor from the novel by Robert Nicolson; *A Flight of Steps*: a sequel to *The Whisperers*; *The Little Prince*; *Pebble in a Tree*; *In A Class of Her Own*: by Hugh McBain; *Wildfire at Midnight*: an adaptation by Stewart Hunter of the novel by Mary Stewart; *The Taste of Proof*: adapted for radio from his book by Bill Knox;

The Prime of Miss Jean Brodie: a dramatisation of Muriel Spark's novel; *Charlie is My Darling*: a comedy by James Scotland; *Jack in the Box*: by Tom Wright; *Rosie Robertson*: Victor Carin; *Demons*; *Old Mortality*: dramatisation in five parts of Sir Walter Scott's book; *The Tinkers Flitting*; *The Visits to the Slow Afternoons*: a first radio play by Thom Hart; *The End of the Game*; *Whales*: an entertainment in words and song; *The Young Burns*: scenes from the early life of Robert Burns; *Schippe!*: comedy by Carl Sternheim; *Clydesiders*: six plays for solo voice; *A Bit of the Wilderness*: by Catherine Lucy Tzerkawska; *The Loss of the Golden Silence*: by Alasdair Gray; *Sophie*: by Menzies McKillop; *The Poetic Notebooks of Robinson Crusoe*: by Ian Crichton Smith; *The Boy from Sula*.

Light entertainment

Scotland Saturday: news, views, sport and music; *78 Memory Lane*: popular tunes from the 1920s to the 1950s; *Sounds of Scotland*: a selection of the latest music on records; *Autograms*; *Almost Forgotten*; *Spotlight On . . .*; *The Years That Got Away*: Tom Fleming's recollections; *Island Challenge*: an inter-island quiz programme; *Bill McCue—Welcome to My World*; *It's Leslie*: Leslie Blair; *Sweet Sunday*: the Peggy O'Keefe trio; *Spinning Wheel*: a weekly programme in which John Douglas talks to housewives on the telephone and plays music; *Saturday Folk*: 30 minutes of folk entertainment introduced by Robin Hall and Jimmie MacGregor; *On the Move*: with Archie McCulloch; *Greetings Programmes*: Presented by Howard Lockhart to patients in hospital, invalids at home; *St. Andrew's Night Gala Concert*: a special concert from Falkirk Town Hall; *It's Hogmanay*: Bill McCue at the 'Provost's Party' in the Town House, Falkirk; *New Year's Eve Gala Concert*: a concert from the Usher Hall, Edinburgh; *Man Overboard*: Roddy McMillan and John Grieve; *Gala Concert*: from Her Majesty's Theatre, Aberdeen; Brian Fahey and the Scottish Radio Orchestra with guest artists.

Music

Public concerts

The BBC Scottish Symphony Orchestra made more public appearances, with performances at the Perth and Edinburgh Festivals and in the Scottish National Orchestra Promenade Concerts. The orchestra's own promotions at Glasgow City Hall enjoyed increased audiences at the evening concerts and midday proms.

Opera

The Catiline Conspiracy by Iain Hamilton;
Elegy for Young Lovers: by Hans Werner Henze.

Other broadcasts

Scotland in Brass; *Scotland Sings*: featuring amateur choirs; *Fansfare*: a brass band competition promoted by BBC Scotland in association with Falkirk Town Council; *Interregnum*: by Edward McGuire, commissioned by the Broadcasting Council for Scotland.

Wales

Among events covered on television and radio were: the National Eisteddfod at Carmarthen; the Urdd (Welsh League of Youth) Eisteddfod at Rhyll; the Llangollen International Eisteddfod; the Royal Welsh Show at Llanelwedd; the General Election of October 1974; rugby: Wales v England, Scotland and Tonga; athletics: Wales v Canada; basketball: Wales v England; the International Horse Show at Cardiff Castle; the Rugby Union Knock-Out Cup.

Television

Features and documentaries

Look Stranger: contributions to the BBC-2 series; *Twixt East and West*: two-part filmed report on Finland; *Oes yr Iâ*: the Ice Age, past-and future? filmed in Wales and Northern Europe; *The Day Seemed So Good*: Tuesday Documentary (BBC-1) on the rescue of four boys in Snowdonia; *Craig yr Undeb*: a feature on the North Wales Quarrymen's Union on its centenary; *Nos Iau*: features on the arts, sport and current affairs; *Conducted Tour*: a film of the voyage of the National Youth Orchestra of Wales to Northern Europe; *Dust*: a documentary on pneumoconiosis (for BBC-2).

Drama

Pobol y Cwm: a long-running serial about life in the imaginary village of Cwmderi; *The Revivalist*: dramatised account by Paul Ferris of the Revival of 1904 (for BBC-2); *Pen ei Dennyng*: adventure serial by Gruffydd Parry featuring young people in a North Wales school; *Twm Siôn Cati*: an enactment of the life story of a Welsh Robin Hood; *Y Ffin*: new play by Gwenlyn Parry.

Light entertainment

Gwerin '74: Folk and pop music in a weekly series; *Piparhop*: Quiz on pop music; *Penigamp*: a series of word games before live audiences; *Sŵn y Sêr*: musical light entertainments; *Best of Both*: classical and pop music in a weekly series; *Dai Macaroni's*: a situation comedy series set in an imaginary Welsh-Italian valley café; *Ryan*: weekly programmes featuring Ryan Davies; *The Singing Barge*: musical journeys in Wales.

Sport

Rugby Special: contributions to the BBC-2 series; *Sports Line Up*: weekly sports magazine; *Cricknet*: outside broadcasts; *Cast Away*: coverage of the 1974 International Fly-fishing Competition; *Welsh Sports Personality of the Year*: in association with the Western Mail.

News and current affairs

Wales Today/Heddiw: daily news reviews; *Week In Week Out*: current affairs in Wales, introduced by Vincent Kane; *Cywain*: films and studio programmes reflecting Wales and the world, week by week.

Children's programmes

Teliffant: a continuing series; *Ar Lin Mam*: puppets, songs and stories for the five-year-old; *Strim Stram Strellach*: children's magazine with music; *Arch Noa*: a new series, on animals of all kinds, with emphasis on keeping pets.

Religious broadcasts

The Affirmative Way: a contribution about John Petts, artist and sculptor, for the BBC-1 series; *Dechrau Canu, Dechrau Canmoll/Songs of Praise*: broadcasts from places of worship throughout Wales; *Happiness is Apostolic*: a filmed impression of a day at the convention of the Apostolic Church.

Countryside programmes

Farming in Wales; Byd Natur: a series about animals and the natural world.

Language teaching

Yr Actorion: a serial play for Welsh learners forming part of the two-year integrated radio and television series *Dewch i Siarad/Let's Speak Welsh*.

Radio

Talks, features and documentaries

Hunangofiant Daniel Owen: a portrait of the great Welsh 19th century novelist; *Woman's Hour from Wales*: contribution to Radio 4; *Rhwng Gwyl a Gwaith*: talks and music on Sunday evenings; *Comisiwn '74*: new poems for broadcasting commissioned in association with the Welsh Arts Council; *Wales, Where Are Your Poets?*: John Wain's choice of poems submitted in response to a joint BBC Wales/Welsh Arts Council invitation; *The Spirit of the Valleys*: in *The Year of the Valleys*, a documentary with Richard Llewellyn; *So This Is a National Eisteddfod*: two programmes analysing the Eisteddfod for the non-Welsh speaker; *Hawl i Holi*: outside broadcasts in which panels of speakers answered questions from their audience; *Morning Story*: contributions to Radio 4; *Nine Five On . . .*: broadcast each weekday, with guest speakers, records and topical talks; *Bore Da Ysgollion*: one of two programmes marking the 50th Anniversary of School Broadcasting in Wales; *Gwŷr Glew y Garreg Las*: the annual radio lecture, delivered by Gwilym R. Jones; *Wyth a Hanner*: morning magazine programme.

Music

The Beach of Falesa, opera by Alun Hoddinott, performed by the Welsh National Opera Company, first broadcast performance in a live relay from the New Theatre, Cardiff.

St. David's Festival of Music: presented by BBC Wales -11 programmes broadcast. BBC Welsh Symphony Orchestra: gave many broadcast concerts, made several tours of Wales, gave public concerts, many of them in association with the Welsh Arts Council, and gave a Promenade Concert.

Eilian Wyn, David Lyn and Gaynor Morgan Rees in *Y Ffin*



Pobol y Cwm - a 30-episode drama serial



The Singing Barge: featuring Welsh singers on a musical journey



Clem Meek. *Mr. Meek's Pipe-dream*

Ken Williams, policeman and naturalist, in *Look Stranger: The Bobby and the Birds*

Light entertainment

Helo, Sut Dach Chi: Saturday morning pop programme with Hywel Gwynfryn; *Dewch am Dro*: Alun Williams' interviews-with-records programme, in its seventh year; *Miwsigamp*: musical quiz series.

Drama

Mab 'i Fam by Eigra Lewis Roberts; *The Worriers*: a new comedy by Gwyn Thomas, broadcast in *Midweek Theatre*, *Nos Sul* by Jane Edwards.

Sport

Byd Bêl/Chwaraeon/Sports Medley: Saturday preview and review of the day's sport.

News and current affairs

Good Morning, Wales!/Bore Da: early morning news and topical magazines; *Dateline/Cymru Heno*: early evening news reviews; *Sunday Best*: weekly magazine programme; *Open Line*: a weekly phone-in programme on topical subjects.

Countryside programmes

Byd Natur: naturalists answering listeners' questions; *Garddio*: a fortnightly gardening programme; *Farming Today in Wales/Byd Amaeth*: Saturday morning programmes of farming news, market prices and topical talks; *Farming Week*: contributions to the Radio 4 series.



Religion

Hyd Yma: Sunday morning interviews on religious experience; *With Heart and Voice*: long-running series of sacred songs and hymns sung by massed North Wales choirs (Radio 2); *Oedfa'r Bore/Morning Service*: regular broadcasts from Welsh churches and chapels; *Caniadaeth y Cysegr*: Sunday afternoon community hymn singing programme; *Y Ddolen*: alternating weekly Sunday religious magazine.

Language teaching

Let's Speak Welsh/Dewch i Siarad: 26 radio broadcasts in the two-year integrated radio and television course.

Northern Ireland

Television

News and current affairs

Scene Around Six: daily news magazine; *Spotlight*: weekly current affairs; National Opinion Poll 'special', about political attitudes in Northern Ireland.

Election broadcasting

Question Time: three discussion programmes with spokesmen for the main political parties; *Forum*: seven programmes, in each of which a spokesman for a political party talked about his party's programme and was questioned on it; *The Way Ahead*: analysed the outcome of the General Election as it affected Northern Ireland.

Documentaries

The Mitred Earl: programme about Frederick Augustus Harvey, Bishop of Derry; *Virgo, Geraldine and the Lunar Wall*: film about rock climbing in the Mourne Mountains; *A Trotting Man*: a contribution to *Look Stranger* (BBC-2) about a man who races 'trotting' ponies; *Oh to be in Ulster*: children's views of the troubles; *Master of Baldoyle - V.O'Brien*: horse-racing documentary (RTE co-production); *Full Fathom Five*: drama using Outside Broadcast unit on location; *Rock of Fergus*: a history of a castle in words and music; *Nine Tenths Under*: programme on the Ulster Museum; *Getting It Together*: programme by Phil Coulter; *BBC - Northern Ireland*: an impression of a day in the life of the BBC.

Religion

Songs of Praise: three programmes; *Morning Service*: three programmes, including one from St. Anne's Cathedral to mark the 50th Anniversary of the BBC in Northern Ireland; Malcolm Muggeridge, discussion programme; *Proud Dunluce*: a North Antrim idyll, with songs and readings; *Good Christian Men Rejoice*: Christmastide anthology of words and music; *In Bethlehem's City*: carol recital.

Light entertainment

On Parade: military music; *Ireland's Eye*: series featuring various distinguished Irish artists, such as Siobhan McKenna, in solo performance. *Colour Me Music*: six programmes featuring popular music in Ireland; *You're On*: series of five programmes giving amateur talent throughout Ireland a competitive opportunity on television; *Folkweave*: four programmes featuring prominent folk musicians; *A Television Debate for St. Patrick's Day*: a light-hearted debate on the Patron Saint.

The arts and music

Music in Zone 4: Victorian music recorded before an audience in the Ulster Museum; *Music Room*: recitals by singers and instrumentalists; *Other People's Music*: series on music around the world; *Sounding Voices*: brass and other bands with soloists and choirs; *50th Anniversary Concert*: the BBC Northern Ireland Orchestra, conducted by Havelock Nelson, with Heather Harper. Live from the Ulster Hall (BBC-2); *Austin Gaffney*: series of light music featuring and

introduced by Gaffney, the well-known Irish baritone; *Pumpkin Head*: musical documentary on a successful folk group of American origin now living in Ireland; *Messiah*: excerpts from Handel's work with the Ulster Orchestra (their first television appearance); *Gallery*: monthly review of the arts in Ireland.

Sport

Scoreboard: weekly results programme; *Replay '74*: show-jumping; power boat racing; *Special Stage*: Circuit of Ireland Rally; Gaelic football: All-Ireland semi-final and final; soccer; rugby; motor racing; boxing: Ulster Senior Championships; motor cycling: The Hurst Cup; *Rock'n Goose*: boats competing in the La Rochelle Race.

Farming

Monthly programmes on agriculture; specialist programmes for the farming community.

General

Appeals; *The Twelfth*: outside broadcast of the celebration of 12th July.

Radio

News and current affairs

Until 31 December 1974 *Roundup Reports*: daily magazine opting from *Today*, Radio 4, Monday-Friday; *What's West*: weekly magazine from the West of the Province; *Countrywide*: monthly magazine from rural Ulster.

From 1 January 1975 *Good Morning Ulster*: 6.45am until 9.00am; *Lunchbox*: weekly family magazine; *Eleven Tonight*: news programme, Monday-Friday; *PM Ulster*: news and current affairs programme, 5.30pm until 6.00pm; *Up Country*: weekly magazine from rural Ulster; *Platform*: weekly 'access' programme.

Election broadcasting

Constituency reports: 11 programmes.

Documentaries

Sunningdale and the South; *Mother and Child*; *Fossetts Circus*; *A Green Hill Far Away*: programme on the celebrated Northern Ireland hymn writer, Mrs Alexander; *Central and Convenient*: on the Linenhall Library; *The Belfast Shipyards*: dramatised feature on the yards and the men who work there; *Ulster's Young Offenders*: programme on ways of treating the increasing number of young people coming before the courts; *The British Army in Ulster*: examining the Army's role.

Music

Sunday Night Music: a weekly series of chamber music for late night listening; *Ulster Band*: weekly programmes featuring prize-winners in the Northern Ireland Bands Association Contest; *Music to Enjoy*: seven programmes of chamber music and song; *Four Centuries of Irish Music*: series of 13 programmes to mark the 50th Anniversary; *Tomorrow's Musicians*: a new



Castle Concerts: the ballroom of Castle Upton



Sounding Voices: featuring Northern Ireland soloists, bands and choirs



Siobham McKenna in All The World's a Stage in the Ireland's Eye series



Northern Ireland Convention election results programme

series featuring promising young artists; *Music from Ireland*: record series; *Young Musicians*: introducing their own performances.

The arts

Saturday Review: weekly review of the arts in Ireland; *Monthly Review*: monthly review in greater depth of the arts in Ireland; *Speaking Personally*: personal portraits of people living in Northern Ireland, with music of their choice; *Book Ends*: monthly book review programme; *Quote Unquote*: series of literary quiz programmes in conjunction with RET; *Irish Poetry*: series of 20 programmes on the history and development of poetry in Ireland.

Drama

(All Northern Ireland drama output is carried on Radio 3 and Radio 4 networks).

December Bride, Sam Hanna Bell (12 episodes); *Jane Clegg*, St. John Irvine; *The Big House of Inver*, Somerville and Ross, abridged by Denys Hawthorne; *The Search Party*, George A. Birmingham, abridged by S. Parker; *All for Hecuba*, five 30-minute readings from the autobiographical works of Micheal MacLiammoir; *Morning Story*, contributions to Radio 4.

Religion

Morning Service: 30, in various traditions and styles; *People's Service*: three studio programmes; *Choral Evensong*: two programmes from St. Anne's Cathedral; reports on the Church of Ireland Synod, the General Assembly of the Presbyterian Church and the Methodist Conference; *On the Threshold*: an Act of Penitence and Resolve on New Year's Eve, to mark the beginning of Radio Ulster.

External services

Ulster Today: magazine from and about Northern Ireland.

General

Mr. Monney: omnibus edition collating the contributions of a comic creation which is a popular feature of a lunchtime programme; *The Other Violence*: feature on road deaths; *Belfast Calling*: 90-minute feature on the history of broadcasting; *Woman's Hour*: contributions to Radio 4, including a special edition for the 50th Anniversary.

Service programmes

Weekly programmes for farmers and gardeners; sports previews and results programmes, and commentaries on important sporting events.

English regional broadcasting

Network production centres

Birmingham

Television

Drama

Contributions to *Play for Today*: *Gangsters*, Philip Martin; *The After Dinner Game*, Malcolm Bradbury and Christopher Higsby; *Breath*, Elaine Feinstein; *The Death of a Young, Young Man*, Willy Russell; *Three for the Fancy*, Peter Terson. Contributions to *Thirty-Minute Theatre—Second City Firsts*:

Pig Bin, Brian Glover; *Sunday Tea*, Edwin Pearce; *Silence*, John Fletcher; *Fight for Shelton Bar*, Peter Cheeseman; *Squire*, Tom Pickard; *Too Hot to Handle*, Jim Hawkins; *The Festive Poacher*, Ian Taylor; *Early to Bed*, Alan Bleasdale; *Swallows*, John McGahern.

Other drama serials

The Brothers; *Spy Trap*; *Z-Cars*; *An Unofficial Rose*; *The Nine Tailors*.

Current affairs

Daily series: *Pebble Mill*; Weekly series: *Farming*; *Day and Night*; Asian programme; *Dig This*.

Sport and outside broadcasts

Gardeners' World; *Pot Black*; Morning Service; *Songs of Praise*; *Sky Watch*; *Animal Scene*; *It's a Knockout*; *Come Dancing*; *Mastermind*; *Match of the Day*.

Documentaries

The Border Walk; *Public School for Dogs*; *The Big Hewer*; *Mr George's Lakes*.

Radio

Drama

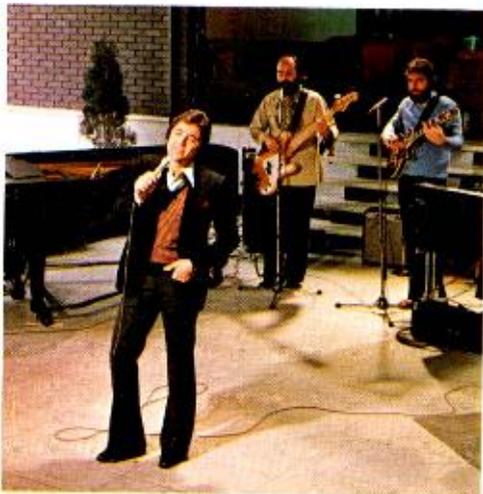
Everybody's Friend, David Campton; *Lord Dracula*, Brian Hayles; *High Twig on a Low Bough*, Kenneth John; *The Gilded Cage*, William Smethurst; *The Radical Dandy*, Keith Miles; *Denry: The Adventures of a Card* (eight episodes), Arnold Bennett, adapted by Olivia Manning; *Heroes*, William Smethurst; *Cyril's Symposium*, Liane Aukin; *Relics*, David Campton; *Scenes from Married Life*, William Cooper, adapted by Malcolm and Elizabeth Cadbury; *Laid to Rest*, Keith Miles; *Port of Call*, Alan G. Bower; *Next Man Through the Door*, John Howlett.

Light entertainment

Ricochet: daily (new series); *Home to Roost*: 12 editions (new series); *Wogan's World*: two series of 13 (new series); *Number Please*: seven editions (new series); *My Word*: 13 editions; *My Music*: two series of 13.

Documentaries and talks

Think of a Question; *The Slimming Disease*; *Take Miss Smith*; *A Fair Exchange*; *The Maternal Instinct*; *Women and Violence*; *Thought for Food*; *Woman's Hour*, 14 editions; *From the Grass Roots*, 14 editions; *Morning Story*, 18 stories; *Just the Job*, 10 editions;



Sacha Distel entertains the *Pebble Mill* audience



Wogan's World: Peter Shilton. Terry Wogan. Yasmine Smart and Vidal Sassoon

Behind the *Scenes*, four editions (new series); *A Day in the Life of . . .*, eight editions (new series); *Voice of the People*, 25 editions (new series); *Jack de Manio*, *Precisely*, four editions; *In Daily Use*, four editions (new series).

Outside broadcasts

The Royal Show; *Down Your Way*; *Sporting Chance*; *Twin Town Quiz*; *Treble Chance*; The Maundy Service; *Christmas Bells*; *The Countryside in Autumn*; *The Warwick Pool*; *Motoring and the Motorist*.

Sporting events: football, Rugby Union, cricket, cycling, racing, show jumping, golf.

Sunday Sport: cricket, motor racing, cycling.

Agriculture

Farming Today: daily; *On Your Farm*: weekly.



Steve Race and competitor in *Major Minor*



Pebble Mill presenter Bob Langley with the WRAF in his *Return Visit* series



Birmingham camera team film the Duke of Edinburgh at the national Four-in-Hand Championships

Bristol Television

General

Collector's World; *Collector's Pieces*; *A Secret Place*: filmed drama of nostalgic reflections on wartime boyhood; *Introducing Diane Solomon*: a singer new to television audiences; *Denver in Colorado*: a journey through the Rocky Mountains by pop singer John Denver; *Age of Innocence*: aspects of life seen through the eyes of children; *On the Road with Arthur Negus*: Arthur Negus travelling the old coach routes of England; *Faces of France*: through France with Johnny Morris.

Natural history

The World About Us: a series shared by Travel and Exploration Unit in London and the Natural History Unit in Bristol; *Wilderness*: eight great wildernesses of the world, explored by Anthony Smith; *A Taste for Adventure*: a series on the unusual and dangerous things people do to earn a living or fill their leisure hours; *The Countryman*: magazine about the British countryside; *Spectacular Britain*: unusual and interesting places in Britain discovered by David Attenborough; *A Forest Tale*: a wild lynx in Russia; *The Undersea World of Jacques Cousteau*.

Religion

Songs of Praise; *Morning Service*.

Children's programmes

Animal Magic: magazine series; *Brainchild*: children's quiz; *Ski School*: children learning to ski.

Further education

Play Rugby: series on rugby; *Gymnast*: series on gymnastics.

Radio

Drama

Afternoon Theatre: *The Birds*, Daphne du Maurier, dramatised by John Wilkie.

Midweek Theatre: *Don't Sack Santa*, Malcolm Hazell; *Down from the Mountain*, Freda Downton; *Strange Companions*, Denis Constanduros.

Story Time: *Mr. Sponge's Sporting Tour*, R.S.Surtees; *The Plymouth Adventure*, Ernest Gebler; *The Sanger Story*, George Sanger Coleman and John Lukens.

Morning Story: *Keeping Arthur Out of Trouble*, Beth Pickup.

A Book at Bedtime: *An Unimpeachable Source*, David Wheeler; *The Constant Nymph*, Margaret Kennedy; *Smokescreen*, Dick Francis.

Selected for Friday: *Frankenstein*, Mary Shelley, adapted by Malcolm Hazell; *Oh Lucy*, Alan Peacock; *Like Mrs Lockwood's Boy*, Marian Campbell.

Saturday Night Theatre: *The Toll Gate*, Georgette Heyer, adapted by Cyril Wentzel.

Thirty Minute Theatre: *The Man Who Grew Chrysanthemums*, Malcolm Hazell.

Serials: *Far from the Mudding Crowd*, Thomas Hardy, dramatised by Desmond Hawkins.

Talks and discussions

Any Questions?: weekly public 'brains trust'; *Any Answers?*: letters from listeners to *Any Questions?*; *Talking about Antiques*: weekly series; *Read Any Good Books?*: a literary panel game; *Can't Put It Down*: series about the enjoyment of reading; *Music in Question*: musical quiz; *The Changing Past*: developments in archaeology; *Ludwig Koch*: a commemorative programme; *The Living World*: weekly natural history magazine; *Wildlife*: natural history series; David Attenborough travelogue; *Sounds Natural*: well-known personalities on their favourite animals and birds; *Farming Week*: regular contributions; *From the Grass Roots*: regular contributions; *Woman's Hour*: regular contributions.

Light entertainment

Johnny's Jaunt to France; *Johnny's Jaunt to the Mediterranean*; *Barn Dance*; Inserts for *Night Ride*.

Music

The Academy of the BBC: regular broadcasts; The Bath Festival: relays; The Southern Cathedrals Festival: relays; Bournemouth Symphony Orchestra: relays; West of England Singers: occasional concerts; Organ recitals; *Sing We at Pleasure*; *Music to Remember*; *Midday Concert*; *As Prescribed*: Dudley Savage's hospital request programme; *Bandstand*.

Religion

Sunday Service; *People's Service*; *Morning Service*; *Sunday Half-Hour*; *Thought For The Day*; *Prayer for the Day*; *Choral Evensong*; *Lighten Our Darkness*.

The World About Us - A Bay in the Balance





Country Tales: Ed Deveraux in The Man on the Island



Peter Hawkins sings *Songs of Leo Ferre*

Diane Solomon



Manchester

Television

Outside broadcasts

The Good Old Days: old-time music hall from Leeds; *It's a Knockout*; *It's a Knockout Cup Final Special*; *It's a Christmas Knockout*; *The Best of Knockout*; *Jeux Sans Frontières*: European series; *Belle Vue Circus*; *Blackpool Tower Circus*; *The Spinners*; *The Spinners at Christmas*; *We Want to Sing*: children singing; *Stars of the Year*: *The Stage* awards to recognise outstanding entertainers; *Worldwide Song and Dance*: the best of the Billingham Folk Festival; *Electric Folk*: a series of programmes from stately homes, with Steeleye Span; *Encore*: the Northern Symphony Orchestra in concert; *Jazz Cruise*: a series featuring some of the all-time greats of jazz.

Outside broadcasts—sport

Top Crown: a crown green bowling competition series; regular coverage of floodlit Rugby League, the Aintree Grand National, Rugby League, racing and cricket.

Studio entertainments

Moods of Love: music and poetry on the theme of love; starring Olivia Newton-John; *Judy Collins in Concert*; *Gene Sings Pitney*: the first in a series; *Poor Christmas*: two classic Victorian ballads, rendered by Roy Hudd; *A Question of Sport*: a panel game series featuring the stars of sport; *Movie Quiz*; *Romark*: series of 'the impossible'.

Factual programmes

A Taste of Britain: a series on the traditional foods of Britain; *It Takes a Stranger*: a series featuring foreigners who have made their homes in Britain; *The Corporation and the People*: 50-minute documentary; *Cardus*: a series of reminiscences by Sir Neville Cardus; *Reunion*: a series reuniting personalities who once shared an experience and then went their separate ways; *Nairn's Football Towns*: three programmes presenting Ian Nairn's personal view of three of Britain's 'football towns'; *Living on the Land*: different facets of rural life in Britain today; *Look Stranger*: contributions to the series.

Children's programmes

Screen Test: a film and general knowledge quiz series; *Christmas Screen Test*; *The Small World of Samuel Tweet*: a comedy series featuring Freddie Davies; *Right Charlie*: two series featuring Charlie Cairoli and Company in slapstick comedy; *Cabbages and Kings*: a potted 'potty' history series; *The Grumbleweeds*: an entertainment series; *Blue Peter Special*: film on the Isle of Man.

Religion

Down into Hell: personal faith in times of stress; *Morning Service*; *Songs of Praise*; *In Every Corner Sing*; *The Message of the Angels*.

Radio

Drama

That Boy, Ivor Wilson; *All in Good Time*, Bill Naughton; *A Damsel and also a Rough Bird*, Don Haworth; *The Sun and the Devil*, Frances McNeil; *But Fred Freud is Dead*, Peter Terson; *We Could Always Fit a Sidecar*, Stan Barstow; *The Northern Drift*, continuing series.

Contributions to *Story Time* and *A Book at Bedtime* included: *Watership Down*, *The Hobbit*, *Round the Bend*, *North Star* and *Fraulein Schmidt and Mr Anstruther*.

Discussions, documentaries and talks

A Word in Edgeways: *Gardeners' Question Time*; Current affairs documentaries on the wealth tax, voluntary social work, retirement, teaching, tourism, the Church Commissioners, the victims of violence, *Polytechnic or University?* and old age.

Celebrations on Dvorak, Holst, Ravel, Beecham, Barbirolli, Janet Baker, Henry Mancini, Julian Slade, Bing Crosby and Lerner and Loewe. *Best-Sellers* on *Dr Zhivago*, *Boswell's Life of Johnson*, *Alice in Wonderland* and *Gulliver's Travels*.

The Weekend Warriors, *The Quakers*, *Storm Cloud* (on Ruskin) and portraits of Mallory of Everest and Boris Pasternak.

Regular contributions to *Woman's Hour*, *Farming Weekly*, *On Your Farm* and *From the Grass Roots*.

Quiz programmes

Round Britain Quiz: 26 programmes (Radio 4); *A Question of Fun*: eight programmes (Radio 2); *Quiz Kid 75*: 11 programmes (Radio 1).

Children's programmes

Contributions to *4th Dimension* included: *Arthur Poskett* in 13 episodes and *Railway Magazine*.

Music

Six BBC Master Concerts from the Free Trade Hall, Manchester; BBC Northern Symphony Orchestra Midday Proms; Midday Chamber Concerts from Manchester and Bradford; Relays from Festivals at Bath, Wallasey, Brighton and Nottingham, BBC Piano Competition from Lancaster; BBC Northern Singers recitals; the world premiere of Sir William Walton's *Cantico del Sole*, from Cork; *Bandstand*; BBC Young Composers' Forum; *Voices of Today*; Elgar's *The Apostles* and *The Kingdom* from Liverpool; broadcasts by the Hallé Orchestra, the Royal Philharmonic Orchestra, the Northern Sinfonia and the Northern Concert Orchestra.

Light entertainment

Comedy series with Roy Castle, Les Dawson and Mike Yarwood; *The Worst Show on the Wireless*: series written and presented by Eddie Braben; *Reginald Dixon*: continuing series for organ enthusiasts; *Folk-weave*: weekly series for folk enthusiasts; BBC Northern Dance Orchestra and Northern Radio Orchestra contributions to networks.

Religious broadcasting

Headline Spotters: weekly series included in Ed Stewart's *Junior Choice*; contributions to *Pause for Thought*, *Thought for the Day*; Morning Services; *People's Service* from Leeds and Manchester studios.

Outside broadcasts

Coverage of cricket (28 days), Association Football (26 outside broadcasts), racing (31 days), golf (eight days), cycling (eight days), motor cycling (seven days), Rugby Union, Rugby League, motor racing and swimming.

Contributions to *Treble Chance* and *Down Your Way*. Production of *The Countryside in Summer* and *The Countryside in Winter*.

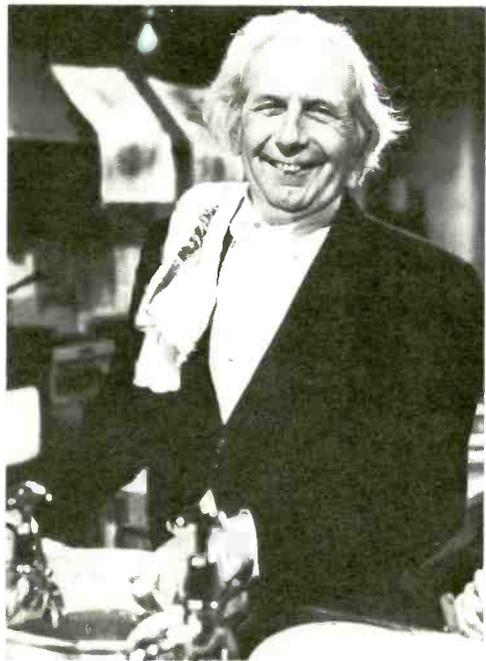
Second City Firsts: *Waiting at the Field Gate*, Bill Dean, Brian Glover and Jim Norton



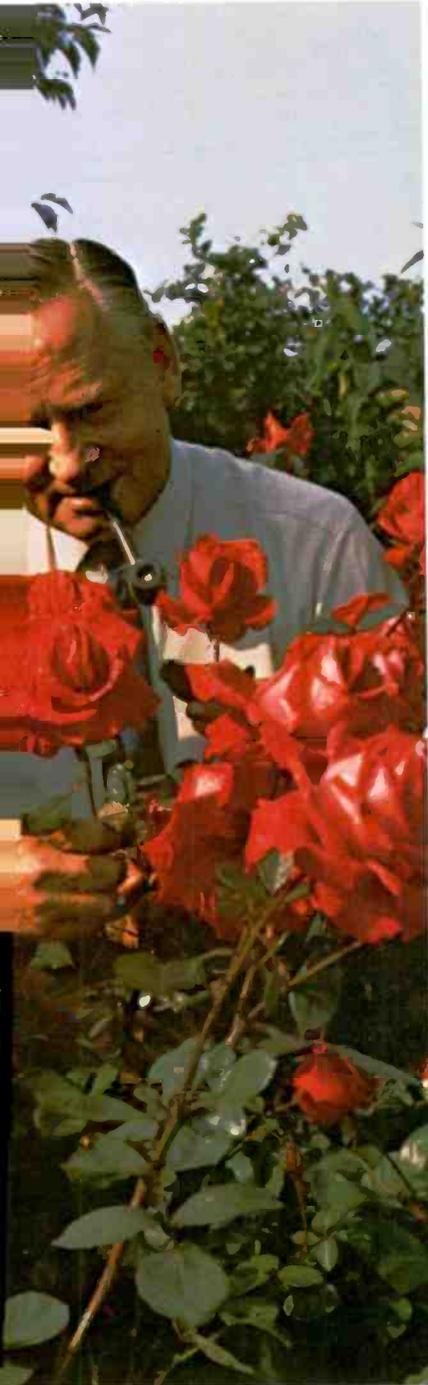
Trunk calls from Freddie Davis. *Small World of Samuel Tweet*, and Maureen, the elephant



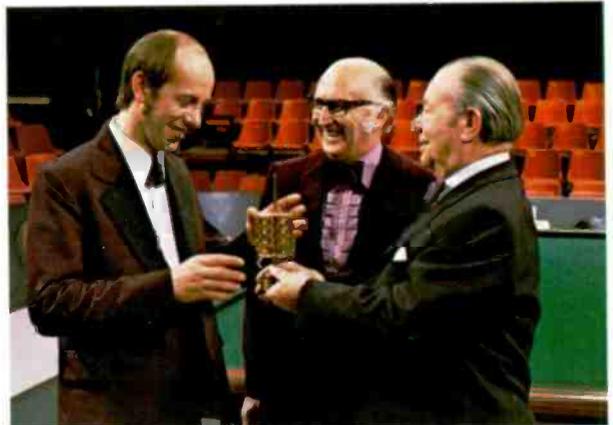
The Family Brandon
Second City Firsts: The Frank Crank Story. Arthur English



Percy Thrower with Arthur Billett in *Gardeners' World*



Arthur Negus and Hugh Scully in *Collector's World*



Pot Black snooker contest winner, Graham Miles, receives the trophy from Joe Davis



Peter Blake in *Private Landscapes*

The English Television Regions

News and current affairs

Look North: Newcastle; *Look North*: Leeds; *Look North*: Manchester; *Midlands Today*: Birmingham; *Look East*: Norwich; *Points West*: Bristol; *Spotlight South West*: Plymouth; *South Today*: Southampton.

North-west

The Treatment: drama filmed on location about a girl suffering from anorexia nervosa; *Country Concerns*: a series on the rural parts of the region; *Remember All the Good Things*: (film); *Holly from the Bongs*: a modern nativity opera performed by Salford schoolchildren in Manchester Cathedral; *The Bigger, the Better?*: five programmes looking at the first nine months of local government reorganisation; *According to O'Connor*: a series of six entertainment programmes featuring Tom O'Connor.

North

Who Wants to be a Millionaire?: film documentary series in which self-made regional millionaires revealed the secrets of their success; *Coming on Strong*: a series presenting the work of creative artists in the regions; *The Other Government*: a series in which the policies of the newly reorganised local authorities came under the scrutiny of the ratepayers; *Reunion*: a documentary on a pilgrimage to the Somme by survivors of the Bradford Pals Regiment; *A view of . . .*: a series on Upper Wensleydale, Upper Calderdale, Upper Wharfedale and the River Witham; *Let the People Talk*: a live studio series in which the same cross-section of people appeared each week.

North-east

Fellmen: reminiscences of farm life in Cumbria at the turn of the century; *The Hooky Mat*: a fantasy-drama; *Geordierama*: a Geordie stage show; *Sounds Like . . .*: studio folk-pop series, featuring North-east artists; *A Likely Story*: panel game; *George and the four ton multi-tubular-boilered black and yellow steam dragon*: a dramatic entertainment about George Stephenson, BBC North-east's contribution to the 150th Anniversary of the Stockton and Darlington Railway.

Midlands

Tram to the Bullring: Professor R.D.Smith recalls his childhood of the 30's in the West Midlands; *Country-wide*: a regular series looking each month at the countryside in the Midlands; *Four in Hand*: Prince Philip demonstrating the sport of carriage driving; *Personal Account*: interviews by Jeffrey Preece with men from the Midlands who have made their mark in the world; *Archie Hill Comes Home*: four film portraits of the Black Country poet revisiting the scene of his childhood; *Summer of Gardens*: Norman Painting travelled the Midlands visiting gardens.

East

In the Country: a monthly series on the East Anglian countryside; *A Case to be Made*: an invitation to viewers to talk about their pet subjects; *Best of the Bunch*: a quiz series between teams representing regional organisations; *Fleet the time carelessly*: East Anglians playing Elizabethan music; *Project M50*: a documentary about the introduction of a new sports car by a regional company; *Free for All*: a phone-in discussion with Sir Henry Plumb, President of the National Farmers' Union.

West

Private Landscapes: four film portraits of artists living and working in the West Country; *The Very Private Secretary*: two-part documentary about the public and private lives of Lloyd George as seen by his principal Private Secretary, A.J.Sylvester; *The 'E' (for Environment) Show*: a light-hearted but sometimes searching review of plans and planners; *Bristol Cathedral*: a film to celebrate the city's first Roman Catholic Cathedral; *Summer in Arcadia*: an excursion into the private world of Cecil Beaton and the influences upon it of Wiltshire; *To Find An Answer*: an examination of the reorganisation of local government.

South-west

The Last Return: a film of the last visit to Normandy of the infantrymen of Devon and Dorset; *That Other Peninsula*: two films comparing Cornwall and Brittany; *The Last Outpost*: a film portrait of Alderney in the Channel Islands—and of the people who have settled there since the war; *Road to Ruin or Riches?*: a two-programme investigation into the possible effects of the motorway to the far South West; *Three's Company*: studio conversations between people of common interests—*The Schoolmasters*, *The Broadcasters*, *The Bishops*; *To Everything There Is a Season*: work on the land half a century ago.

South

A Secret England: series of films revealing little-known corners of Southern England; *Pure Invention*: four programmes on regional inventors; *Glorious Goodwood*: life in the seventies for a stately home, an aristocratic family and a famous race course; *Private View*: regional artist, Richard Cusden, in a series about art and everyday life; *Tall Ships Race 1974*: the world's largest sailing ships racing in the Channel and the Baltic; *Oh! What a Lovely Pier*: a *Report South* investigation at Brighton.

BBC North recreates a VE Day street party for *Our Dad's War*

BBC South presenter, Richard Cusden, in *Private View*



Regular religious broadcasts

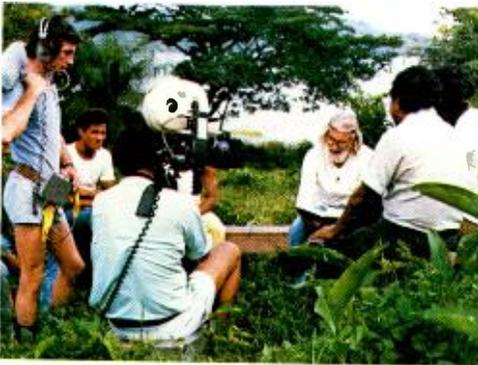
Radio

Sundays

The First Day of the Week: reflections in words and music (6.55am, Radio 2 with Radio 1); *Sunday Reading* (7.50am, Radio 4); *Sunday*: topical religious magazine programme (8.15am, Radio 4); a Programme of popular religious music (8.03am, Radio 2); Morning Service (10.30am, Radio 4); *The People's Service* (11.30am, Radio 2); *Speak-Easy*: young people's discussion programme (2.00pm, Radio 1, 6 months of the year); Evening Religious Programmes (7.30pm, Radio 4); *Sunday Half Hour*: community hymn singing (8.30pm, Radio 2); *The Epilogue* (11pm, Radio 4).

Weekdays

Prayer for the Day (Monday–Friday, 6.40am, Radio 4); *Thought for the Day* (Monday–Friday, 7.45am, Radio 4); *Pause for Thought* (Monday–Friday, 6.15am and 8.45am, Radio 2); Daily Service (10.30am, Radio 4, Saturdays 10.15am).



Anno Domini in Nicaragua

Alex Dolphin and Alastair Pirrie presenters of *See You Sunday*



Tuesdays

Religious Service for Primary Schools (9.20am, Radio 4 VHF); *Religion and Life* (11.40am, Radio 4, VHF) 2 terms only; *Quest* (11.40am, Radio 4, VHF) 1 term only.

Wednesdays

Choral Evensong (5pm, Radio 3)

Thursdays

Religious Service for Primary Schools (9.05am, Radio 4, VHF); Material for Assembly (9.25am, Radio 4, VHF).

Fridays

Religious Education for Secondary Schools (2.20pm, Radio 4, VHF).

Saturdays

Outlook (6.45am, Radio 4, repeated 7.45am); *Headline Spotters* (8.45am, Radio 2); *Lighten Our Darkness* (11pm, Radio 4).

Television

Morning Service from Churches (10.30am, BBC-1, every other Sunday); *Seeing and Believing* (11am, BBC-1 on Sundays when there is no Morning Service); discussion programmes focusing attention on relationships between Christianity and everyday life (6.15pm, BBC-1, repeated on a weekday afternoon); *Songs of Praise* (BBC-1, usually 6.50pm).

Regions

Wales

Radio

Religious Service in Welsh (Sundays 11.45am, Tuesdays and Fridays 10.15am); Morning Service in English (Sundays 10.30–11.15am, approx. twice in every quarter); Hymn Singing in Welsh (Sundays 4.30pm, repeated Mondays 6.15pm); Service for Schools in Welsh (9.20am, Tuesdays); Magazine programme on various aspects of religious life in Wales (approx. 13 programmes in every year).

Television

Religious features and studio programmes (6.15pm on two Sundays a month); *Songs of Praise* in Welsh (6.50pm once a month).

Religious Services in Welsh are occasionally broadcast as are other outside broadcast events of religious significance.

Scotland

Radio

Church News and Views: a topical magazine (9.30am Sundays); Gaelic Services once every four weeks from a church, otherwise from a studio (4.00pm Sundays); half-hour features (first Sunday of the month and sometimes on weekday evenings); *Thought for the Day* (7.40am Mondays to Fridays); *Ere I Sleep* (11.15pm Mondays to Fridays) nightly epilogues.



The Cornet Lesson, acclaimed at the International Christian Television Festival, with Sandy Ratcliff and Gerald James

Television

Morning Services from churches, schools and studio, including *Seeing the Signs* (primarily for deaf viewers). Gaelic services are also included. *Songs of Praise* (6.50pm Sundays, approximately one every two or three weeks from churches and studios). A variety of programmes including discussions, films and documentaries (6.15pm on Sundays).

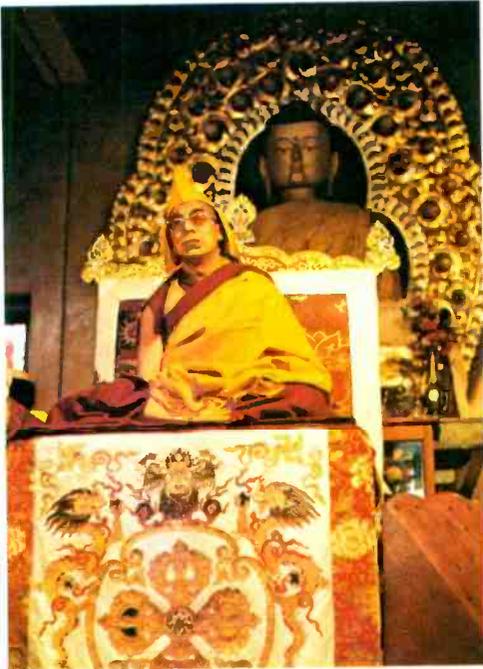
Northern Ireland

Radio

Religious Service (10.30am, Sundays): talks, features, reports and religious music programmes are also broadcast regularly.

Television

Religious services from churches (10.30am, Sundays) and documentary programmes from time to time.



Dalai Lama in *Anno Domini*

World Service

Current affairs and talks programmes

Regular talks and discussions

Twenty-four Hours: a Monday to Friday current affairs programme with four daily editions following World News at 05.09, 07.09, 11.09 and 20.09 GMT; *The World Today*: a 15-minute world affairs background feature broadcast Monday to Friday; *Outlook*: a Monday to Friday topical magazine programme broadcast three times each day; *Forum*: issues of our time, discussed by speakers of distinction; *Listening Post*: a weekly survey of comment from the world's radio stations; *People and Politics*: each week leading British political figures discuss the happenings and the background; *Business and Industry*: a twice-weekly report on British and international commerce, with news from the commodity and stock markets; *Commentary*: specialists give the background to world events; *From the Weeklies*: a survey of editorial opinion; *As I See It*: a personal point of view on a subject; *In Britain Now*: looks each week at a different aspect of life in Britain; *Scotland Today*; *Wales Today*; *Ulster Today*: weekly reports; *Letterbox*: a weekly forum of listeners' views on World Service programmes; *The Farming World*: a weekly programme on farming, forestry and rural development; *Nature Notebook*: a weekly look at the wildlife of the world; *New Ideas*: a radio shop window for British industry, with news of the latest products and inventions; *Science in Action*: a weekly review of progress in science, technology and medicine; *Discovery*: each week research scientists talk about their work; *World Radio Club*: information for short-wave enthusiasts in language also acceptable to the non-technically-minded; *Theatre Call*: a weekly programme about British theatre; *Focus on Film*: reviews all aspects of the cinema; *Music Now*: weekly look at events and personalities in Britain's musical life; *The Lively Arts*: comment by critics and artists of all kinds on drama, films, the visual arts and music in Britain and the world at large; *Bookcase*: the best of books for the general reader, discussed by reviewers and the authors; *Books and Writers*: reviews of recently published books and discussions with authors, critics and publishers; *Book Choice*: a daily review of an important or interesting book published in Britain; *In Paperback*: each week reviews a recently published non-fiction paperback.

Fifteen-minute talks and documentary series

The Rights of Women: five programmes examining the status of women in different societies; *Understanding Inflation*: four programmes; *Poetry in the '70s*: four illustrated talks by Philip Oakes on contemporary British poets; *It'll Never Catch On*: the stories of apparently useless inventions which subsequently became essential to everyday life; *Childhood Revisited*: a second series in which four well-known personalities went back to the scenes of their childhood; *The Artist in Conflict with Society*: an examination of six internationally known writers who are at odds with the society in which they were brought up; *I Remember It Well*: Brian Matthew recalled the reminiscences of world famous personalities he has interviewed in

25 years of broadcasting; *A Pageant of Arms*: eight programmes tracing the history of weapons from ancient times to the nuclear age; *These Islands Now*: five programmes examining British attitudes to current problems; *Diarists and Their Times*: five distinguished diarists revealing themselves and the age they lived in to the modern listener; *Voyage Round a Twentieth Century Skull*: 12 conversations in which Dr. Jacob Bronowski talked to George Steedman about the central ideas and discoveries which have moulded the thinking of 20th century man; *A Matter of Taste*: a lighthearted reflection on the historical and social significance of tea, coffee, spices, etc.; *The Opinion Formers*: interviews with the editors of four leading British weekly journals; *The Originals*: eight portraits of men and women whose lives formed the basis for celebrated characters in literature; *The Wasteland Re-Visited*: a six-part re-examination of the international traffic in drugs and the fight against drug addiction; *Moulders of Western Philosophy*: a re-appraisal of the main streams of Western philosophical thought, from Plato to Marx; *Heroes*: a further series in which Melvyn Bragg invited distinguished guests to choose their heroes in literature, history and their own lives; *Marriage '75*: four programmes reflecting the state of marriage today; *Is There Anybody There?*: nine programmes in which different speakers stated their personal belief in the existence of God and the validity of prayer.

Thirty-minute documentary programmes

The Multi-Nationals: four programmes examining the spectacular rise in recent years of the multi-national corporations; *The Founding Fathers*: the stories of four men who built industrial empires: Lord Leverhulme, Krupp, Mond and Henry Ford; *The Arabs and Their Wealth*: two programmes on the Gulf States and their role in the world economy; *Mad, Bad and Dangerous to Know*: marking the 150th anniversary of Byron's death; *Marconi*: a portrait on the occasion of the centenary of his birth; *The Population Crisis*: in United Nations Population Year, an examination of the state of world population growth; *Fuels for the Future*: an investigation of alternative sources of energy to oil, gas and coal; *Education in the Modern World*; *The Satellite Age*: an examination of the large number of man-made satellites now orbiting the earth; *Soccer Star*: preceding the 1974 World Cup, on the life-style of the modern footballer; *The Snake*: a picture of the snake in all its aspects; *Talking Without Words*: scientists and others discussing non-verbal communications in humans and animals; *Railways—Have They a Future?*; *Leadership in a Democratic Society*; *Westminster at Work*: a new M.P.'s view of the workings of the House of Commons; *2001 A.D.*: experts predict what life will be like at the beginning of the next century; *Traitors All*: seven programmes investigating the nature of treason; *Women in India and Youth in India*; *Navigators Ancient and Modern*; *North Sea Oil*: two features examining the potential of Britain's off-shore oil fields; *The Future of Coal*; *This Modern Architecture*; *Harnessing the Tides*: an examination of a potential source of energy; *The Origins of Chemistry*; *International Weather*: an investigation by meteorological experts of the belief



World Service: Michael Pickstock in *The Farming World*

that weather patterns throughout the world are changing; *Research into Ageing*; *The Arts of Japan*; *Must the East be Red?*: three documentaries on the problems and prospects of South-east Asia; *Highways in the Sky*: the skills of controlling aircraft; *The Greatest Englishman*: marking the centenary of Churchill's birth, four dramatised documentaries; *Churchill - The Man I Knew*: a portrait in sound compiled from interviews with some of those who knew him well; *Trade Unions in the Modern World*; *What's so Scottish about the Scots?*: a look at modern Scotland; *Policing the River Thames*: the work of London's river police; *Justice on Trial*: how the law in Britain is coping with the stresses thrown up by the changing attitudes and conditions of modern life; *Hanged for a Sheep*: the evolution of the British penal system, with a particular look at 19th century reforms; *Egypt Resurgent*: an assessment of the changes since the October 1973 war, using material collected in Egypt; *Universities in Business*: how university consultancies in Britain help industry; *Confessions of a Juror*: a personal view of the English jury system; *The Heart*: the causes of and possible cures for heart disease; *Schweitzer's Way*: a reappraisal of Albert Schweitzer on the centenary of his birth; *On Safari*: British game parks; *A Brief History of Gold*; *A Brief History of Silver*; *Financial Centre of the World*: the work and institutions of the City of London, seen through the eyes of those who work there; *All Power to the Commodities*: the balance of economic power between the producer and consumer countries; *Lords of the Air*: airships; *Animal Courtship*; *Ticket to Britain*: the work of the British Tourist Authority; *Pedal Power*: the history of the bicycle; *Aspects of Education*: two programmes examining the opportunities for university education for women, and what Britain has to offer students from abroad; *Michelangelo*; *African Art*.



Noel Edmonds and Cliff Richard with members of the World Service Pop Club

World service alternative programmes for Africa

The Morning Show: a breakfast time programme; *Focus on Africa*: a thrice-daily current affairs programme giving the background to the African political scene; *What the African Papers Say*: a weekly review of the African press; *This Week and Africa*: a look back at the week's events in Africa; *This Sporting Life*: coverage of the African sporting scene; *Postmark Africa*: answers to questions sent in by listeners; *Africa's Money Matters*; *Arts and Africa*; *Africa A-Z*: a series taking each African country in turn; *African Theatre*: an occasional series of specially written plays for Africa; *Blueprint Africa*: a weekly magazine programme on scientific, technical and development themes; *Africa '75*: each week, a detailed look at one of the major issues Africa faces today.



Part three

Reference

This part of the **BBC Handbook** is designed to give a factual description of the **BBC** an outline of its aims and policies, a summary of essential technical information, and a convenient guide to the organisation.

The broadcasting services

The Television Service

Aims and policy

BBC Television broadcasts about 8,000 hours of network programmes a year, and 80 per cent of this output consists of original BBC-produced programmes, the remainder being programmes and feature films bought from outside, and repeated programmes. The policy of the service since it began in 1936 has been to provide the widest possible range of original television material and to encourage writers, artists and producers to create new work for the medium. As can be seen in the preceding part of this book there is, for example, an unusually large number of single plays and short drama series produced in the service, a category of output that is almost if not totally absent from the production schedules of many television services. It has been calculated that the amount of original drama commissioned by BBC Television is sufficient to provide, in cinema terms, the equivalent of one full length film every night of the year. Similarly in the production of news and current affairs and other kinds of programme the BBC uses its own staff and resources to a very considerable extent.

The crucial point of this approach is how to reconcile the demands of creative activity with the extremely complex technical requirements of television, the administration of the numerous resources needed and the very high costs of production. The BBC's solution has been to build an elaborate infrastructure to supply the technical and other resources and to delegate a large measure of responsibility to the individual editors and producers for the content of the programmes.

Huw Wheldon, as Managing Director of BBC Television, recently expressed it in this way: 'What creativity needs is not interference, still less licensing and prohibition, but conditions in which it can thrive. What creators need are organisations or principles of action rooted in the search for, and the enjoyment of, truth which can provide them with the freedom which is essential to them if they are to flourish and burgeon.'

Management of resources

There are up to 230 different resources which a television production, depending on its complexity, may call upon: from the numerous items of electronic studio equipment, tape editing rooms and the processes of filming to graphic design, costume and make-up, and scenery construction. The capital cost of these resources within BBC Television is well over £100 million. Since demands on the equipment vary enormously from programme to programme and from time to time, the business of making maximum use of it requires a precise and flexible system of cost control and studio allocation. The BBC system, based on computer technology, enables the service to use most resources to 90 per cent of capacity. The operating of studios is the highest overhead cost in television, and studio productivity at the BBC Television Centre is exceptionally high: 19 minutes of finished programme material emerges every day from every studio and this figure is higher than that achieved by any other broadcasting organisation – more than twice as great, for example, as that achieved in West Germany.

The BBC method was developed, with the aid of the Television Service's own Computer

Projects Team, after a detailed analysis of every single process in television production. It involves the annual planning of transmission and production plans, their costing by budgeting the use of all resources and comparing them with actual costs, devolving responsibility for controlling costs to those people concerned with the spending, and charging to programmes the cost of all resources they use. The immense quantity of information required for this process depends on the use of computers, and the system is known as the Television Management Information System.

More than four-fifths of the revenue expenditure of BBC Television goes in salaries, fees and the use of resources in programmes, but the pattern of expenditure varies greatly. Some programmes may take more than a year to make, some less than a day. But planning begins, in the Programme Planning Department, two years ahead and results first in the preparation of an annual plan, decided on, within the financial resources available for the year, by the controllers of the two networks. This leads to a production plan, determined by the resources and staff available in the production departments. Before work starts on individual productions each programme is costed by means of a Programme Budget Estimate which lists all the resources needed to produce it, so that each programme is charged for everything it uses. These estimates can then be balanced against the availability of resources for the year. They can later be compared with actual costs, as a method of control. They also show, taken in sum, the load that will be placed on all resources (e.g. how many scenic construction man hours, film cameraman hours or make-up supervisor hours are needed throughout the year, as well as the demands on studios.) Thus, with the aid of the computer, a smooth flow of work can be achieved.

The BBC's Television Management Information System, which has been in operation for five years, has been so successful that it is now being adapted for use by broadcasting

organisations overseas.

Programme organisation

The networks

Under the Managing Director Television, the Director of Programmes has overall responsibility for programme policy and output. BBC Television operates two networks, BBC-1 and BBC-2, each of which has its own Controller who determines which programmes shall be broadcast on his network and in what pattern they appear. The central Programme Planning Department assists both network controllers in the planning of their schedules. This two channel system is crucial to the programme policy of the BBC and is based on the concept that the essential function of a public service broadcasting system is to serve the whole public, majorities and minorities alike. The two channels are planned together so that they can provide a genuine choice to the viewer. It will be seen from the table on page 118, which analyses the content of the two networks, that both of them broadcast a full range of programme categories. BBC-1 carries broadcasts for schools and BBC-2 does not, while BBC-2 carries all the Open University programmes. BBC-1 carries more children's programmes than BBC-2, and BBC-2 carries more music. Otherwise the proportions of the different kinds of programmes carried by each channel are remarkably similar. BBC-2 tends to broadcast more of what may be termed experimental programmes, and BBC-1 has the bigger audiences on average, but the essence of the system is to offer two services which complement each other and together provide for as many tastes and interests as possible.

The production departments

The work of producing the different kinds of television programme is entrusted to a number of groups and departments who specialise in different types of output, often with very different methods and time scales of production. Each department has its own staff of editors, producers, directors and assistants.

All the departments make programmes for both BBC-1 and BBC-2.

The **Current Affairs Group** is responsible for a high proportion of television service output, above all for its topical programmes, including such regular programmes as *Panorama*, *Tonight*, *Nationwide* and *The Money Programme*.

The **Television News Department** supplies the nationally broadcast news bulletins to both networks as well as being responsible for the regular reports on Parliamentary affairs. It also produces, from time to time, documentary reports.

Drama Group has three separate departments each specialising, though not exclusively, in a different style of output. One department is responsible for producing single plays such as those under the general title *Play for Today* and *Play of the Month*; another produces serials, such as the classic serials and programmes like *The Brothers*; and a third produces series, such as *Softly, Softly*.

Light Entertainment Group has two departments, one producing variety and music shows, the other producing comedy programmes of various kinds – ranging from plays to situation comedies and revues.

The **Outside Broadcast Group** is responsible for all televised sport, both live commentaries on sporting events and the regular sports programmes such as *Grandstand* and *Match of the Day*. It also produces outside broadcast entertainment programmes such as *Come Dancing* and is responsible for covering non-sporting events such as state occasions.

In the area of features and documentaries there are three departments, which may be concerned with special series, with single programmes or with regular programmes which appear week by week. **General Features** produces a wide range of programmes from topical items to historical series like *Explorers*; its regular programmes include *Man Alive* and *The World About Us*.

Science and Features produces *Horizon* and *Tomorrow's World* as well as special pro-

grammes and series.

Documentary Programmes Department produces filmed documentaries with subject matter ranging from studies of history to profiles of individual personalities.

Music and Arts Department creates features on the arts, provides most of the *Omnibus* programmes, produces the arts magazine *Arena* and presents most of the music programmes, including opera and ballet.

Children's Programmes Department provides a specially lively and varied output since it is concerned to provide children with the best of many kinds of programme.

Four specialised branches of output are each organised in separate departments: **Religious Programmes**, **School Broadcasting**, **Further Education** and **Open University Productions**.

Finally, there is **Presentation Department** which is editorially responsible for the supervision of the transmission operation; for the promotion of programmes on the screen and for network identification; for programme announcements and public service information, including the weather forecasts; and for running the Television Duty Office, which handles telephone enquiries from viewers. The department is also responsible for the production of a number of programmes.

The production centres

The headquarters of the Television Service is at the BBC Television Centre in Wood Lane, West London. Opened in 1960, it was the first building of its kind anywhere to be designed entirely as a television production complex. With extensive equipment for production by electronic methods, it has seven full-scale colour production studios, the largest of which (Studio 1) measures 108 ft × 100 ft × 54 ft high (33m × 30m × 16.5m). The Centre houses some 30 colour videotape machines for the recording of programmes on magnetic tape, 30 colour telecine machines, and a time pulse coding suite. The production area is so designed as to give easy access to each studio from the make-up rooms and dressing rooms which provide accommodation for 550

artists. The Centre has two presentation suites incorporating control rooms for the two networks and studios for announcements, weather forecasts and small scale productions.

In another part of the Television Centre there are two colour studios designed and equipped for news. The Centre is the western terminal of a vast complex of vision circuits that span Europe, with Eurovision in the west of the continent and Intervision beyond. By satellite it can be linked with any part of the world. A separate Scenery Block, covering almost an acre, houses the design departments and scenic servicing, and provides storage for sets and properties.

BBC Television has a number of other buildings in west and north-west London. At Shepherd's Bush, for example, there is the Television Theatre, used mainly for light entertainment shows, and at nearby Lime Grove there are the production studios for current affairs output. Filming operations are based at the BBC Television Film Studios in Ealing. Most kinds of programme make use of film and at any given time more than 50 BBC film camera crews are in operation in this country and overseas. Editing and dubbing is done in numerous cutting rooms and dubbing theatres at Ealing and at other BBC premises.

As to the methods of producing the television picture, programmes transmitted are either live or recorded, or a mixture of both. A live programme is shot by electronic cameras and broadcast directly, as it happens. A recorded programme may be recorded either on video tape, in which case it is shot by electronic cameras, or by film cameras, for later transmission. Each method has specific advantages. Live programmes have a special quality of immediacy and excitement, giving the viewer a feeling of direct participation in the event. Electronic recordings are often made in conditions like those of a live broadcast but they allow greater flexibility in that scenes can be re-shot to achieve a better result, and the final production can be edited. The virtues of film recording are mainly those of

picture style. Film techniques have also enjoyed the advantages of convenience, requiring smaller size and less cumbersome equipment than electronic methods. However, current developments in electronic cameras and recording gear are changing this situation.

Programme servicing

The work of television programme production requires many supporting services. They comprise a Studio Management Department; a Scenic Services Department, responsible for the construction and installation of all sets and the supply of all props; an Artists' Contracts Department; a Script Unit; a large Film Operations and Services Department which includes the Film and Videotape Library; and a Design Group. BBC Television Design Group is the largest in the world. A staff of some 400 professional designers are engaged in producing the settings, costumes, make-up, graphics and visual effects for the programmes. Design Group staff are involved in every type of programme, but the heaviest demands on their services come from drama and light entertainment productions.

In many stages of production, as in the final vital stage of transmission of programmes to the viewer, the success of a television service depends on the skill and inventiveness of its engineering staff – in BBC Television, the Operations and Maintenance Group, headed by the Chief Engineer, Television.

BBC Radio

Network radio

This is a time when radio continues full of vigour, notwithstanding the cuts in service which have been forced on the BBC by the need for economies. Up till the end of 1974 the radio output had continued to grow in quantity and scope, and its sources of strength remain unimpaired: it is technically simple, flexible and relatively cheap, so that it can supply a flow of the most up-to-date and direct information, while also allowing time for great diversity in programmes and the serious treatment of many subjects in depth. In some fields, such as music, it still has a unique role; generally it is important because it is available everywhere through the portable transistor set.

The BBC's national radio service sets out to exploit these advantages by its specialised (generic) channels or networks, each offering a particular range of interests. The four networks, Radios 1, 2, 3 and 4 are described below; they provide for the listener a wide immediate choice throughout the day, three of them being broadcast not only on medium or long wave, but also from the vhf transmitters which have been built throughout the country to improve coverage and the quality of reception. All the vhf networks can be developed for stereophonic broadcasting, an improvement which is as significant for radio as colour is for television; most Radio 3 programmes and a large part of Radio 2 are already transmitted in stereo widely over England, central Scotland and South Wales.

As well as its general programme services of information and entertainment, BBC Radio provides more specialised educational services, in its broadcasts to schools on Radio 4 vhf and its adult education programmes, largely on Radio 3 medium wave.

The BBC also has an agreement with the Open University to provide up to 30 hours of radio time a week; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra vhf

channels can be set up, part of the general radio service is thus available only on medium wave, while the vhf is devoted to education, and the listener should have a set capable of receiving long wave, medium wave and vhf transmissions.

BBC Radios 1 and 2

BBC Radio's service of popular music broadcasting is on Radios 1 and 2, two networks each with its own style which come together at certain times. Radio 1 is the pop channel, while Radio 2 covers all aspects of middle-of-the-road music. Taken together, they account for nearly 80 per cent of radio listening. They also give prominence to minority musical interests such as jazz, experimental pop, folk and brass bands. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country. Radio 2 also carries four shipping forecasts a day on 1500 m.

Radio 1 has in eight years become a national institution, and many of its disc jockeys have become household names. As well as its pop music programmes the network includes special series on outstanding figures such as The Beach Boys, The Who and Simon and Garfunkel, the Sunday discussion *Speak Easy*, and the twice-daily *Newsbeat* current affairs programme which aims specially to bring the topics of the moment to the network's audience in the 15-25 age group.

Radio 2 has its own personalities presenting continuous programmes of music during the daytime, and some make a special emphasis (e.g. Jimmy Young features discussions on welfare and consumer affairs). It is also the main sports network, carrying commentaries on major events, the Saturday afternoon *Sport On Two* sequence, and a regular service of sports news; while in the early evenings on weekdays it offers music programmes catering for a wide variety of specialised or minority interests (such as jazz, big band

music, theatre music, folk, and country music). Comedy shows also feature prominently at the weekends.

BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of ideas and the presentation of the dramatic and fine arts. It is on the air until 11.30 pm throughout the week, and carries news bulletins at certain points of the day so that listeners can keep up to date without having to switch to another channel.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste, though still giving pride of place to the main classical repertoire. The programmes, while using fully the great wealth of high-quality gramophone recordings now available from all over the world, place a special emphasis on live relays of concerts and operas from home and abroad, and on performances commissioned specifically for radio. BBC concert promotions are of great importance here, and foremost among them are the Promenade Concerts, which for eight weeks each summer offer an unrivalled variety of musical experience. The BBC also benefits from access to many excellent music recordings made by other broadcasting organisations. All these programmes of music are complemented by a wide range of programmes about music, covering not only criticism and exposition but also the world of musical affairs.

Apart from music, Radio 3's cultural activity is concerned with drama and other forms of the spoken word. The network's policy is still to commission new works for radio and to present masterpieces of world theatre which are both challenging and on a large scale. Regular poetry programmes are an essential part of the output, and the eight hours a week of speech content also include intellectually demanding and unorthodox programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

BBC Radio 4

Radio 4 is the main service of speech programmes, including news and current affairs. These programmes are of such variety that the network has a wider internal range than the other three, providing a continuous service of general broadcasting throughout the day on medium wave. It does in fact contain three broad streams of output, each of which in an ideal world would have a network to itself.

First, Radio 4 is the principal channel of national news and comment, with a special responsibility to present them in a comprehensible and authoritative style. This responsibility is fulfilled now by a service of news bulletins read by experienced news-readers, broadcast every hour from 7 am to 7 pm, and by the current affairs magazine sequences (*Today*, *The World at One*, *PM Reports*, *News Desk*, *The World Tonight*) which occupy nearly a third of the network's time on the air. In addition the network offers regular coverage of Parliament and programmes by the BBC's correspondents and reporters at home and abroad.

Secondly, there are programmes of general entertainment and information. The entertainment includes over 20 hours a week of plays and readings, many comedy shows and panel games, and easily acceptable music programmes such as *These You Have Loved*, together with orchestral concerts for which the network joins Radio 3 at certain times. The information comes in the daily magazines *You and Yours* and *Woman's Hour* dealing with everyday life; in the daily magazine *Kaleidoscope* devoted to a review of the arts; in more specialised programmes dealing with topics such as consumer affairs, science, the environment, natural history, motoring, gardening and antiques; and in phone-in programmes such as *It's Your Line*, where the listeners themselves become the broadcasters.

Finally, there are the more demanding programmes on world affairs, politics and social issues, such as *Analysis* and the *Reith Lectures*. These deal in a rigorous manner

with their subject, and are able to reach substantial audiences without making any concession to easy popularity.

Programme organisation

Under the Managing Director, Radio, the Director of Programmes is responsible for programme policy and output in all four networks. Editorial responsibility for the networks, which includes choice of programmes, and planning the sequence in which they are broadcast, is vested in three Controllers (one for Radios 1 and 2, and one each for Radios 3 and 4); each of these is also responsible, through a Presentation Editor, for the continuity of operation of his network, including all announcements, news reading and programme promotion.

The production of the programmes is undertaken by specialised output departments, whose executive heads are in general answerable immediately to the Director of Programmes. All their expenditure, both payment to contributors and the use of staff and technical facilities, is closely controlled by systems introduced in the past few years; this has enabled Radio to reduce its programme cost per hour by 30 per cent (at constant-price levels, excluding the effect of inflation) since 1965, without loss of standards.

The **Drama Department** supplies the networks with the full range of radio plays, dramatised features and serial readings.

The **Talks and Documentaries Department** provides programmes on the arts and sciences, programmes about world affairs and the environment (e.g. *Analysis* and *This England Now*), and poetry programmes.

The **Current Affairs Group** is made up of departments responsible for all the main daily current affairs sequences (*Today*, *The World at One*, etc.) and Current Affairs Magazine Programme Department, which produces *Woman's Hour*, *You and Yours*, and a range of other magazines including phone-in programmes.

The **Outside Broadcasts Department** handles all the sports programmes on radio, including the supply of sports news to other programmes;

also non-sporting events such as the Trooping of the Colour.

The **Religious Broadcasting Department** is responsible not only for broadcast services of worship but also for talks and other programmes with a religious basis (e.g. *Pause for Thought* and *Speakeasy*).

The **Archive Features Unit** produces programmes based on recordings in the BBC's Sound Archives, and also contributes documentary programmes to Radio 3 and Radio 4. Among its regular series are *Pick of the Week* and *Music Now*.

The **Light Entertainment Department** provides radio entertainment shows of many kinds, including situation comedy (e.g. *The Men from the Ministry*), satire, quiz and panel games, and light drama.

The **Music Programmes Department**, part of Music Division, is responsible for programmes of serious music not on gramophone records; they include performances for broadcasting, relays of public concerts and operas, and talks about music.

The **Gramophone Programmes Department** supplies Radio 3 and Radio 4 with a wide range of programmes based on gramophone records of music (e.g. *Desert Island Discs*, *Pied Piper*) and the magazine *Music Weekly*.

The **Radio 1 Music Department** and **Radio 2 Music Department** provide the whole musical content of their respective networks, using both BBC recordings and commercial gramophone records; the latter department also supplies the lighter music programmes (e.g. *Homeward Bound*) broadcast on Radio 3.

The **School Broadcasting Department** and **Further Education Department** supply the radio component of the BBC's educational broadcasting service.

Finally, the **Radio News Department**, responsible to Editor, News and Current Affairs, provides all networks with news bulletins, news summaries, and reports on Parliament.

Local radio

The basis of BBC Local Radio is community service. The manager and staff of each station are free, within the general framework of BBC policy and budgeting, to determine how their resources can best be used to reflect the enthusiasms and concerns of their own particular area. They are helped in their decisions by a Local Advisory Council made up of local people. And because areas and people are different, stations have developed along individual lines though with many features in common, such as the importance attached everywhere to local news and information.

Besides providing its own intensive service of bulletins and news flashes, each local newsroom contributes increasingly to national output. This year, for example, the newsroom at Radio Humberside has provided network radio with front-line coverage of a series of major national stories. There was the Flixborough disaster, and the subsequent enquiry and report. There was the shelling of the Hull trawler *C.S. Forester*, the inquiry into the loss of the trawler *Gaul*, the closure of the Imperial typewriter factory, the search for the missing Grimsby fishing smack *Morena*, the fishermen's blockade.

The Flixborough operation illustrated particularly well how much the local radio station has become part of the life-style of the new county of Humberside. The emergency services used the station as a primary communications centre for several days, appealing to off-duty police and firemen to report back for duty, keeping roads clear and evacuating villages.

But important though national occasions are, the strength of local radio lies in the way it can relate to aspects of local life of little interest outside the community. Radio Carlisle operates a lamb bank that enables farmers to exchange with the necessary speed orphan lambs or ewes whose lambs have died. During the brief lambing season more than 400 farmers made use of the bank. Radio Stoke recruited over 2,000 people into local listening groups

for an experimental Lent course intended to stimulate discussion among Christians. The programme led to the formation of a number of community groups and a further programme series made in co-operation with the local Social Services Department to help voluntary associations come into being.

All stations make increasing use of the telephone in their programmes. Listeners can now talk on the air with such people as local MPs and councillors, Chief Constables, supermarket managers and consumer advice specialists and doctors. Radio Leicester has a weekly phone-in programme in Hindustani for the local immigrant population. Radio Nottingham ran a phone-in on child-minding during which the local authorities offered a 48-hour amnesty to illegal child-minders who contacted the station. Nearly 100 came forward. At Radio London there is even a fortnightly transatlantic phone-in. Listeners join with the audience of a New York station for live discussion of the problems, and delights of big city life.

Much importance is attached to educational broadcasting, and around 500 educational series are broadcast by the 20 stations each year. Each station has a specialist producer who works in close association with the local authorities, many of which have seconded teachers to help with the work. At Radio Solent a teacher on secondment has been compiling material for a unique educational service. Just as municipal libraries collect local history through the written word, children in local schools can now make use of the spoken word in their studies, through a cassette library of material collected from the station's archive recordings.

Not only educationalists make programmes for their local stations. They are made by Women's Institutes and Townswomen's Guilds, by the churches, by immigrants, by groups of the blind and the disabled, by enthusiasts for railways and canals, to an extent that one local manager says 'at its best, local radio is the community talking to itself'.

Broadcasting in England began with small local stations but the shortage of frequencies and the development of high powered transmitters brought a switch to the pattern of network and regional radio which lasted until very recently. But, in 1966 the Government authorised the BBC to open, as an experiment, up to nine local radio stations, largely financed by local authorities, and closely related to the communities they served. The stations were to broadcast for two years, when the Government would decide on their future. If the stations failed to make any impact they could be closed or taken over by some other organisation.

The first on the air was Radio Leicester, in November 1967. It was followed by stations at Sheffield, Merseyside, Nottingham, Stoke-on-Trent, Brighton, Leeds and Durham, and by August of 1969 the Government was ready to declare that in programme and social terms the stations had been a success.

Local authority finance was thought insufficient to maintain a permanent service and the BBC was authorised to take over the total finance from an increased license fee, and to expand the system. Work immediately started on stations at Birmingham, Blackburn, Bristol, Derby, Humberside, Manchester, Medway, Newcastle, Oxford, Solent and Teesside – now known as Radio Cleveland. Because this station and Radio Newcastle were so close to Durham it was subsequently decided to close Radio Durham and move it across the Pennines to Carlisle where it opened in 1973. Shortly before this all stations were enabled to broadcast on the medium wave band as well as on vhf. Audiences have considerably increased, and in some areas, are now comparable to those for Radio 4. Indeed, in its evidence to the Annan Committee the BBC states its belief that ‘local community radio will be main growth area in radio during the last quarter of this century’.

Regional broadcasting Northern Ireland

BBC Northern Ireland operates from a main base at Broadcasting House in central Belfast. This houses all the radio facilities and a small colour television studio used mainly for news and current affairs programmes. A new office block being added on the same site will bring all programme staff under one roof with immediate access to studios and production facilities. Larger television productions are handled in a converted exhibition hall some two miles away. With a floor area some four times that at Broadcasting House it is the largest television studio in Ireland. The hall is used on a ‘drive-in’ basis by the region’s colour OB unit. Full studio lighting has been installed and such facilities as make-up and dressing rooms, a band room, extensive scenery dock and a canteen service for staff and artists. There is a small unattended radio station in Londonderry.

Regional television output amounts to a little under five hours a week, more than half of which is news and current affairs material, together with religious programmes, schools programmes, documentaries, light entertainment and programmes about the arts, sport and farming. Radio output contains the same elements plus a proportion of drama programmes by local writers, who are also commissioned to write documentaries and a variety of scripts for the Northern Ireland schools service. All the radio drama, and a wide range of other programmes, is produced for the national networks to a total of about three hours a week. The Music Department contributes significantly to the musical life of the province as well as providing an important part of the broadcast output – almost all of it in stereo contributions to the national radio networks from the BBC Northern Ireland Orchestra. BBC Northern Ireland also makes a considerable number of contributions to the national television networks. Inevitably, perhaps, during the emergency situation, these have been predominantly concerned with

current affairs. It is hoped in the future to provide more programmes for the United Kingdom as a whole, thus providing a more rounded view of the province and the Irish cultural dimension.

On 1 January 1975 BBC Radio Ulster came into operation, replacing the Radio 4 Northern Ireland opt-out service. It supplements its own material with a wide mix of programmes of its own choice drawn from all four national networks. In the initial stages local output has reached 25/30 hours a week, including besides established regional programmes local magazine programmes, hosted shows, 'access' programmes, opportunities for local talent, regular information items as well as news and sports coverage.

The BBC has 12 transmitter stations in Northern Ireland which between them make BBC-1 and the radio services, on medium wave and vhf, available to more than 98 per cent of the population. Reception of BBC-2, available now to some 80 per cent of homes, is being extended as rapidly as conditions allow.

Scotland

BBC Scotland's main production studios and ancillary services are located at Broadcasting House, Glasgow. There are supporting, fully-staffed establishments in Edinburgh, Aberdeen and Inverness, with an unattended studio in Dundee.

The television studios in Glasgow, Edinburgh and Aberdeen are equipped for colour operation. Studio A in Glasgow is used for a wide range of programmes, from current affairs to drama, light entertainment and religion. Studio B is smaller and used for *Reporting Scotland* and *Sportsreel*, and for productions requiring minimal facilities.

The arrival of two new colour outside broadcast units in 1976 improves the flexibility possible in outside broadcast planning, and will allow Studio B to be fully available irrespective of outside broadcast commitments.

The stereo facilities in Glasgow, Edinburgh

and Aberdeen have been improved by the availability of stereo outside broadcast equipment, and Studio 1 in Edinburgh has been refurbished as a stereo capable studio used mainly for music. The new Broadcasting House in Inverness to be opened at the beginning of 1976 improves the service to the Highlands, both in English and Gaelic.

A growing proportion of BBC Scotland productions is being broadcast to the entire United Kingdom audience. Programme output from the Scottish studios has reached a weekly average of over 40 hours on radio and about nine on television. There are producers working in most fields of broadcasting: drama, light entertainment, news, current affairs, schools and further education, documentaries, features, outdoor activities, Gaelic, agriculture, music and the arts.

The uhf development has continued very rapidly in Scotland. Eighty-seven per cent of the Scottish population can now receive BBC-1 and BBC-2 in colour on uhf, and main stations have been opened on the islands of Lewis and Mull as well as many relay stations.

Vhf radio reception has been improved by the provision of transmitters at Ayr, Millburn Muir and Rosneath.

Responsibility for policy and the content of BBC Scotland's television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (who is also the National Governor for Scotland on the BBC's Board of Governors) and 11 members. Advisory Committees provide specialist guidance in specific areas of broadcasting: agriculture, appeals, music (with a piping sub-committee) and religion. The School Broadcasting Council for Scotland is an autonomous body which co-operates with its counterparts in sponsoring BBC educational programmes.

Wales

BBC Wales is a bilingual service producing radio and television programmes for the people of Wales.

Radio broadcasting is divided between programmes in Welsh with an average weekly output of about 26 hours and those in English amounting to about 18 hours a week. Stereo transmissions from Wenvoe began in November 1974. Special use is made of the medium-wave and vhf systems to provide simultaneous series of programmes, particularly from 8 am, for early morning listening in English (medium wave) and Welsh (vhf). In time to come these separate services will extend through most daylight hours.

This objective was supported in the recommendations made by the Committee on Broadcasting Coverage (Chairman Sir Stewart Crawford) in its report in November 1974. The report also recommended the use, in Wales, of the spare uhf network (the 'Fourth Channel') to provide a separate television service in which Welsh language programmes would be given priority. At present BBC Wales television programmes – seven hours a week in Welsh and five in English, almost all of which are in colour—are transmitted on uhf and vhf networks based on BBC-1. Use of the fourth channel will overcome many of the problems associated with BBC Wales's task of providing services in a country where two languages exist.

The wide range of programmes includes news, current affairs, drama, talks, music features, documentaries, children's programmes, sport, light entertainment, religion, and agricultural broadcasts as well as educational programmes for children in school and for adults. The majority of BBC Wales productions are broadcast in Wales only but there are frequent contributions to United Kingdom radio and television networks.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose 11 members are broadly representative of the

main areas of Welsh life. The Chairman of the Council is a member of the BBC's Board of Governors. Four advisory bodies guide the work of BBC staff in certain specialised fields: the School Broadcasting Council for Wales, the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee.

The Controller is the senior member of the BBC Wales staff. There are three main departmental heads, those of programmes, programme services and engineering, and administration. The staff numbers about 900. The BBC Welsh Symphony Orchestra gives many concerts each year from the concert hall at Broadcasting House or from public halls in various centres.

The headquarters of BBC Wales is at Broadcasting House, Llandaff. This modern, purpose-built studio complex houses radio, administration, engineering, the newsroom and a general purpose television studio. The opening of this new colour studio at Llandaff in March 1974 marked the conclusion of the first stage of a development planned so that in due course television operations, which have so far been accommodated elsewhere in Cardiff, will become fully integrated at Broadcasting House. The second stage of the development began in April 1975 with the start of work on an additional office block which it is planned to follow, in due course, with the building of a further television studio. Two mobile colour television outside broadcast units are already based at Llandaff. There is a radio studio centre at Bangor in North Wales (which is also equipped with a monochrome television studio) and unattended radio studios at Wrexham, Aberystwyth, Carmarthen and Swansea.

The provision of adequate reception in Wales is made difficult by the mountainous nature of much of the country. Four medium-wave transmitters and 13 vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave deteriorates during hours of darkness. About 94 per cent of the population are served by the vhf

transmitters and some 70 per cent are able to receive stereo transmissions from Wenvoe and certain of its relay stations.

A chain of 19 vhf 405-line transmitters provides BBC Wales television to 75 per cent of the population. Under the uhf 625-line development plan, several scores of transmitters will be needed to provide most of Wales with BBC Wales television and BBC-2. The addition of a number of new relay stations during 1975, brought uhf 625-line colour coverage to 85 per cent of the population.

The English Regions

There are three principal ways in which the BBC reflects within its total programme output the special character of England, which it seems can only be described in the rather cumbersome epithet 'non-metropolitan' – meaning England excluding London and the South-east. The first of these non-metropolitan elements is provided by the three network production centres in Birmingham, Bristol and Manchester, each of which make radio and television programmes for transmission in the BBC's network services broadcast throughout the United Kingdom.

Bristol has a long established and world-wide reputation for its specialisation in natural history programmes. Since it started in 1957 the BBC Natural History Unit has produced many original and unusual films, whether from the countryside around Bristol or from distant parts of the world, and varying in scope from scientific studies of animals to issues of conservation. It uses the most sophisticated film techniques and is at present experimenting with remote-controlled electronic cameras. The unit maintains a large film library on natural history. It also contributes two programmes each week – *The Living World* and *Wild Life* – to network radio.

The Bristol network production centre is also developing other kinds of output; an example is the light entertainment series featuring Diane Solomon. She was a discovery of a Bristol based producer who was given the

opportunity to back his judgment.

In Birmingham the specialism is English regions television drama which, under the leadership of David Rose, is discovering new writing talent and bringing to the screen a particular style of drama with firm roots in urban and rural England.

In addition to drama the Birmingham network production centre produces a wide range of other programmes, including the daily 45-minute *Pebble Mill* and the special programmes for Asian immigrants in their own language. Birmingham is also the main centre for output of agricultural programmes. It has an editor for radio who is responsible for the programmes *On Your Farm* and the London-produced *Farming Today*. The television programme *Farming* is produced in Birmingham, as well as *Gardener's World*.

Manchester has aimed for diversity with an emphasis on light entertainment. Attracting one of the largest audiences is *It's a Knockout* and its continental counterpart *Jeux sans Frontières*. Other productions include programmes from the distinguished Northern Symphony Orchestra, *Gardeners' Question Time* and the *Good Old Days*. A new strand of current affairs programmes is being developed to present a non-metropolitan view of the affairs of the nation. The BBC staff in Manchester is moving to a new headquarters at All Saints.

The concept of 'the reflection of the region to itself' is served by the eight television regional stations in England – three of them co-sited with the network production centres and the remaining standing alone in the cities of Newcastle, Leeds, Norwich, Plymouth and Southampton. Each produces a daily 25 minute news magazine programme, a half-hour weekly general programme and a short sports programme on Saturdays. From January 1976 their output includes a second half-hour weekly programme.

The third non-metropolitan element in the BBC's output in England is provided by the local radio stations, already described.

The External Services

Broadcasting to the world

Introduction

In a world generally supposed to be increasingly addicted to television it may be surprising that radio set ownership continues to grow at a much faster rate than for television. In the developing world particularly, the transistor set is the principal tool of communication and presents the BBC with its greatest audience. It is an audience with rising expectations for knowledge as well as for material goods.

The competition for the ear of this worldwide listenership is intense. Other major nations devote far more time and resources to external broadcasting than does the United Kingdom, yet the BBC External Services continue to hold their paramount place as the touchstone of fact and as the international point of reference. They have maintained this position thanks to being part of a national institution which has established its independence and impartiality from its foundation. This autonomy and objectivity, while not always necessarily understood, is accepted abroad and is the chief reason for Britain's undoubted success in this field. The other is the skill and experience of her broadcasters and engineers. The professionalism of Fleet Street, London's position as a nexus of world communications, and the multitudinous talents of a homogeneous society are all called into play. The BBC's engineers have shown the same resource in the international field as they have in the domestic. A global network has been created at the minimum of cost, capitalising on the legacy of empire in the matter of sites.

The BBC has had to suffer its share of cut-backs resulting from the nation's economic difficulties. This is hard for foreign audiences to comprehend – especially when other broadcasters are maintaining, or strengthening, their own transmissions. The relationship between a broadcaster and his audience is an

organic one: a listenership is built up over a long period of time. It is a growth that does not take well to drastic pruning or root disturbance.

The External Services' global audience looks to London firstly for information. News bulletins are tuned into by individuals, by officials, journalists, editors and the like who use the BBC both as a source of, and a check on, news stories. It is not easy for those living in an open society such as Britain's, to conceive what constraints are placed on the flow of information in many parts of the world. Whether it be because of political pressure, government control or professional inadequacy, many people do not trust their local media, particularly at times of crisis, and many turn to the BBC to find out what is going on around the globe, and, often, in their own countries.

Besides the demand for news and analysis, there is a keen appetite for music, drama and comedy. The vitality of the British pop scene as well as the establishment of London as a major international centre for serious music is reflected in the output of the World Service and the 39 language services. Listeners are able to hear about the British literary and artistic scene, about developments in the field of science, medicine and technology, and about the role Britain is playing in providing technical assistance to developing countries. In every language the aim is to reflect the whole spectrum of life in Britain in all its richness and variety. The teaching of English by radio and television has been a notable success. In broadcasting to communist countries, whose peoples are cut off from cultural contact with the outside world, the BBC places particular emphasis on reflecting the ideas and achievements of open societies and on exposing its listeners to the experience of pluralism in the intellectual and political fields.

In those countries to which the BBC broadcasts in the vernacular London has come to be, over the years, an essential ingredient in the mix of sources from which

the population draws its information. In particular in all totalitarian nations to which the External Services broadcast there is a large, steady listenership which regards the BBC as its main means of access to the realities of the world at large, information on which is normally denied them.

It may seem strange that at a time when Britain's status as a world power has sharply declined and the country faces serious economic difficulties it should continue to hold such a dominating position in world broadcasting. The answer is that irrespective of political differences and conflicting national interests the appetite for what Britain has to offer through the BBC and the respect for the underlying values of British broadcasting remain undiminished. It can even be argued that Britain's withdrawal from imperial power has strengthened the credibility and influence of her voice overseas because she is now seen to be genuinely disinterested and impartial. As the world contracts amid acute economic and ideological tensions that voice, with all the experience and skills it is able to draw upon, is able to speak coolly and authoritatively, in contrast to the more strident propaganda of many of its rivals.

Organisation and output

The External Services are an integral part of the BBC. They operate under the same Royal Charter as the BBC domestic services and share the same traditions. The British Government prescribes the languages in which the External Services broadcast and the length of time each language is on the air. Beyond this point the BBC has full responsibility for the broadcasting operation and is completely independent in determining the content of news and other programmes. The External Services are financed by a parliamentary grant-in-aid.

The BBC External Services broadcast to the world in English and 39 other languages for a total of 730 hours a week. There are transmissions in 17 languages to Europe and in 22 languages to countries beyond Europe. There

is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London, headquarters of the External Services, and are carried round the world on 76 transmitters, 46 of them in the United Kingdom and 30 on relay bases overseas. The output is summarised on page 123. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations.

The complicated operation of producing 100 hours of news and programmes in 40 languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes.

Programme operations

Over 3,000 hours of work on transmissions and recordings is done in Bush House every week, and the Programme Operations department plans the allocation of these areas, and employs the staff of studio managers who operate them. They are responsible to individual producers for the sound balance, mixing, recording and editing of External Services programmes, and they handle transmissions contributing to eight networks round the clock. The studio managers are recruited mainly from universities and from within the corporation.

Further support services to the programme production departments are provided by a bookings unit, a gramophone library which stocks over 10,000 commercial records and BBC effects records and a recorded programmes library which stores English language tapes, and handles the arrangements for despatching over 600 tapes every week to other radio organisations and to the BBC relay bases overseas.

The European Services

The *French Language Service* broadcasts to Europe for 28 hours a week, to Africa for 23½ hours a week, including 3½ hours broadcast simultaneously to both areas.

The *German Service* broadcasts special daily transmissions for East Germany, as well as a general service for all who understand the language. It also offers several thousand items each year dealing with current affairs and British views on a wide range of subjects for rebroadcast by radio stations in West Germany, Austria and Switzerland.

The *East European Service* broadcasts in Russian, Bulgarian, Romanian, and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak, and in Finnish. In all these countries, except Finland, listeners live in closed societies in which the media are state-controlled, and the services therefore concentrate on world news bulletins and objective comment about Britain and major world developments. These are reported by BBC foreign correspondents, analysed by experts in Britain and commented on in reviews of editorials in British papers. In addition, specialist programmes explore significant developments in British theatre, cinema, literature, music, sport, science, technology and trade. Broadcasts are spaced throughout the 24 hours so that the 'news and views from London' are available more or less at regular intervals. The broadcasts also include discussion programmes with British and foreign journalists on topical international issues.

While other services concentrate on varied current affairs magazines, the *Finnish Service* (which is included in the *Central European Service* for administrative reasons) broadcasts a larger proportion of programmes about Britain with emphasis on science, technology and trade.

The *South European Service* broadcasts in Italian, Spanish, Portuguese (to Portugal and Africa), Greek and Turkish. In these five

languages news and comment on international affairs form the basis of the output which also includes programmes on many aspects of British life. The audience is considerably increased through recorded programmes and despatches sent to radio stations in all countries in the area, including Israel which is served by a Hebrew language unit.

The World Service

The BBC World Service broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external broadcasting services in providing not only news and every kind of talks programme, but also sport, drama, light entertainment and music in continuous transmissions addressed to all parts of the world and to all who can understand English. The round-the-clock world-wide service is supplemented at appropriate peak listening times by additional streams of programmes specially designed for audiences in Africa and South Asia. Centralised planning of this network, with adaptable programme and technical facilities, enables World Service to carry live coverage of major international events while maintaining a daily schedule of over 50 news broadcasts a day. These include bulletins of *World News*, *News About Britain*, *Radio Newsreel*, *Press Reviews*, and, at two peak early morning listening periods, flexible half-hour news programmes embracing all these elements. There are, additionally, regular daily bulletins of financial news. The world affairs programme *Twenty-four Hours* provides authoritative comment and analysis after the news four times daily, while another regular daily programme *The World Today* discusses in depth one of the day's major news topics. There are also regular programmes of relevance to business interests.

The World Service presents the best of classic and contemporary drama each week and broadcasts concerts from London and from music festivals throughout Britain, including a considerable number of performances from the Promenade Concerts.

Activities in the arts in Britain and the

world are extensively covered, both through specialised programmes, including *Theatre Call*, *Focus on Film*, *Books and Writers*, *Music Now* and *The Lively Arts*, and within the daily topical magazine programmes which are a feature of the World Service.

Radio stations around the world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sport and other programmes. The 1100 GMT and 1600 GMT World News Bulletins, for example, are rebroadcast by 26 stations, and the 1300 GMT bulletin by 23 stations. In all, there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in about 50 countries.

The Overseas Services

The *African Service* broadcasts world news bulletins, topical commentaries, features, export promotional material and magazine programmes of an educational nature in Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa. The Hausa Service has three transmissions daily at dawn, in the early afternoon and in the evening. The Swahili Service has a dawn transmission and a longer evening transmission each day. The Somali Service has a daily afternoon and evening transmission.

The African Service also produces English programmes which are included in the World Service as alternative programmes for Africa. They include *Focus on Africa* which covers political events in Africa and *The Morning Show* a lively breakfast half-hour of information, interviews and music.

Many African radio stations rebroadcast BBC African Service programmes which are despatched to them on tape. The Script Service for Africa sends English scripts to 61 recipients every week for translation by African broadcasting services.

The *Arabic Service* is on the air for 10 hours daily. It reaches a large audience in the Middle East, the Gulf and North Africa by medium-wave relays from the East Mediterranean and

from the BBC's Eastern Relay Station, as well as by short waves from the East Mediterranean and direct from the United Kingdom. In addition to eight news bulletins a day, listeners can hear a varied range of output, including talks, features, music, drama and variety programmes. Many of these programmes are recorded in the studios of the BBC offices in Beirut; programme recording tours are also made and contributions come from all parts of the Arab world.

The *Eastern Service* broadcasts daily at dawn and in the evening in Persian, Urdu, Hindi, Bengali and Burmese. There are also three half-hour transmissions a week in Tamil, two in Sinhala and three quarter-hour transmissions in Nepali. All transmissions are carried on short waves and Persian, Urdu and Hindi are also available on medium waves.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the world. Commerce, business and industry figure prominently in transmissions in Persian.

The *Far Eastern Service* broadcasts to South-East Asia and the Far East in seven languages: Chinese (Standard Chinese and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. There are three transmissions daily in Standard Chinese, Indonesian and Vietnamese; two transmissions daily in Japanese, Cantonese and Thai and one 15-minute transmission daily in Malay. In addition to these direct broadcasts from London, radio stations throughout South-East Asia and the Far East relay and rebroadcast many of the transmissions. The Far Eastern Service also supplies radio tapes in several languages to local stations.

The *Latin American Service* broadcasts programmes in Spanish and Portuguese to the 19 republics of the area. News bulletins, commentaries on current affairs and news developments form the basis of the programmes, which also include talks, features and magazine programmes about British life and achievements, with regular programmes on science, industry and technology. English by

Radio lessons are widely used. Both the Spanish and Brazilian services are extensively rebroadcast, particularly their news bulletins; and semi-topical programmes on disc and tape are also distributed to local stations.

The *Overseas Regional Services* mount special operations for rebroadcasting in countries of the English-speaking world, notably North America, the West Indies, Australia, New Zealand and the Pacific Isles. Output is divided between airmailed programmes on tape, programmes fed via cable link or satellite and direct radio transmissions. The Service makes available daily topical programme material to National Public Radio in the United States, and news programmes for direct relay in Canada and Australia. There are transmissions to the Falkland Islands, to Malta in Maltese, to Canada in French and to Mauritius in French and English. English language programmes covering a wide spectrum of spoken word output are pre-recorded and distributed world-wide under the *Topical Tapes* label.

Broadcasting news to the world

The BBC External Services broadcast about 250 news programmes every 24 hours. In English or in translation they reach many millions of listeners all over the world either direct or through rebroadcasts by local stations. In addition to bulletins of world news there are bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press and sports news. There is also a twice-daily news programme in which most of these elements are combined in a half-hour sequence. All these programmes are prepared by a newsroom which, with an editorial staff of well over 100, is the biggest in the BBC and one of the largest in the world.

As well as using all the news sources available to the BBC's domestic services, the External Services have five foreign correspondents of their own. They cover South-East Asia, Latin America, the Middle East, the West Mediterranean and East and Central Europe. In addition the News Department has its own diplomatic, political, economic, Common-

wealth and EEC correspondents who carry out frequent assignments abroad.

Although the BBC's overseas news caters for listeners of widely different backgrounds it follows the same basic principles as news for listeners at home. Above all, it aims to be accurate and impartial, so that even in times of crisis and conflict it will be generally recognised as the most reliable source of information.

English by Radio and Television

The function of this department of the External Services is to teach English to overseas learners through radio, television and a wide range of cassette and record courses derived from the broadcast output. In a situation where the demand to learn English greatly exceeds the supply of trained teachers the value of such an operation is evident.

Radio English lessons are broadcast to all parts of the world with explanations in English and 26 other languages in the External Services. Many of these programmes, and others specially recorded for the purpose, are supplied to some 280 overseas radio stations in 90 countries.

The department's English by Television series are generally made in, but of course not broadcast from, London. They are sold to television stations in some 60 countries and also to numerous educational establishments in all parts of the world. Nine series have been produced to date, some in collaboration with the British Council, others as co-productions with overseas broadcasting organisations. In 1975 the Ministry of Overseas Development financed the production by the BBC of a series of films for teachers of English, most of which was shot on location in Ghana, Nigeria, Swaziland, Sri Lanka, Singapore and Malaysia.

A substantial proportion of the cost of the English by Radio and Television operation is met by income from sales of English-speaking courses on records and cassettes which are marketed throughout the world by a network of educational publishers and record companies. The highest sales at the present time are in Japan where *The BBC Complete English*

Course, consisting of 30 cassettes and seven books with explanations in Japanese, is selling at the rate of a quarter of a million copies a year.

Industry and exports

Export publicity on a world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

A wide variety of programmes conveys an image of modern industrial Britain through topical features about British achievements in business, finance and industry, agriculture, science and technology. The primary aim of these broadcasts is to report Britain's progress as an industrial and trading nation. The direct selling of goods is not the job of External Services, whose role is to create a climate favourable to the exporter. Particular attention is paid to British trade events abroad which provide opportunities for special programmes in advance about the products to be exhibited.

The BBC's global reputation for giving honest and reliable information is an important factor in arousing and maintaining interest in British goods. In addition to direct broadcasting, items about British products or industrial developments are rebroadcast in more than 90 countries.

Products and manufacturers are named and the regular flow of enquiries resulting from these broadcasts and from other programmes about British products or industrial developments is passed on to manufacturers. Evidence from listeners overseas, from independent statistical surveys, from foreign firms making trade enquiries and from British exporters points to the value of the BBC export promotion service.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes enquiries from industrial firms, organisations and groups active in the export field.

Information about industry, new products, export orders, visits abroad, sales missions, participation in overseas trade fairs etc., should be sent to the **Editor, Science, Industry and Exports, BBC External Services, Bush House, London WC2B 4PH**, who also deals with enquiries from business organisations.

Transcription Services

A transcription is a recording of a radio programme for rebroadcast by other stations. The function of BBC Transcription Services is to make available to overseas broadcasters the pick of BBC radio programmes. Other countries also provide such discs and tapes but the BBC service differs from all other international transcription services in charging for the service. This policy makes possible a bigger catalogue and an unrivalled range of content and quality. Each year 500 hours of first-class radio programmes are issued and a large proportion of them survive to enrich the permanent library. This central purpose has led to the specialised development of mobile tape and disc recording with quality work being made available to the record industry, at commercial rates, as well as to other BBC departments. The engineering skills of the BBC Transcription Recording Unit match the highest commercial standards and are honoured professionally all over the world. Its multi-track mobile equipment is to be found recording live concerts at the Aldeburgh and Cheltenham music festivals, at Proms and at audience pop shows performed by major groups. Quadraphonic recordings are increasingly available in matrixed or discrete form, according to the needs of broadcasters.

Every day BBC Transcriptions are on the air somewhere in 110 customer countries in all five continents, spreading the prestige of British performers and creators world-wide and earning foreign currency from subscriptions and sales. Outlets include more than 200 stations in USA alone.

In order to acquire rights to place radio programmes overseas, the payment of additional fees has to be made to artists and

owners of copyright amounting to more than the original cost of the broadcast, and it is the programmes of high cultural value which tend to be the most costly. Against this are set less costly programmes, of popular appeal, which are issued to earn the extra revenue to pay for the expensive and sometimes loss-making projection of the cultural life of the UK. The existence of Transcription Services is underwritten by External Services Grant-in-Aid but at least 85 per cent of the programme costs are derived from sales.

Topical Tapes

Topical Tapes, edited and produced by Overseas Regional Services in collaboration with Transcription Services, who distribute them, are regular weekly programmes in English especially designed for rebroadcasters. They cover world affairs, science, sport, development, money, education and the arts. Each week over 300 radio tapes are sent by air from London direct to 70 subscriber radio organisations. The time between production in London and appearance on the rebroadcaster's air varies from three to 14 days and this imposes special editorial problems on a topical service. A number of programmes are specially designed for rebroadcasters in the Third World on development themes, offering specialised advice and information but also aiming to interest general audiences. *Hello Tomorrow* presents the latest ideas from all over the world on tropical medicine, agriculture, building, transport, irrigation and social development; *The International Money Programme* aims to explain the facts beyond the jargon of the world of finance and economics; *The World of Education* looks at teaching theory and practice from pre-school to university; and environmental and social themes are covered in the discussion programme *Your World*.

Topical Tapes are used either in whole or part by over 250 stations in over 50 countries, including 100 stations in the USA.

The Monitoring Service

The Monitoring Service's function is to report upon the contents of selected broadcasts from foreign radio stations. This activity, which began just before the outbreak of the Second World War, has been found from experience to provide valuable information about events and attitudes abroad not always so readily or so economically available from other sources. This is particularly so in the case of countries from which, either for geographical or political reasons, normal reporting is difficult.

As a source of international news, monitoring can be very fast, sometimes ahead of other sources. The Service provides to BBC newsrooms and government departments a round-the-clock teleprinted news service which supplements news agencies' and correspondents' reports. It also supplies, through its daily publication, the *Summary of World Broadcasts*, much detailed political and economic information and reports upon propaganda trends and developments. These are of particular interest to political analysts and to those agencies, including the BBC External Services, whose task it is, in the British interest, to correct falsehoods and inaccuracies and make good omissions in the picture of current affairs presented in bewildering variety by the radios of the world.

Tens of millions of words are broadcast every day from thousands of radio stations in over 200 countries and in scores of languages. It would be totally uneconomic to attempt to cover all such broadcasts. Selection of countries to be monitored is made basically by the Service's official sponsors, which include the language services of the BBC and the Foreign and Commonwealth Office. The stations and the particular broadcasts and the items to be translated and published are chosen by the Service itself from its knowledge of foreign broadcasts, of its consumers' requirements and of the general international situation. The system is flexible enough to enable coverage to be switched at a moment's notice to almost any

part of the world where developments create a special temporary interest (for example a *coup d'état* or a war).

By no means all of the broadcasts which it is desired to monitor can be heard in the United Kingdom. The Service has therefore established over the years a number of outposts overseas which file translated and edited copy back to headquarters by teleprinter. More significant, however, to the achievement of the almost world-wide coverage to which the Service has access is its long-standing exchange agreement with the US Government's monitoring agency, the Foreign Broadcast Information Service (FBIS). This agreement dates back to wartime. In effect the two organisations have divided up the world between them and exchange the full product of their monitoring by means of a fast teleprinter network, thereby providing – at a great reduction in cost to both services – regular and methodical coverage of 120 countries in over 50 languages. Through a marked degree of coincidence of interest and a well-nourished spirit of co-operation this agreement has proved to be of outstanding value to the sponsors of both services.

The Monitoring Service also has an exchange agreement with the West German Deutsche Welle monitoring service which usefully fills gaps in its own coverage of broadcasts in German.

The Monitoring Service is financed by a Treasury grant-in-aid, made because the information it provides is considered essential by the UK overseas information services and Government departments. It is also evidently valued by a growing number of subscribers both to its daily publication, the *Summary of World Broadcasts*, and to selections from its news file. Subscribers include foreign and Commonwealth governments, news agencies and newspapers, universities and research institutes, industrial and commercial organisations with overseas interests, and private individuals. Particulars of subscriptions to these publications and to the weekly *World Broadcasting Information* on international broadcasting developments can be obtained from the **Head of**

the Monitoring Service, Caversham Park, Reading RG4 8TZ.

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms Ltd which also markets current issues of the *Summary of World Broadcasts* weekly on microfiches. Enquiries should be addressed to **University Microfilms Ltd., Tylers Green, Penn, High Wycombe, HP10 8HR.**

External Services engineering

The External Services use a total of 76 transmitters, 46 of them at sites in the United Kingdom and 30 of them at relay bases overseas. The UK transmitters carry the entire output of External Services: most of them are short-wave transmitters, but certain high-power medium and long-wave transmitters are used for the European Services. The signals from the BBC's transmitters in the UK are reinforced by six relay stations in strategic positions round the world.

In Berlin the External Services are relayed by one medium-wave and one vhf transmitter.

The Eastern Relay Station serves India, Pakistan, Afghanistan, Iran, the Arabian Peninsula and the Gulf area. It operates on medium waves with a maximum power of 1,500 kW, and broadcasts both the World Service and vernacular services to the area.

The East Mediterranean Station operates medium-wave relays for the Arabic Service, Persian Service and World Service. It also relays these and other services on short waves, covering the Middle East and parts of Asia, Africa and Europe.

The BBC Far Eastern Station relays on short waves the World Service and most of the language services for South and South-East Asia and the Far East.

The Atlantic Relay Station on Ascension Island uses four 250 kW short-wave transmitters to serve West, Central and South Africa and South and Central America. It carries the World Service, African Service, French and Portuguese Language Services for Africa, and the Latin American Service. The World Service

and African Service are also relayed by a low-power vhf transmitter in Lesotho.

The World Service can be heard on medium waves in the East Mediterranean area on 227, 417 or 470 metres, in Pakistan on 428 metres, and in Western India, Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 232 metres and 276 metres medium wave with transmissions in English, Central and Southern European languages, French and German.

Full details of the BBC External Services programmes and frequency schedules can be obtained from **BBC, PO Box 76, Bush House, Strand, London WC2B 4PH**, and leaflets giving advice about reception of BBC transmissions are also available free on request.

Certain kinds of programme are centrally organised in the BBC, so that one division or group of departments may serve both radio and television, and, as required, the external services. This is so arranged that there can be devolution of responsibility for production combined with economy in the use of resources and the achievement of a common BBC policy. The provision of news is an example to which all these factors apply. They also apply in varying degrees to political and parliamentary broadcasting, to music output and concert promotion, to educational broadcasting and to religious programmes. These sectors of BBC programme output are now described.

News and current affairs

In radio and television there are four main groups concerned with news and current affairs: Radio News and the radio Current Affairs Group, both located in Broadcasting House, Television News at Television Centre and the television Current Affairs Group at the Lime Grove studios in Shepherds Bush. Though housed separately and organised differently, these departments share a common policy and common standards, which are maintained through their responsibility to the Editor, News and Current Affairs, who is in turn directly responsible to the Director-General, the BBC's editor-in-chief.

The BBC's output in news and current affairs is constantly under review. The Editor, News and Current Affairs, holds a weekly meeting in which the senior executives discuss current and future problems. The meeting acts as a forum for issues which affect the policy and standards of news reporting and current affairs coverage throughout the BBC. The minutes of this meeting act as a guide to editorial principles and practice, and are widely circulated to editors and producers.

The BBC subscribes to the major international and domestic news agencies and their material is available to all news and current affairs outlets. This international and domestic coverage from outside sources is substantially augmented by the BBC's own news gathering systems. Overseas there are BBC correspondents in 16 foreign capitals, and a worldwide network of freelance correspondents. In the United Kingdom the BBC has specialist correspondents covering a number of subjects such as political and diplomatic affairs, industry, agriculture, economics and defence; and its own regional and local radio newsrooms provide an additional and growing source of information flowing into the network newsrooms. The traffic is two-way. At Broadcasting House, the General News Service desk acts as an internal news agency for collating overseas and domestic news and distributing it on an internal teleprinter

network to the appropriate location, be it in London, regional television or local radio. The unit operates 24 hours a day, and also initiates coverage of London events of interest to provincial stations.

Alongside this input of factual information Television News operates a worldwide system for the collection of visual information. This is achieved by means of the BBC's own reporters and camera crews, through a daily delivery of overseas film and videotape from the Visnews and CBS international agencies, and through a daily news exchange with the Eurovision network. Twenty-five countries participate in the exchange of news pictures through Eurovision, which takes place three times a day. The exchange is engineered from a technical centre in Brussels, and each of the member organisations takes turns in acting as editorial co-ordinator. The Eurovision system is linked in turn with Eastern Europe, Asia and South America for further exchanges.

The BBC's reporting of foreign news is supported as the need arises by the deployment of reporters, correspondents and camera crews from London; and in the past year, London units have been heavily committed in the Far East, in the Middle East and in Europe for the major news breaks. A recent development has been the strengthening of the BBC representation in Brussels to report the progress of the European Economic Community.

News and current affairs are the departments chiefly concerned with political broadcasting. Radio news has the responsibility of providing daily reports on the proceedings of Parliament and in 1975 conducted the experiment of broadcasting direct from the House of Commons. These and other political programmes are described in the following section.

Political and parliamentary broadcasting

Broadcasting on political issues began to be seriously developed in 1928 when the BBC was made free to broadcast on controversial matters. The importance of broadcasting as a medium for spreading political ideas and knowledge among a widening public was soon recognised by the parties. It proved difficult in the early years to secure agreement between them on the arrangement of balanced broadcasts on political issues – the General Election of 1931 was an example.

In 1935, when the record of the Corporation over its first ten years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the BBC for its policy of holding the scales evenly between the political parties, and its recommendations were largely an endorsement of the BBC's practice as it had been built up in the early years. The Committee recommended that there should be co-operation and consultation between the BBC and the authorised spokesmen of the recognised political parties, but took care to point out that they were far from implying that all broadcast treatment of political questions should be controlled by the political party organisations.

Some years later, in 1947, an agreement was reached between the BBC, the Government and the Opposition, and recorded in an *Aide Mémoire*, which was published as an appendix to the Report of the Broadcasting Committee 1949. It established the subsequent pattern of political broadcasting after the war, and indeed for the next 25 years. Certain detailed amendments to the agreement were introduced in 1948 and one of its clauses was suspended in 1955 after debate in Parliament. In 1969 the agreement was reviewed by representatives of the main political parties and of the BBC, and certain agreed amendments were set out in a revised *Aide Mémoire*.

Party political broadcasts

As well as leaving the BBC free to produce programmes on political topics, the agreement provides for broadcasts by party spokesmen, and each year a limited amount of broadcasting time is offered by the BBC to the political parties.

The broadcasting authorities (the BBC and IBA) and representatives of the leading political parties agree annually on the detailed arrangements, the number and length of broadcasts allocated to each party being determined by a formula based on the number of votes cast for the party at the previous general election. These broadcasts are known as party political broadcasts. The BBC has no editorial responsibility for their content; subjects, speakers and content are chosen by the parties and any party may if it wishes use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given on television and one on radio. In addition to the series of national network broadcasts, the Scottish and Welsh national parties have since 1965 been allocated party political broadcasts in Scotland and Wales respectively.

Ministerial broadcasts

The agreement with the parties also provides for a class of broadcasts known as Ministerial; these are broadcasts for which the initiative comes from the Government and in which the speaker is a minister of the crown.

There are now two categories of such broadcasts. The first relates to ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC undertakes to provide suitable opportunities for such broadcasts within the regular framework of its programmes; there is no right of reply by the Opposition.

The second category relates to those occasions, when the Prime Minister, or one of his most senior cabinet colleagues designated

by him, wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to enlist public co-operation.

In this second case the Opposition has an unconditional right of reply. This right if exercised leads to a third programme, a discussion, in which any party with electoral support comparable with that of the Liberal Party, at the time when the *Aide Mémoire* was revised, is entitled to be represented, together with the two main parties.

Budget broadcasts

For many years past, the BBC has offered time to the Chancellor of the Exchequer and to a spokesman nominated by the Opposition to broadcast on successive evenings in budget week. These budget broadcasts take place both on radio and television.

Other broadcasts by MPs

Over and above these relatively formal arrangements, the BBC takes steps to ensure that in radio and television a fair balance over a period is maintained between appearances in programmes by Members of Parliament of the political party in power and appearances by members of parties in opposition.

General elections: party election broadcasts

The arrangements for party election broadcasts during a general election are agreed beforehand by a committee comprising political parties and the broadcasting authorities (the BBC and IBA). At a general election broadcasting time is made available to the political parties for election broadcasts in radio and television. The committee decides how the time shall be allocated. Other parties not included in these arrangements may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day. The government of the day customarily speaks first and last.

Details of the apportionment of broadcasting time for party election broadcasts in October 1974 may be found on page 33.

Referendum broadcasts

The referendum as a constitutional innovation in the UK posed new problems of political coverage for the broadcasting organisations. It was decided well before the legislation for the Common Market referendum had been introduced in Parliament that the primary object of the BBC must be to achieve fairness. The reflection of the balance of opinion at Westminster was no longer an appropriate guide since, in a yes or no situation, it was the people at large who were to be the final arbiters. It was therefore decided that the BBC had no real alternative but to settle for some sort of 50-50 division of time and opportunity for the pro and anti sides in the campaign. This decision was never seriously challenged by any of the protagonists.

A formula was agreed by the BBC, the IBA, the main political parties and the two organisations campaigning for and against Britain's membership of the Common Market (Britain in Europe and the National Referendum Campaign) who issued a joint announcement on 24 April 1975.

The agreement provided for two series of broadcasts. On television each of the two campaigning organisations was allocated four broadcasts of 10 minutes, all of them carried on BBC-1, BBC-2 and ITV and three of them transmitted simultaneously on all three channels. On radio each organisation was allocated three 10-minute broadcasts on Radio 4 and two 5-minute broadcasts on Radio 2.

In addition to these official broadcasts the BBC presented many programmes in London and in the regions about the referendum, including an Oxford Union debate on television and a series of phone-in programmes on radio (*Referendum Call* following the successful formula of *Election Call* used during general elections).

A study of the BBC's referendum coverage is being made by Dr Jay Blumler of Leeds University and will help in assessing the effectiveness of these broadcasts.

Broadcasting and electoral law

The participation of parliamentary candidates in broadcast programmes is governed by electoral law. The Representation of the People Act, 1949, required candidates, or their agents, to include expenses incurred in broadcasting in their returns of electoral expenses. The law has since been revised, and under the Representation of the People Act, 1969, broadcasting is given the same exemption as the press in regard to electoral expenses. Under the new Act, however, a candidate is still guilty of an illegal practice at election time if for the purpose of promoting or procuring his election he takes part in a broadcast about his constituency in which any other rival candidate neither takes part nor consents to its going forward without his taking part. When the Bill was debated, it was stated in both Houses of Parliament that 'taking part' was intended to imply active and conscious participation. In practice the 1969 Act has not imposed any new legal restriction on straight political reporting and, by setting definite anterior time limits for all kinds of elections, it has removed any doubt about the length of an electoral period.

Reports of Parliament in session

The BBC has always looked to Parliament as a major source of news, and all important debates are reported in the bulletins. Since October 1945, the news reports have been supplemented with the fuller account given in *Today in Parliament* which is broadcast every evening on Radio 4 when Parliament is in session and repeated with any necessary additions next morning as *Yesterday in Parliament*.

In addition to these daily factual reports, *The Week in Westminster* is broadcast on Radio 4 on Saturday mornings during the sessions. In this, members of one or the other House are invited to discuss and comment on the main aspects of the week's parliamentary proceedings. Here again the speakers in this long established series (the programme began

in 1929) are chosen so as to ensure a proper balance between the parties. In television, *Westminster*, a weekly feature on BBC-2 depicts the background to the British political scene. On BBC-1 current affairs programmes frequently deal with parliamentary affairs.

Reports of parliamentary proceedings as seen from Scotland and Wales are given in the Scottish and Welsh Radio 4 Services. In Northern Ireland there are many special programmes.

Broadcasting from Parliament

Parliament has given consideration at various times to the question of broadcasting its actual proceedings. In 1966, a Select Committee recommended an experiment in radio and television, but the House of Commons decided against it on a free vote, by a majority of one. In 1968, both Houses carried out closed circuit experiments. The House of Lords was the scene of a three-day experiment in February of that year, when the proceedings of the House were relayed in sound and vision on closed circuit to various points in the Palace of Westminster, and later, edited television and radio programmes were played back to Peers, Members of Parliament and the parliamentary press. In April/May the same year a four-week radio experiment was carried out in the House of Commons, with edited recordings of the proceedings in the House. However, neither experiment was followed up.

In July 1971, the House of Commons Services Committee considered a proposal by various MPs that the long House of Commons debates on the question of Britain's entry into the Common Market should be broadcast live on radio only. The BBC declared itself ready to do so. The Committee, however, by a vote of six to four, decided against recommending it to the House. In October 1972 the House of Commons again debated a proposition that there should be a further experiment in the public broadcasting of its proceedings by radio and television. The motion was defeated by 191 votes to 165 on a free vote.

In May 1974 Mr. Phillip Whitehead, MP, succeeded in introducing a Bill under the Ten Minute Rule, designed to establish a broadcasting unit under the control of Parliament to prepare radio and television broadcasts for an experimental period. The Second Reading of this Bill did not, however, take place.

In February 1975, the Government introduced a Motion asking the House of Commons to authorise public experiments in sound and television broadcasting. The television experiment was rejected by 275 votes to 263; the radio experiment was approved by 354 votes to 182. The four-week experiment took place from 9 June to 4 July, both the BBC and the IBA participating.

Music

The BBC broadcasts more than 50 hours of different kinds of music each day. A high proportion is live and much of it is originated by the BBC, which maintains 12 of its own orchestras and also promotes numerous public concerts. Much the largest part of the total output is broadcast on the domestic radio services.

Music on radio

Most of the BBC's 'serious' music is broadcast on Radio 3. This category of output represents a massive investment over many years, having consistently been one of the BBC's prime commitments as a public service broadcasting system. The BBC's music policy has remained constant and is based upon the aims of excellence of performance, enterprise in presentation and variety of content. The repertoire ranges from the contemporary and avant-garde back to the beginnings of western music, and also includes some programmes devoted to other, non-European traditions. Within this span of time and content, the emphasis goes first on the mainstream of western music, the accepted masterpieces which have the greatest appeal to the audience and which, more often than not, are the works which bring appreciation of music for the first time to new listeners.

The BBC also accepts a responsibility to present new kinds of music, to make the unfamiliar more familiar and to help to develop more catholic tastes: for example, to push back the frontiers in time through first-class performances of pre-classical music, and on the other hand to encourage the work of composers of the present day. Thus, the BBC has had a part in the process that has extended the regularly performed repertoire back to the Renaissance and even the medieval masters, and at the same time is one of the few organisations regularly to commission new works.

The music is produced from various sources: live relays from concert halls and opera houses

in this country and other parts of Europe (and occasionally from outside Europe), performances by the BBC's own orchestras and choirs, studio recitals, gramophone records and recordings from overseas radio stations. The BBC maintains four symphony orchestras: the BBC Symphony Orchestra (based in London) with a hundred players under Rudolf Kempe as Chief Conductor and Pierre Boulez and Colin Davis as Chief Guest Conductors; the Northern Symphony Orchestra (Manchester) under Raymond Leppard; the Scottish Symphony Orchestra (Glasgow) under Christopher Seaman, and the Welsh Symphony Orchestra (Cardiff) under Boris Brott. A smaller orchestra, constituted for the training of young musicians, the Academy of the BBC (under Norman Del Mar), is based at Bristol.

The BBC Music Division, together with the Gramophone Programmes Department, is responsible for most of the output of serious music. The Music Division is also responsible for orchestral management and for the promotion of public concerts – and this includes the planning and direction of the season of Promenade Concerts. More recently the division has accepted responsibility for the promotion of the Robert Mayer Concerts.

The Promenade Concerts

The Proms, started in 1895 under Sir Henry Wood, have been organised and financed by the BBC since 1927. In promoting these concerts the BBC aims to recover through ticket sales sufficient to cover its costs, excluding the cost of house orchestras and staff. All the concerts are broadcast live in stereo on Radio 3 (and some simultaneously on Radio 4), many are broadcast in the World Service and some of them on BBC Television.

The Proms have become a huge musical festival and a very special broadcasting event. A season of concerts lasting approximately two months fills the Royal Albert Hall – and in recent years concerts have been successfully introduced at other centres, notably Westminster Cathedral and the Round House. The Proms attract the biggest audiences of the

year to Radio 3 and their appeal extends world-wide; listeners to the World Service relays of the Proms write from the most distant countries to explain that while they may miss some of the subtleties of the music through short-wave reception, they sense and enjoy the unique atmosphere of the concerts.

The season extends from the second half of July to mid-September and comprises upwards of 50 concerts. In 1975 there were 57 concerts with nearly 30 different orchestras and ensembles, 14 choirs, 92 singers, 46 solo instrumentalists and 40 conductors. The four orchestras making their first appearance at the Proms in 1975, together with Kent Opera, illustrate something of the musical range of the event: the orchestras were the Cleveland, the New York Philharmonic, the Menuhin Festival Orchestra and the International Youth Orchestra. Of the 228 works in the 1975 season, approximately 45 per cent (103 works) were being performed at the Proms for the first time. Pierre Boulez, Sir Michael Tippett and Aaron Copland conducted their own music, and there were four premières of works by British composers, three of them commissioned by the BBC for the occasion.

Popular music

Pop music of all kinds is to be found chiefly on Radio 1, which concentrates on the current hits and new releases in the daytime, and at certain other times broadcasting the more 'progressive' music in stereo.

Middle-of-the-road music, with a wide appeal, is the basis of Radio 2 output, particularly during the daytime. There is also much to interest specialised or minority tastes in the evening and at the weekend, if never quite enough to satisfy everybody: for example, jazz, big band music, theatre music, folk and country music are well represented.

An important contribution to Radio 2 music comes from BBC house orchestras. The BBC Concert Orchestra, with 54 players, is probably best known for *Friday Night is Music Night*, though it is adaptable enough to be heard in opera on Radio 3 as well. The

Radio Orchestra, which frequently breaks down into smaller units to record different kinds of music, holds a key position in Radio 2 programmes. The London Studio Players, the BBC's only part-time orchestra, is a group of versatile string players providing for Radios 2 and 3 a selection of music ranging from the baroque to popular tunes of today. The Midland Radio Orchestra, the Scottish Radio Orchestra, the Northern Radio Orchestra, and the Northern Ireland Orchestra all contribute in their distinctive styles. Radio 2 promotes an annual Festival of Light Music at the Royal Festival Hall and also collaborates with member organisations of the European Broadcasting Union in the co-production and exchange of popular music programmes.

Music on television

Serious music on BBC Television is produced by the Music and Arts Department. In the field of performance there is a wide range of programmes. BBC-1 televises a summer season of symphony concerts from the Proms; André Previn regularly introduces popular classics in his *Music Night* and some of the great performers of the age appear in *Gala Performance*. Both channels provide relays from major public concerts during the year, including events from abroad like the New Year's Day Strauss waltzes from Vienna. BBC-2 has the scheduling flexibility to offer more specialised musical pleasures, such as a nightly cycle of the late quartets of Beethoven or the four Brahms symphonies in successive weeks.

BBC Television has also developed many programme series about music, including *Workshop*, *Master Class* and *In Rehearsal*. The most popular in recent years have included Joseph Cooper's quiz *Face the Music*, André Previn's *Omnibus* features, *The Great Orchestras of the World* and profiles of opera singers, including the *Portrait of Beverley Sills* which won an American 'Emmy' in 1975.

Opera is provided by occasional relays from the world's opera houses, notably in 1975

Verdi's *A Masked Ball* from Covent Garden, as well as by major studio productions such as Wagner's *The Flying Dutchman*, in which electronic techniques are deployed to their full extent in support of the musical drama.

Music, with its common language, is one of the most fruitful areas for international television collaboration and the BBC has close links with European and American television organisations for the production of major programmes.

The development of simultaneous stereophonic sound and television broadcasts represents an important step towards the improvement of sound quality for the public.

Most of the light and popular music on BBC Television is produced by the Light Entertainment Department. Individual singers of outstanding calibre and of greatly different styles – Glen Campbell, Lulu, Twiggy, The Bachelors – have their own series of programmes, while the BBC-2 programme *In Concert* introduces a range of music from jazz to pop and includes emerging artists in these fields. *Top of the Pops*, now in its 11th year, and *The Black and White Minstrel Show* each retains an enthusiastic audience. Among recent special programmes was a rare profile of the evergreen favourite Perry Como.

BBC orchestras, choirs & conductors

BBC Symphony, Rudolf Kempe	101 players
BBC Northern Symphony, Raymond Leppard	70
BBC Scottish Symphony, Christopher Seaman	68
BBC Welsh Symphony, Boris Brott	60
BBC Concert, Ashley Lawrence	54
BBC Radio	56
BBC Midland Radio, Norrie Paramor	32
BBC Northern Ireland, Kenneth Alwyn	30
BBC Scottish Radio, Brian Fahey	32

BBC Northern Radio, Neil Richardson	22
London Studio Players	19
The Academy of the BBC Norman Del Mar	up to 35
BBC Singers, John Poole	28 singers
BBC Northern Singers, Stephen Wilkinson	up to 48

BBC Choral Society

The BBC Choral Society started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs a uniquely interesting repertoire under its conductor, John Poole. One of the main objects of its formation was the performance of works not usually attempted by other choral societies – and this purpose has been well maintained. Many of the world's finest conductors have given performances with the society. About 20 concerts are given each year, usually with the BBC Symphony Orchestra, and the Society plays an important part in the Promenade Concerts.

Auditions (see page 297) are arranged at various times during the year for amateur singers who wish to become members of the BBC Choral Society.

BBC Singers

This is the BBC's permanent professional choir and it broadcasts regularly a wide repertoire of choral music both with its own conductors and with visiting conductors. The choir sings frequently with the BBC orchestras and is sometimes augmented for such concerts from a panel of professional singers. At other times large choral works are performed in conjunction with the amateur BBC Choral Society. Eight of the singers broadcast the *Daily Service* live throughout the year.

Educational broadcasting

Education is one of the three great Charter responsibilities of the BBC, and its educational broadcasting departments provide a service to children and students in schools of all kinds and to adults both in colleges and other institutions of further education and in their homes.

Schools

Nearly all schools are equipped to receive radio broadcasts and 90 per cent are equipped for television. The extent of schools' use of broadcasts is approximately as follows:

	Percentage of schools in the UK using:	
	radio	television
Primary schools:	97	88
Secondary schools:	60	62

In addition to using broadcasts directly off-air, schools, particularly secondary schools, make more extensive use of them as resource material at their own convenience by tape recording radio programmes, by video recording television off-air, or by hiring certain television school programmes made available by the BBC on film.

BBC programmes for schools are planned to contribute to a wide range of activities in schools of all types and age-ranges. They aim at providing experiences within the classroom that are not readily and sometimes not at all available from other sources, at widening the horizons of the children, stimulating their imaginative and creative faculties, encouraging their interest in the world in which they live, its art and literature, its past and present, its science and technology. Their purpose is to encourage and enable children to learn better and more richly, and in doing this they often help to develop new approaches to teaching by exemplifying the most up-to-date ideas about the curriculum and teaching methods.

While some series are designed specially to develop children's own individuality and powers of imagination and expression, others

may add knowledge and skill in conventional subject areas; notable examples are those in reading, mathematics and foreign languages.

But of whatever kind, and however good they may be, broadcasts for schools need to be developed by the individual teacher in accordance with the needs and background of his own particular pupils. An effectively used broadcast is preceded by preparation by the teacher with his pupils, and leads to imaginative and active follow-up work. The wide range of teachers' notes and pupils' pamphlets that accompany most educational broadcast series are intended to encourage and facilitate such preparation and follow-up by providing supplementary information in word and picture and suggesting activities which might exploit more fully the material of the broadcasts.

Resources both of air time and of money are scarce, and the radio and television departments seek to avoid uneconomic overlap and to use each medium in the areas where it is most effective. The limitation of resources means that only some of the many contributions that broadcasting is so well suited to make can be realised. There is a constant problem of priorities, and in this the BBC is helped and guided by the School Broadcasting Council for the United Kingdom (see page 41).

School broadcasts are planned in series, each with a defined educational aim and target audience. In 1975-76 there are 135 separate series of which 98 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales and Scotland. Most are three-term series but a number, particularly in television, are one or two terms in length.

Further Education

Further education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in technical colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational broadcasts' differ from the educative programmes of the general

service in that they are arranged in series and aim to give the viewer or listener a progressive mastery of some skill or field of learning, vocational or recreational. The fields of learning include science and languages, art and literature; the recreative skills cover a wide range of interests and activities for adults of all ages from rugby and yoga to flower-arranging and model-making. Among the vocational output are series for teachers, social workers and students of engineering and catering.

During 1975-76 BBC Further Education is providing 66 television series and 35 radio series. In addition Scotland is providing two television series on subjects of special interest to its audience and Wales is providing a combined television and radio course in the Welsh language.

Many further education series are supported by printed publications and other materials, by text-books, pamphlets, gramophone records, slides or filmstrips, and where study groups are planned there are notes for group leaders. Where the educational need exists, study kits consisting of a combination of these elements are provided.

In this field the BBC is helped by an advisory body, the Further Education Advisory Council (see page 42).

Broadcasts available for sale

BBC Enterprises make school and further education television series available on 16 mm film for sale or hire. Several school radio series and radiovision programmes are also available for sale on tape and filmstrip from BBC Publications; these include the one-term series *Hello! Hello!* which helps with the teaching of English to immigrant children, modern language series in French, German and Spanish, and the long-running *Junior Science*.

Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University – an independent teaching and degree-awarding

university. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University. During 1976 the University is offering almost 100 courses or part-courses to more than 50,000 students.

The Department of Education and Science pays a grant to the Open University from which the BBC finances its production programmes. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the **Admissions Office, The Open University, P.O. Box 48, Walton Hall, Milton Keynes MK7 6AB.**

The radio and television programmes for courses occupy 27½ hours of radio time and rather more than 30 hours of television time each week for 34 weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to the Open University students.

Religious broadcasting

The Religious Broadcasting Department produces programmes for both television channels, all four domestic radio services and the World Service.

The extent of religious broadcasting has increased with the BBC's general output, but more important than quantity is the development over the years of the variety and range of programmes. The talks and religious services which constituted the whole output in the early days are still there but they are now supported by programmes of discussion and argument. Concern about general moral and social issues has resulted in programmes like *Speak Easy* on Radio 1 and the Sunday evening television programme *The Sunday Debate*. Another important development has been the religious magazine programme *Sunday* on Radio 4 which brings religious news to a large audience. More recently *Anno Domini* on BBC-1 has begun to do the same thing for television. Both these programmes aim to be international in scope.

All these diverse broadcasts are in many different ways designed to fulfil the broad aims of religious broadcasting: to present the worship, thought and action of the churches, to explore the contemporary relevance of the Christian faith for listeners and viewers, whether church members or not, and to reflect fresh religious insights.

The broadcasting of worship forms a substantial part of the religious department's work, especially in radio. The *Daily Service*, every weekday morning on Radio 4, is central here. It is a live broadcast, normally from All Soul's, Langham Place (just beside Broadcasting House), and is taken by members of the BBC's own religious broadcasting staff, the music being provided by the BBC Singers. This programme, one of the oldest in broadcasting, holds a large and appreciative audience, a fair part of which makes a point of listening daily. On Sunday mornings there are radio services on Radio 4 and later on Radio 2 and there is

normally a television service on BBC-1 every other week.

Over the years there have been a number of attempts to devise worship programmes specially for broadcasting, making full use of the techniques of radio and television and not simply relaying what is going on in a church. *The People's Service* on Radio 2 has been an outstandingly successful example of this in radio but the long-running *Seeing and Believing* series on Sunday morning television has gone further in seeking new ways of evoking a reflective and worshipful response from the audience. Much still remains to be done in this field and ideas for the future are abundant.

There is substantial regional broadcasting in Scotland, Wales and Northern Ireland. In all three areas what is taken from the network is supplemented by programmes specially made for home consumption. There is, for example, large coverage of the General Assembly of the Church of Scotland as well as more ordinary fare such as Scottish editions of *Thought for the Day* and *Songs of Praise*. In Wales there are programmes for English speaking Welshmen as well as a large number of religious programmes in the Welsh language. In Northern Ireland too there are programmes specially designed for that Province.

The World Service of the BBC, not ordinarily heard by listeners at home, also carries religious programmes daily. Many of them are acts of worship -- a brief daily service and a much longer one on Sunday but there also are occasional series of talks by contributors of distinction.

All these programmes are made by religious department producers who now number over 40. Under the general direction of the Head of Religious Broadcasting the broadcasts are planned and supervised by two heads of programmes, one each for radio and television. Producers generally work in one medium or the other though a few of the regional staff make programmes for both. About half the producers are clergy and represent all the major denominations, but the number of laymen has been increasing in recent years.

In matters of religious policy the BBC is advised by the Central Religious Advisory Committee and similar committees in the national regions. CRAC, as it has long been called, consists of 29 members of whom 24 represent the main Churches in the United Kingdom – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Methodist, United Reformed Churches and the Roman Catholic Church. The other five members are laymen chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives. The Committee meets twice a year and reviews programmes recently shown as well as discussing policy questions arising out of them. It also considers progress reports written by the Head of Religious Broadcasting and papers on special aspects of the work given by members of religious broadcasting staff.

Engineering and technical

Engineering Division

The BBC's Engineering Division provides the technical facilities on which the television, radio and external services depend. The work falls into three broad headings:

Research and design

It is the job of the Research and Designs Departments to consider how future broadcasting needs can be met, to evaluate new developments in electronics and study their possible application to broadcasting, and to develop specialised equipment, if this cannot be obtained from any other source.

Research into radio propagation is clearly of vital importance to any broadcaster, and the planning of the uhf transmitter network is one of the major tasks of the Research Department. Only a limited number of frequency channels is available, and each has to be used by 30 or more transmitters in different parts of the country. Thus very careful planning is needed if mutual interference is to be avoided, and this involves the use of a powerful computer with access to detailed information on the topography of the country, and the distribution of population.

The BBC devotes a great deal of research effort to ensuring that the picture and sound signals are produced to the highest standards of quality. In recent years there has been a fundamental change in the way in which many of the signals are handled in distribution from the studios to the transmitters. Formerly the signals were in the form of a continuously varying voltage – rising and falling as an analogue of the sound level or brightness in the image. The tendency now is to convert

these into digital form, that is to code them into a stream of digital pulses which describe the successive levels achieved by the analogue signal. It is of course necessary to convert such digitally-coded signals back into analogue form prior to transmission, but the use of digital processing for the intermediate stages has many advantages. The signals are extremely robust and they do not suffer from the usual degradation which occurs when speech or music is transmitted over long landline or radio circuits. Two examples of digital audio signal processing, both developed by the BBC, are Sound-in-Syncs, which enables the sound component to be conveyed from the source to the transmitters as part of the television signal; and the Pulse Code Modulation system, which is now used to distribute the main radio programmes from London to transmitters throughout the country, with a standard of stereo quality which has never previously been possible over long distance circuits.

Another important development in digital communication was the development by the BBC of CEEFAX (see pages 14–15, 306–7).

Capital projects

The BBC currently allocates about a tenth of its income to capital expenditure – on new transmitting stations, new studio centres, and on the replacement of obsolete or worn out equipment. The control of this expenditure, and the planning and execution of the projects, is undertaken by three departments concerned respectively with studio equipment, transmitters, and building and civil engineering.

Substantial new facilities have been provided at several regional centres, including colour equipment at Leeds, Plymouth and Norwich;

and a large new studio centre is under construction in Manchester. It is also becoming necessary to replace some of the earliest colour equipment, which has been in continuous use since 1967.

Up to 100 new uhf television transmitting stations are in various stages of construction at any time. The main centres of population having been covered, much of the present work is on stations in the more remote mountain areas of Wales and Scotland, and on islands such as the Hebrides and Orkneys.

Communications and transmitters

The Communications Department is responsible for the network of circuits, mostly rented from the Post Office, which link the studios with the transmitters. The department is also responsible for the BBC's internal communications by telephone and teleprinter. One of the most significant developments in recent years has been the need to provide good quality stereo circuits, so that stereo programmes can be broadcast, not only from the main studio centres, but from concert halls throughout the country, and from abroad.

The BBC operates several hundred transmitting stations, located in almost every part of the United Kingdom, and at several bases overseas. An increasing number of them have no permanent staff, and are designed to operate automatically for weeks on end. They are maintained by mobile maintenance teams. The use of automatic control and monitoring systems has enabled an increasing number of transmitters to be brought into service without any increase in the total numbers of staff involved.

The Engineering Division deals with the recruitment and training of all engineering staff, including those who work in television, radio and the external services. Common standards are applied to the recruitment, training and professional ability of all technical staff. It also facilitates the co-operation which is frequently necessary between them and makes it possible for engineers and others to transfer from different parts of the Corpora-

tion. As a result, the BBC is able to offer exceptionally wide career opportunities in the field of broadcasting and telecommunications.

The Engineering Division is responsible for technical and professional engineering standards throughout the BBC. It is important in an organisation where rapid and efficient interchange of material is desirable, that similar standards of technical performance and safety are specified for all equipment – wherever it is used – and that it is maintained to the same standards.

Frequency allocations

Broadcasting is only one of many communication services requiring radio frequencies and because of the wide radio-frequency bandwidths required, especially for the television services, its demands on the radio-frequency spectrum are greater than those of most other services. Moreover, these demands are continually increasing as new services are introduced and new techniques developed, and to ensure some degree of order in the spectrum it is essential that the use of frequencies for the various services be negotiated on an international basis.

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunications Union, a specialised agency of the United Nations. World radio conferences are held periodically to allocate blocks of frequencies to the various radio services, (e.g. broadcasting, maritime, aeronautical and mobile) according to their present and future needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences, to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. The regional conferences produce frequency plans which may remain in force for many years; for example, the Copenhagen Plan, which

Wavebands allocated to broadcasting in the United Kingdom

Band	Frequencies	
Long wave (lf)	160–255 kHz (1,875–1,176 m.)	One frequency (200 kHz) assigned to BBC and used at Droitwich for Radio 2.
Medium wave (mf)	525–1,605 kHz (571–187 m.)	Frequencies assigned to BBC for Radios 1, 2, 3 and 4 and local radio including two international common frequencies, 1,484 kHz and 1,594 kHz. Two exclusive frequencies for BBC External Services to Europe. Frequencies for IBA local radio are also provided in this band.
Short wave (hf)	3,950–4,000 kHz (75-m. band) 5,950–6,200 kHz (49-m. band) 7,100–7,300 kHz (41-m. band) 9,500–9,775 kHz) (31-m. band) 11,700–11,975 kHz (25-m. band) 15,100–15,450 kHz (19-m. band) 17,700–17,900 kHz (16-m. band) 21,450–21,750 kHz (13-m. band) 25,600–26,100 kHz (11-m. band)	Frequencies in these bands are used as required by the BBC's External Services for broadcasting to Europe and overseas. The order of frequency for particular service areas depends upon diurnal and seasonal conditions.
Band I (vhf)	41–68 MHz	Five channels each 5MHz wide for BBC 405-line tv.
Band II (vhf)	87.5–100 MHz	Frequencies at present restricted to the sub-band 88-97.6 MHz and used for fm sound broadcasting, BBC Radios 2, 3, 4 and local radio, and IBA local radio.
Band III (vhf)	174–216 MHz	Eight channels, 5 MHz wide, BBC and IBA 405-line tv.
Band IV (uhf)	470–582 MHz	Fourteen channels each 8 MHz wide for BBC and IBA 625-line tv.
Band V (uhf)	614–854 MHz	Thirty channels each 8 MHz wide for BBC and IBA 625-line tv.
Band VI (shf)	11,700–12,500 MHz	Allocated for both terrestrial and satellite broadcasting and likely to be the first band used for the latter service.
Band VII (ehf)	41–43 GHz	Allocated for satellite broadcasting.
Band VIII (ehf)	84–86 GHz	Allocated for satellite broadcasting.

assigned frequencies for long and medium-wave broadcasting stations in the European Broadcasting Area, was drafted in 1948 and implemented in 1950. This particular plan has been in force for 25 years although during much of that time it has been contravened, to a greater or lesser extent, by most European countries and has thus become largely ineffective. However, the Copenhagen plan is due to be replaced in 1977 by a new plan for long and medium-wave broadcasting which was prepared at a regional conference held in Geneva in the autumn of 1975. The object of the new plan, which includes frequency assignments for broadcasting stations in Europe, Africa, Asia and Oceania is to produce a reduction in the night-time interference from other stations, but with the increasing number of transmitters, it is uncertain how much can be achieved.

In the European Broadcasting Area, frequencies for sound broadcasting in Band II (87.5–100 MHz) and television broadcasting in Bands I, III, IV and V (41–68 MHz, 175–216 MHz, 470–582 MHz and 614–854 MHz respectively) were last planned at the European Broadcasting Conference, Stockholm 1961. The frequency plans produced in Stockholm were implemented in 1962 and are still current, although they have been fairly extensively modified.

Note:

The relationship between frequency and wavelength is as follows:

$$\text{wavelength (in metres)} = \frac{300}{\text{Frequency (in MHz)}}$$

Thus the wavelength corresponding to a frequency of 60 MHz is $\frac{300}{60} = 5$ metres;

the frequency corresponding to a wavelength of 1,500 metres is $\frac{300}{1,500} = 0.2$ MHz or 200 kHz.

1 Hertz = 1 cycle per second	lf = low frequency
1 kHz = 1,000 Hz	mf = medium frequency
1 MHz = 1,000 kHz	hf = high frequency
1 GHz = 1,000 MHz	vhf = very high frequency
	uhf = ultra high frequency
	shf = super high frequency
	ehf = extra high frequency

How to get good reception

Broadcasters go to considerable trouble to ensure that their programmes can be seen and heard clearly on ordinary domestic receiving equipment. The transmitter networks are carefully planned to provide the best possible service throughout the country, but good reception can only be obtained if listeners and viewers are prepared to play their part by equipping themselves with receivers and aerials which are suitable for the area in which they live, and the services they want to receive. The performance of even the best receiver can be spoilt by the use of an inadequate aerial, which is responsible for most of the complaints about poor reception, both on radio and television.

An outside aerial is advantageous for vhf radio as well as for television, for these reasons:

By providing a stronger signal, it enables the receiver to operate with less overall amplification, and this means that noise will be much less obtrusive.

Because it is outside the house, it is less likely to pick up interference from electrical appliances.

Because of its directional properties, it can discriminate in favour of the wanted station, against other stations (often on the same frequency) which might otherwise interfere with reception.

Television

Most receivers in use today – except for some used with wired relay systems – are designed to use the 625-line services, which are transmitted on uhf. These are now available to about 95 per cent of the United Kingdom population, and in each area three programmes – BBC-1, BBC-2 and ITV – are transmitted from the same mast and with equal power. As a result it is almost always possible to obtain equally good reception of all three programmes with a single outside uhf aerial; but the strength of each signal will vary over quite short distances, and it is necessary to find a position for the aerial in which it will provide equally good reception on all three programmes. This will normally be done by the aerial contractor, who will use a meter to measure the strength of the signals, and check the picture quality on the receiver.

Aerials are made in four different types, and it is most important to use the correct type to suit the particular group of channels used by the local transmitters. A good uhf aerial is equally suitable for colour or black and white reception.

Indoor (set-top) aerials can be used in places close to a transmitter, but the results are seldom as satisfactory as they would be with an outside aerial.

In most of the areas which are not yet served on uhf, BBC-1 is available on the 405-line vhf system. For this service, 405-line or dual-standard sets (designed for both 405 and 625-line reception) may be used. The 405-line services will be closed down ultimately, but they will be retained for some time to come.

When viewers change from 405-line to 625-line reception, a new uhf aerial will be needed. It will probably be desirable to remove the old vhf television aerials since they will deteriorate in time and might cause damage to the building. They are not likely to be of further use unless a 405-line receiver is being retained as a second set.

Radio

To make full use of the BBC's radio services it is essential to have a receiver which covers the long, medium and vhf wavebands.

The majority of sets sold nowadays are transistor portables; these are capable of providing most people with a sufficiently wide range of programmes but it is worth remembering that, for long and medium waves, as well as vhf, the use of an external aerial will often provide a wider range of stations, and greater freedom from electrical interference. Very few portable sets are equipped with sockets for an external aerial.

Long and medium wave signals can be received over considerable distances at night-time, when they are reflected from the ionosphere. This means that the reception of nearby stations often becomes more difficult because of interference from distant transmitters, which are not audible during daytime. The interference takes the form of another programme, heard in the background. With a portable receiver it is sometimes possible to reduce this by carefully turning the set, to make use of its directional aerial.

The shortage of suitable frequencies has made it necessary that most of the BBC's medium wave transmitters are operated in synchronised groups, with a number of transmitters radiating the same programme on a single frequency. Satisfactory reception can usually be obtained, provided that there is a strong signal from one or other of the transmitters, but in places where the signals from two or three transmitters are received at similar strength, reception suffers from a characteristic form of rhythmic fading and distortion. It is sometimes possible to improve matters by making use of the directional aerial on a portable receiver, to select the signal from one transmitter rather than another.

Vhf radio

The vhf service providing Radio 2 (or at times Radio 1) Radio 3 and Radio 4 is available to more than 99 per cent of the United Kingdom population. Vhf provides reception which

is normally free from the noise and interference which often spoils reception on the medium and long wavebands, and it can also provide a much higher standard of sound quality than is possible on medium or long waves. Local radio programmes are transmitted on vhf as well as on medium wave.

Portable receivers with vhf have telescopic aerials which should be extended to a length of about $2\frac{1}{2}$ feet, and these aerials can give good results in areas which are not too far from a transmitter. The position of the aerial can have a marked effect on the standard of reception, and it may be necessary to try the aerial at different angles and with the set in various positions. Reception will tend to be better upstairs than down and it is sometimes impossible in basements.

Some receivers such as table sets and radio-grams incorporate a vhf aerial inside the cabinet. This can give good results in strong signal areas, but it has directional properties and some experiment with the receiver in different positions may be necessary to obtain the best results.

Most receivers, other than portables, have provision for an external aerial, and the use of such an aerial is essential if good reception is to be obtained in places some distance from a transmitter. The simplest type of outdoor aerial for vhf radio consists of a horizontal rod about 5 feet long and it can often be mounted on the same pole as that used for the television aerial. Aerials having at least two elements are, however, much to be preferred because of their directional properties and in more difficult situations more elements may be needed.

If the transmission reaches the receiver over two or more different routes because of reflections from hills or buildings, an unpleasant form of distortion may occur. This is like a buzz and it is especially noticeable on piano and guitar music. Larger, more directional aerials, can give some protection against this kind of distortion by discriminating against the reflected signals.

Stereo

Many of the radio programmes transmitted on vhf are now produced in stereo. Stereophonic reception, involving the use of two separate sound channels, is inevitably more demanding than monophonic reception, and it may be found that in changing to stereo the background noise or hiss increases to an unacceptable extent. If this happens, the remedy is nearly always to employ a more efficient aerial system, which in practice means an outside aerial having a greater number of elements, (3, 4 or even 6 elements) possibly mounted higher than before.

Information about reception

The Engineering Information Department of the BBC has extensive records of reception conditions, both radio and television, in different parts of the country. Advice about reception may be obtained by writing to:

**BBC, Engineering Information Department,
Broadcasting House, London W1A 1AA,
or by telephoning 01-580 4468 extension 2921,
between 09.30 and 17.30 Monday – Friday.**

Transmitting stations

On the following pages are details of all the BBC's domestic television and radio transmitters. For television there are separate maps for the 625-line colour services and the 405-line monochrome services. The maps of England show, by different shading, the areas covered by the different English regional versions of BBC-1.

Each map is preceded by a table which gives details of the transmissions. In order to simplify the maps, they have been drawn in such a way that overlaps in service areas are not shown and an indication is given of which transmitter is likely to provide the best service in a particular area.

For 625-line colour television the tables give details of all the channels now in operation, including the IBA channel (the IBA shares the transmitting stations with the BBC and transmits the uhf signals from the same masts). Each 625-line television station has been allocated a fourth channel, the use of which has not yet been determined.

For 625-line television and for vhf stereophonic radio, the maps and tables include forecasts of additional stations which are likely to start service during 1976. Because of the time lag between the preparation of this annual Handbook and its publication, it is impossible to guarantee the accuracy of such forecasts. The opening dates for new services are affected by many interdependent factors, such as obtaining the necessary planning consents, delivery of equipment and completion of programme links. For the latest information on BBC transmitting stations or advice on reception, write to the **BBC Engineering Information Department, Broadcasting House, London W1A 1AA.**

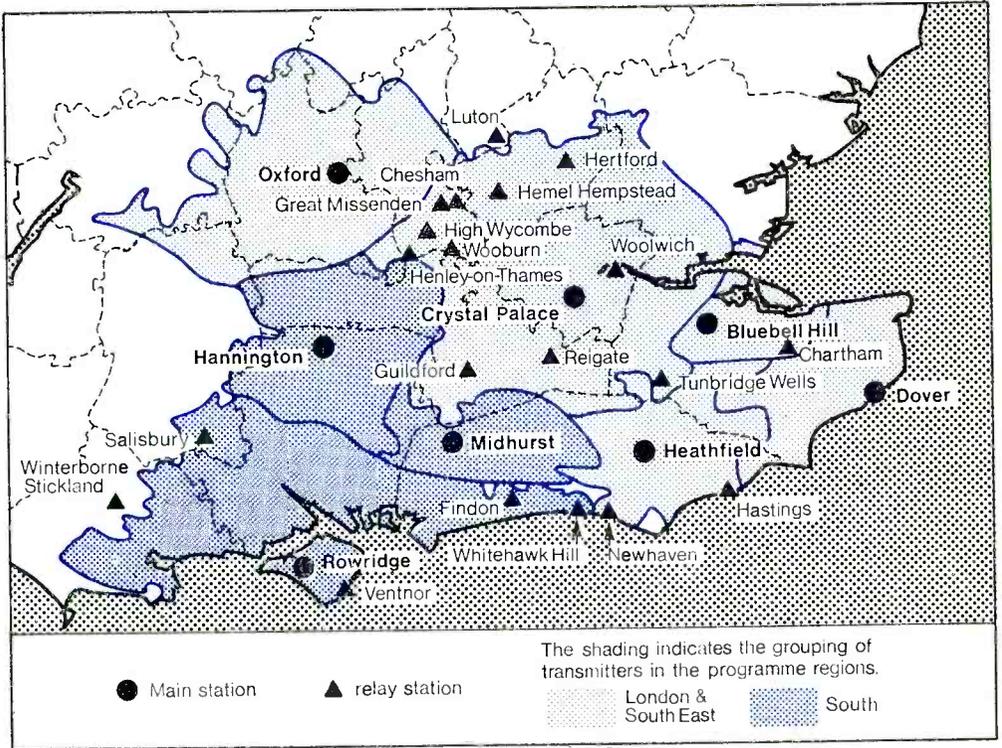
All relay stations are shown in the tables in italics.

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625-line television

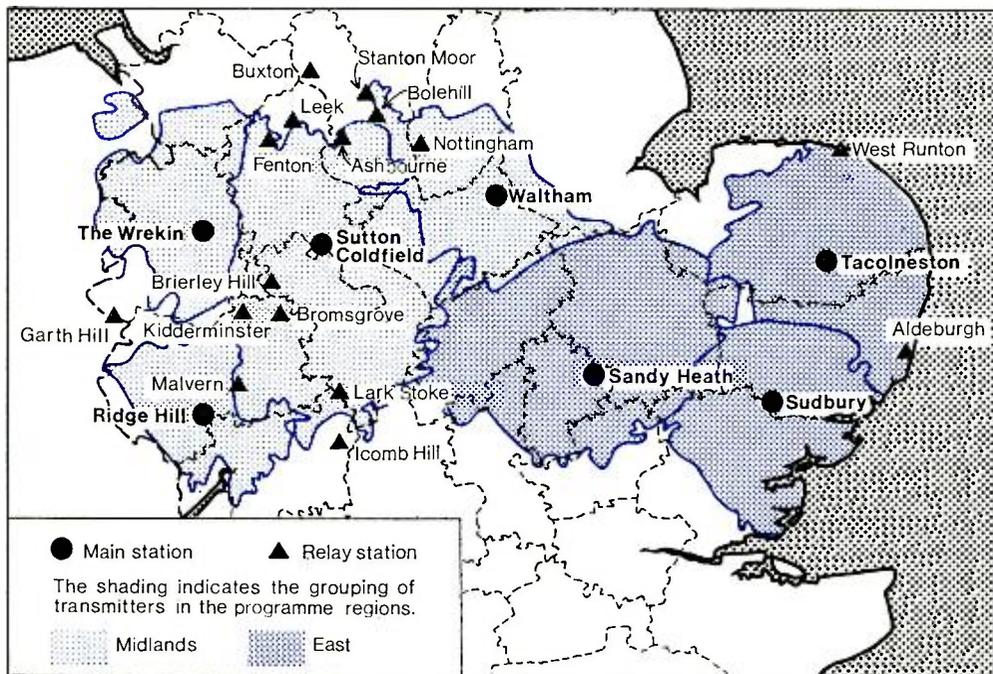
London and South-east and South

625-line television	BBC-1	Channel BBC-2	IBA	Aerial group	Pol'n	Max. vision erp(kW)
London and South-east						
Bluebell Hill	40	46	43	E	H	30
Crystal Palace	26	33	23	A	H	1000
<i>Chesham (1976)</i>	40	46	43	B	V	0.1
<i>Great Missenden</i>	58	64	61	C/D	V	0.085
<i>Guildford</i>	40	46	43	B	V	10
<i>Hemel Hempstead</i>	51	44	41	B	V	10
<i>Henley-on-Thames</i>	48	64	67	C/D	V	0.1
<i>Hertford</i>	58	64	61	C/D	V	2
<i>High Wycombe</i>	55	62	59	C/D	V	0.5
<i>Luton</i>	55	62	59	C/D	V	0.1
<i>Reigate</i>	57	63	60	C/D	V	10
<i>Tunbridge Wells</i>	51	44	41	B	V	10
<i>Wooburn (1976)</i>	49	52	56	C/D	V	0.1
<i>Woolwich</i>	57	63	60	C/D	V	0.6
Dover	50	56	66	C/D	H	100
<i>Chartham</i>	21	27	24	A	V	0.25
Heathfield	49	52	64	C/D	H	100
<i>Hastings</i>	22	25	28	A	V	1
<i>Newhaven</i>	39	45	43	B	V	2
Oxford	57	63	60	C/D	H	500
South						
Hannington	39	45	42	E	H	250
Midhurst	61	55	58	C/D	H	100
Rowridge	31	24	27	A	H	500
<i>Findon</i>	51	44	41	B	V	0.05
<i>Salisbury</i>	57	63	60	C/D	V	10
<i>Ventnor</i>	39	45	49	B	V	2
<i>Whitehawk Hill (Brighton)</i>	57	63	60	C/D	V	2
<i>Winterborne Stickland (1976)</i>	40	46	43	B	V	1



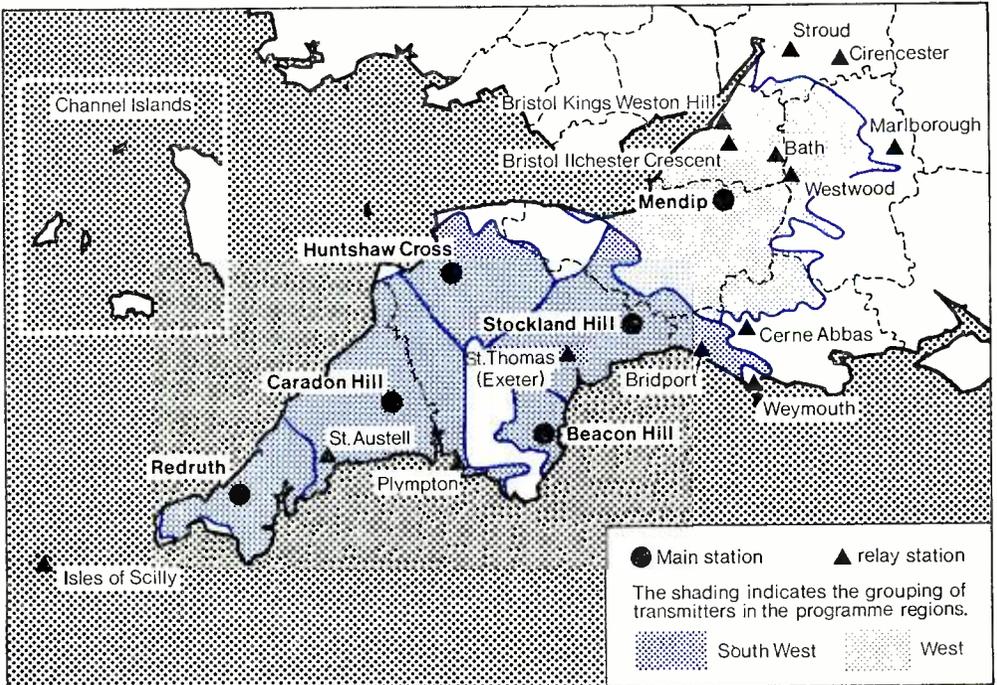
Midlands and East

625-line television	BBC-1	Channel BBC-2	IBA	Aerial group	Pol'n	Max. vision erp (kW)
Midlands						
Ridge Hill	22	28	25	A	H	100
Garth Hill (1976)	57	63	60	C/D	V	0.025
Sutton Coldfield	46	40	43	B	H	1000
Ashbourne	22	28	25	A	V	0.25
Bolehill	57	63	60	C/D	V	0.25
Brierley Hill	57	63	60	C/D	V	10
Bromsgrove	31	27	24	A	V	4
Buxton	21	27	24	A	V	1
Fenton	31	27	24	A	V	10
Icomb Hill	22	28	25	A	V	0.11
Kidderminster	58	64	61	C/D	V	2
Lark Stoke	33	26	23	A	V	2.5
Leek	22	28	25	A	V	1
Malvern	56	62	66	C/D	V	2
Nottingham	21	27	24	A	V	2
Stanton Moor	55	62	59	C/D	V	2
The Wrekin	26	33	23	A	H	100
Waltham	58	64	61	C/D	H	250
East						
Sandy Heath	31	27	24	A	H	1000
Sudbury	51	44	41	B	H	250
Tacolneston	62	55	59	C/D	H	250
Aldeburgh	33	26	23	A	V	10
West Runton	33	26	23	A	V	2



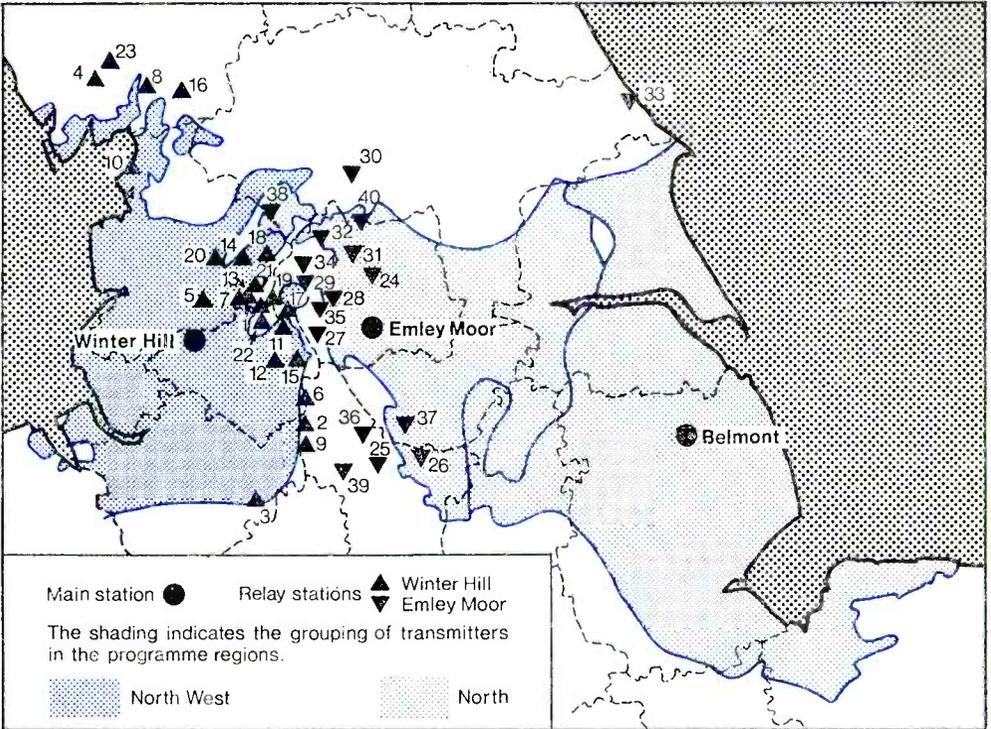
South-west and West

625-line television	BBC-1	Channel BBC-2	IBA	Aerial group	Pol'n	Max. vision erp (kW)
South-west						
Beacon Hill	57	63	60	C/D	H	100
Caradon Hill	22	28	25	A	H	500
Plympton	58	64	61	C/D	V	2
St Austell (1976)	55	62	59	C/D	V	0.1
Huntshaw Cross	55	62	59	C/D	H	100
Redruth	51	44	41	B	H	100
Isles of Scilly	21	27	24	A	V	0.5
Stockland Hill	33	26	23	A	H	250
Bridport	51	44	41	B	V	0.1
St Thomas (Exeter)	51	44	41	B	V	0.25
Weymouth	40	46	43	B	V	2
West						
Mendip	58	64	61	C/D	H	500
Bath	22	28	25	A	V	0.25
Bristol Ilchester Crescent	40	46	43	B	V	0.5
Bristol Kings Weston Hill	45	48	42	B	V	1
Cerne Abbas (1976)	22	28	25	A	V	0.11
Cirencester	33	26	23	A	V	0.25
Marlborough	22	28	25	A	V	0.1
Stroud	48	45	42	B	V	0.5
Westwood	40	46	43	B	V	0.1



North-west and North

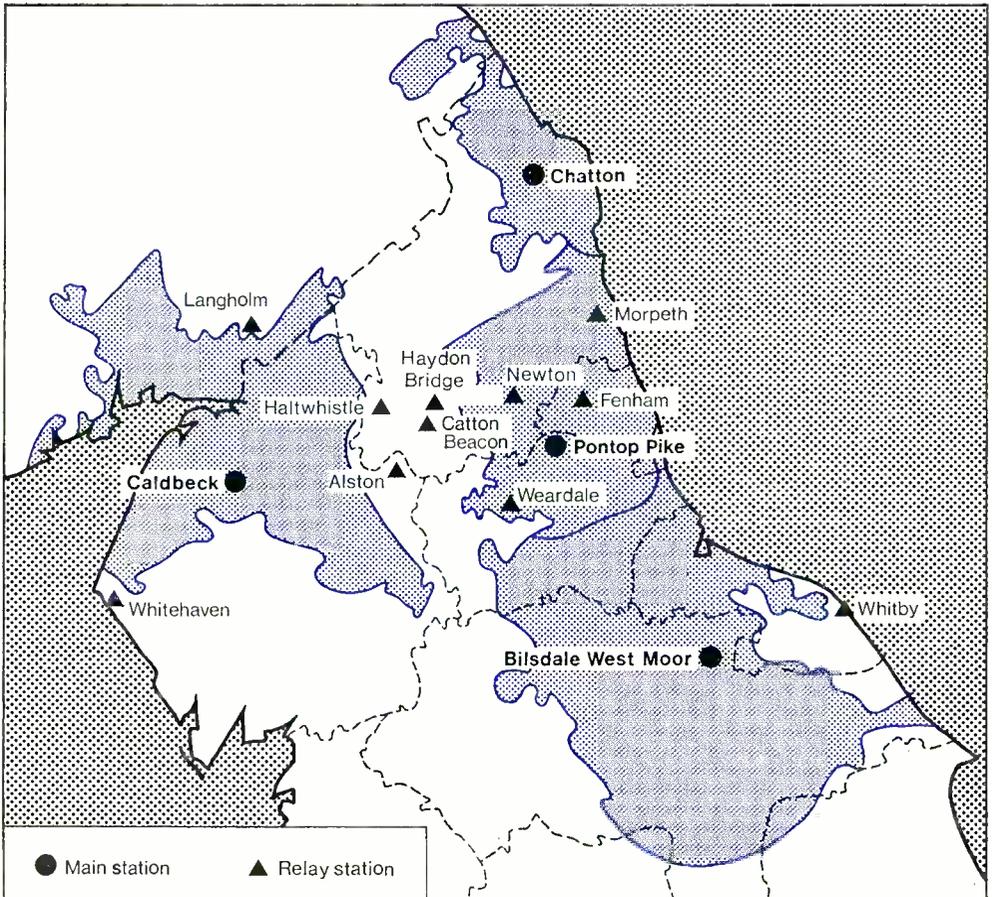
625-line television	BBC-1	Channel BBC-2	IBA	Aerial group	Pol'n	Max. vision erp (kW)
North-west						
Winter Hill	55	62	59	C/D	H	500
(1) <i>Bacup</i>	40	46	43	B	V	0.25
(2) <i>Birch Vale</i>	40	46	43	B	V	0.25
(3) <i>Congleton</i>	51	44	41	B	V	0.2
(4) <i>Coniston High Man</i>	21	27	24	A	V	0.1
(5) <i>Darwen</i>	39	45	49	B	V	0.5
(6) <i>Glossop</i>	22	28	25	A	V	0.25
(7) <i>Haslingden</i>	33	26	23	A	V	2
(8) <i>Kendal</i>	58	64	61	C/D	V	2
(9) <i>Ladder Hill</i>	33	26	23	A	V	0.25
(10) <i>Lancaster</i>	31	27	24	A	V	10
(11) <i>Littleborough</i>	21	27	24	A	V	0.5
(12) <i>North Oldham</i>	21	27	24	A	V	0.04
(13) <i>Oakenhead</i>	51	44	41	B	V	0.1
(14) <i>Pendle Forest</i>	22	28	25	A	V	0.5
(15) <i>Saddleworth</i>	52	45	49	B	V	2
(16) <i>Sedbergh</i>	40	46	43	B	V	0.5
(17) <i>Todmorden</i>	39	45	49	B	V	0.5
(18) <i>Trawden</i>	57	63	60	C/D	V	0.2
(19) <i>Walsden</i>	57	63	60	C/D	V	0.05
(20) <i>Whalley</i>	40	46	43	B	V	0.05
(21) <i>Whitewell</i>	57	63	60	C/D	V	0.08
(22) <i>Whitworth</i>	22	28	25	A	V	0.05
(23) <i>Windermere</i>	51	44	41	B	V	0.5
North						
Belmont	22	28	25	A	H	500
Emley Moor	44	51	47	B	H	1000
(24) <i>Beecroft Hill (1976)</i>	55	62	59	C/D	V	1.0
(25) <i>Calver Peak</i>	39	45	49	B	V	0.25
(26) <i>Chesterfield</i>	33	26	23	A	V	2
(27) <i>Cop Hill</i>	22	28	25	A	V	1
(28) <i>Halifax</i>	21	27	24	A	V	0.5
(29) <i>Hebden Bridge</i>	22	28	25	A	V	0.25
(30) <i>Heyshaw</i>	57	63	60	C/D	V	0.5
(31) <i>Idle</i>	21	27	24	A	V	0.25
(32) <i>Keighley</i>	58	64	61	C/D	V	10
(33) <i>Oliver's Mount (Scarboro')</i>	57	63	60	C/D	V	1
(34) <i>Oxenhope</i>	22	28	25	A	V	0.2
(35) <i>Ripponden</i>	58	64	61	C/D	V	0.06
(36) <i>Shatton Edge</i>	52	58	48	C/D	V	1
(37) <i>Sheffield</i>	31	27	24	A	V	5
(38) <i>Skipton</i>	39	45	49	B	V	10
(39) <i>Tideswell Moor</i>	56	63	60	C/D	V	0.25
(40) <i>Wharfedale</i>	22	28	25	A	V	2



On this map it is not practicable to name the relay stations, because of their close spacing. Each relay station has been numbered; the table opposite gives the corresponding names.

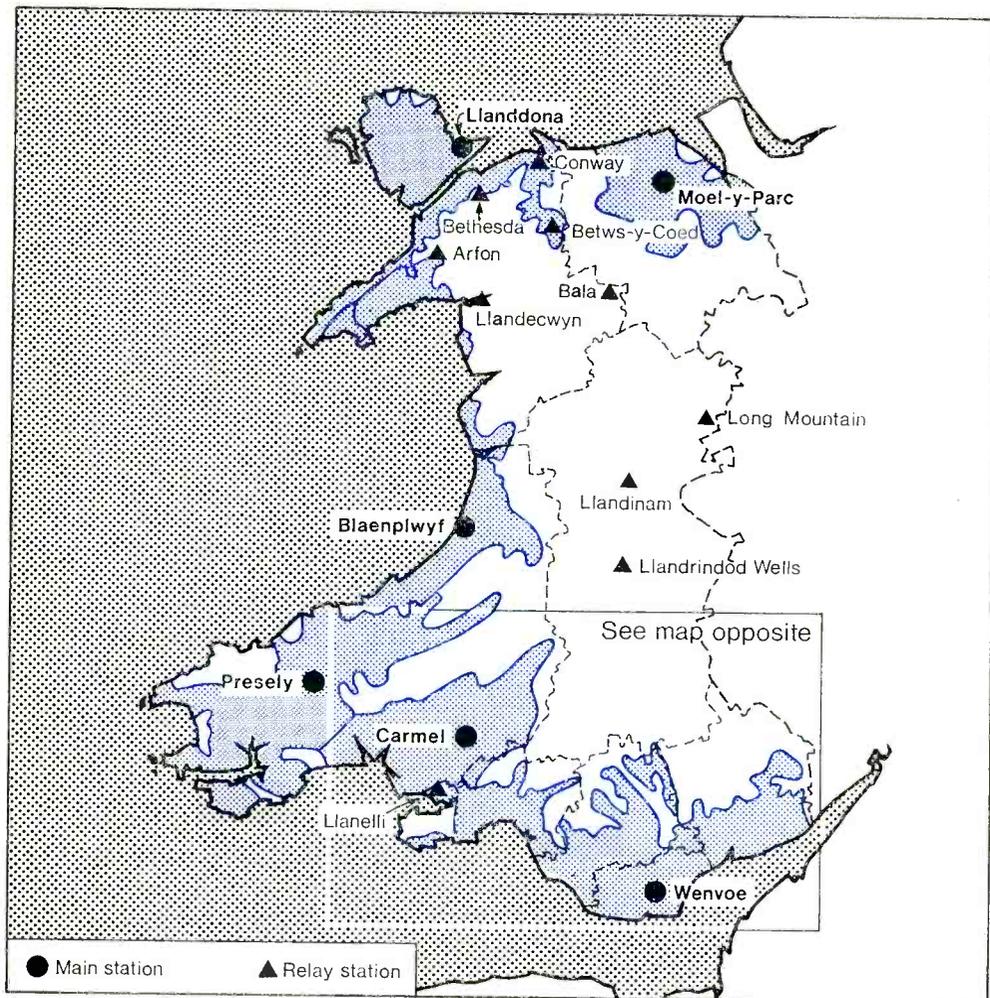
North-east

625-line television	BBC-1	Channel BBC-2	IBA	Aerial group	Pol'n	Max. vision erp (kW)
Bilsdale West Moor	33	26	29	A	H	500
<i>Whitby</i>	55	62	59	C/D	V	0.25
Caldbeck	30	34	28	A	H	500
<i>Haltwhistle</i>	55	62	59	C/D	V	2
<i>Langholm (1976)</i>	57	63	60	C/D	V	0.025
<i>Whitehaven</i>	40	46	43	B	V	2
Chatton	39	45	49	B	H	100
Pontop Pike	58	64	61	C/D	H	500
<i>Alston</i>	52	45	49	B	V	0.4
<i>Catton Beacon</i>	40	46	43	B	V	0.14
<i>Haydon Bridge (1976)</i>	51	44	41	B	V	0.1
<i>Fenham</i>	21	27	24	A	V	2
<i>Morpeth</i>	22	28	25	A	V	0.044
<i>Newton</i>	33	26	23	A	V	2
<i>Weardale</i>	44	51	41	B	V	1

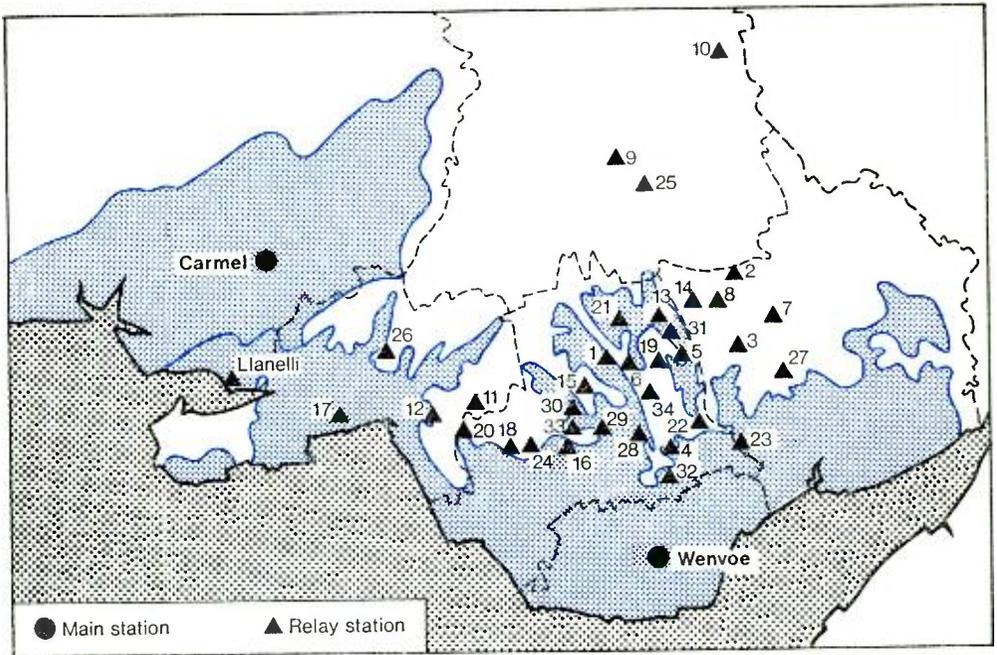


Wales

525-line television	Channel			Aerial group	Pol'n	Max. vision erp (kW)
	BBC Wales	BBC-2	IBA			
Blaenplwyf	31	27	24	A	H	100
Llandinam	44	51	41	B	V	0.25
Long Mountain (1976)	58	64	61	C/D	V	1
Carmel	57	63	60	C/D	H	100
Llandrindod Wells (1976)	39	45	49	B	V	2.8
Llanelli	39	45	49	E	V	0.1
Llanddona	57	63	60	C/D	H	100
Arfon (1976)	51	44	41	B	V	3
Bethesda	57	63	60	C/D	V	0.025
Betws-y-Coed	21	27	24	A	V	0.5
Conway	40	46	43	B	V	2
Llandecwyn	58	64	61	C/D	V	0.3
Moel-y-Parc	52	45	49	B	H	100
Bala	33	26	23	A	V	0.2
Presely	46	40	43	B	H	100
Wenfoe	44	51	41	B	H	500
(1) Aberdare	21	27	24	A	V	0.5
(2) Abergavenny	39	45	49	B	V	1
(3) Abertillery	22	28	25	A	V	0.28
(4) Abertridwr	57	63	60	C/D	V	0.05
(5) Bargoed	21	27	24	A	V	0.3
(6) Bedlinog	21	27	24	A	V	0.01
(7) Blaenavon	57	63	60	C/D	V	0.15
(8) Blaina	40	46	43	B	V	0.1
(9) Brecon	58	64	61	C/D	V	1
(10) Clyro	51	44	41	B	V	0.16
(11) Croeserw	58	64	61	C/D	V	0.12
(12) Cwmafan	21	27	24	A	V	0.07
(13) Deri	22	28	25	A	V	0.05
(14) Ebbw Vale	55	62	59	C/D	V	0.5
(15) Ferndale	57	63	60	C/D	V	0.08
(16) Gilfach	21	27	24	A	V	0.05
(17) Kilvey Hill	33	26	23	A	V	10
(18) Llangeinor	55	62	59	C/D	V	0.15
(19) Llanhilleth	39	45	49	B	V	0.03
(20) Maesteg	22	28	25	A	V	0.25
(21) Merthyr Tydfil	22	28	25	A	V	0.125
(22) Mynydd Bach	58	64	61	C/D	V	0.25
(23) Mynydd Machen	33	26	23	A	V	2
(24) Ogmore Vale	57	63	60	C/D	V	0.125
(25) Pennorth (1976)	33	26	23	A	V	0.05
(26) Pontardawe	58	64	61	C/D	V	0.05
(27) Pontypool	21	27	24	A	V	0.25
(28) Pontypridd	22	28	25	A	V	0.5
(29) Porth	40	46	43	B	V	0.08
(30) Rhondda	33	26	23	A	V	2.5
(31) Rhymney	57	63	60	C/D	V	0.15
(32) Taffs Well	55	62	59	C/D	V	0.02
(33) Tonypan dy	55	62	59	C/D	V	0.02
(34) Treharris	56	48	52	C/D	V	0.05

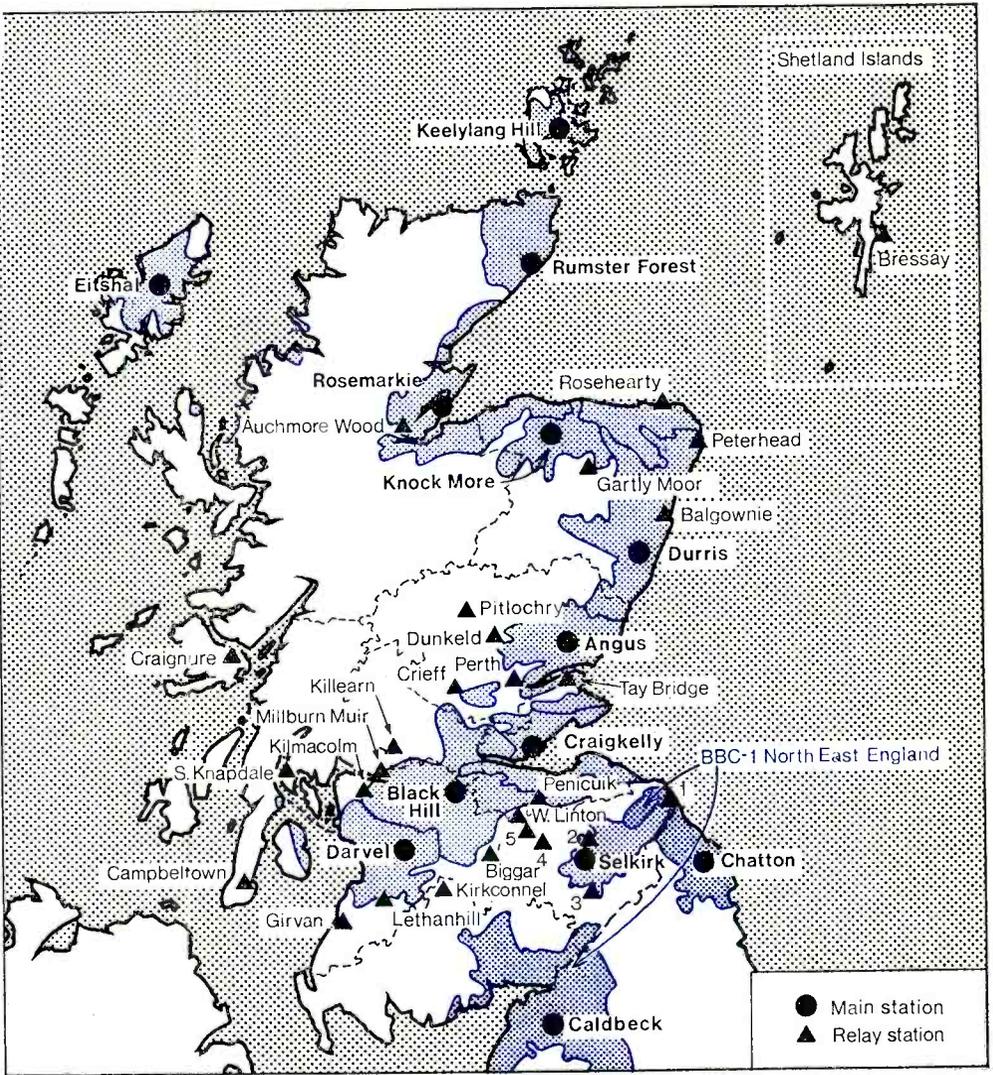


On this map it is not practicable to name the relay stations, because of their close spacing. Each relay station has been numbered; the table on page 241 gives the corresponding names.



Scotland

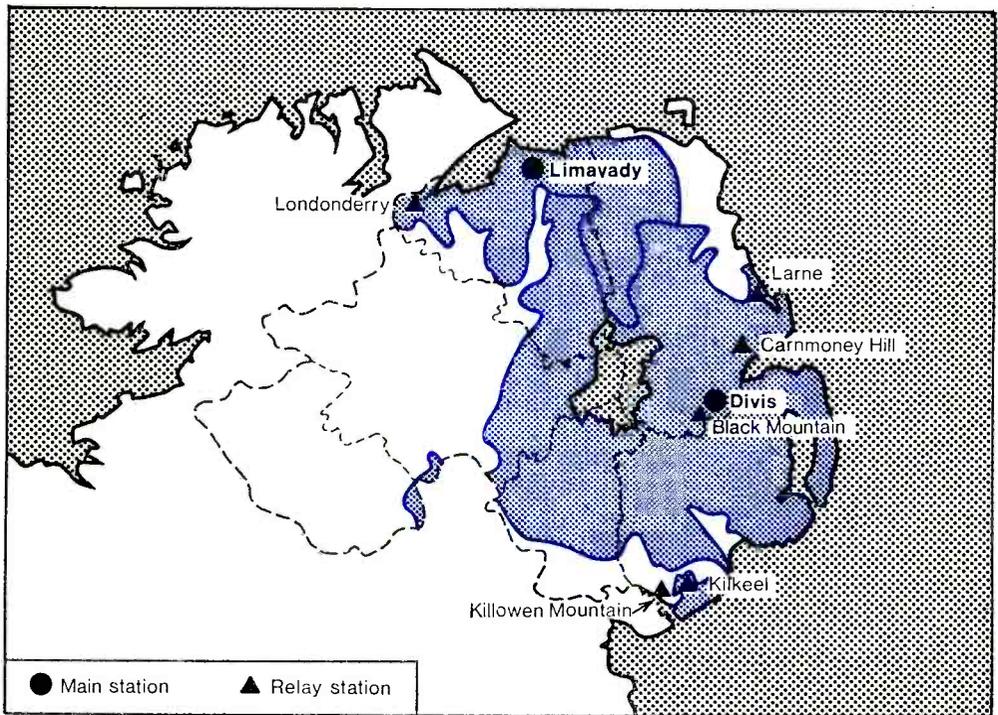
625-line television	Channel			Aerial group	Pol'n	Max. vision erp (kW)
	BBC-1	BBC-2	IBA			
Angus	57	63	60	C/D	H	100
<i>Crieff</i>	33	26	23	A	V	0.25
<i>Pitlochry</i>	22	28	25	A	V	0.15
<i>Tay Bridge</i>	51	44	41	B	V	0.5
Black Hill	40	46	43	B	H	500
<i>Biggar</i>	22	28	25	A	V	0.5
<i>Craignure (1976)</i>	22	28	25	A	V	20
<i>Killlearn (1976)</i>	65	62	59	C/D	V	0.5
<i>Kilmacolm</i>	21	27	24	A	V	0.04
<i>South Knapdale</i>	57	63	60	C/D	V	1.45
Caldbeck (BBC-1 NE England)	30	34	28	A	H	500
Chatton (BBC-1 NE England)	39	45	49	B	H	100
Craigkelly	31	27	24	A	H	100
<i>Penicuik (1976)</i>	58	64	61	C/D	V	2
<i>Perth</i>	39	45	49	B	V	1
<i>West Linton</i>	33	26	23	A	V	0.025
<i>Dunkeld (1976)</i>	51	44	41	B	V	0.1
Darvel	33	26	23	A	H	100
<i>Campbeltown</i>	57	63	60	C/D	V	0.125
<i>Girvan (1976)</i>	55	62	59	C/D	V	0.25
<i>Kirkconnel</i>	58	64	61	C/D	V	0.25
<i>Lethanhill</i>	57	63	60	C/D	V	0.25
<i>Millburn Muir</i>	39	52	42	B	V	0.25
Durris	22	28	25	A	H	500
<i>Balgownie</i>	40	46	43	B	V	0.04
<i>Gartly Moor</i>	58	64	61	C/D	V	2.2
<i>Peterhead</i>	55	62	59	C/D	V	0.1
<i>Rosehearty</i>	51	44	41	B	V	2
<i>Eitshal (1976)</i>	33	26	23	A	H	100
Keelylang Hill (1976)	40	46	43	B	H	100
<i>Bressay (1976)</i>	22	28	25	A	V	10
Knock More	33	26	23	A	H	100
Rosemarkie	39	45	49	B	H	100
<i>Auchmore Wood (1976)</i>	22	28	25	A	V	0.1
Rumster Forest	31	27	24	A	H	100
Selkirk	55	62	59	C/D	H	50
(1) <i>Eyemouth</i>	33	26	23	A	V	2
(2) <i>Galashiels</i>	51	44	41	B	V	0.1
(3) <i>Hawick</i>	33	26	23	A	V	0.05
(4) <i>Innerleithen</i>	58	64	61	C/D	V	0.1
(5) <i>Peebles</i>	22	28	25	A	V	0.1



Northern Ireland

625-line television	BBC-1	Channel BBC-2	IBA	Aerial group	Pol'n	Max. vision erp (kW)
Divis	31	27	24	A	H	500
<i>Black Mountain</i>	39	45	49	B	V	0.025
<i>Carnmoney Hill</i>	40	46	43	B	V	0.02
<i>Kilkeel</i>	39*	45*	49*	B	V	2
<i>Killowen Mountain</i>	31*	27*	24*	A	V	0.15
<i>Larne</i>	39*	45	49*	B	V	0.5
Limavady	55	62	59	C/D	H	100
<i>Londonderry</i>	51	44	41	B	V	3.2

* Not in service at date of publication.

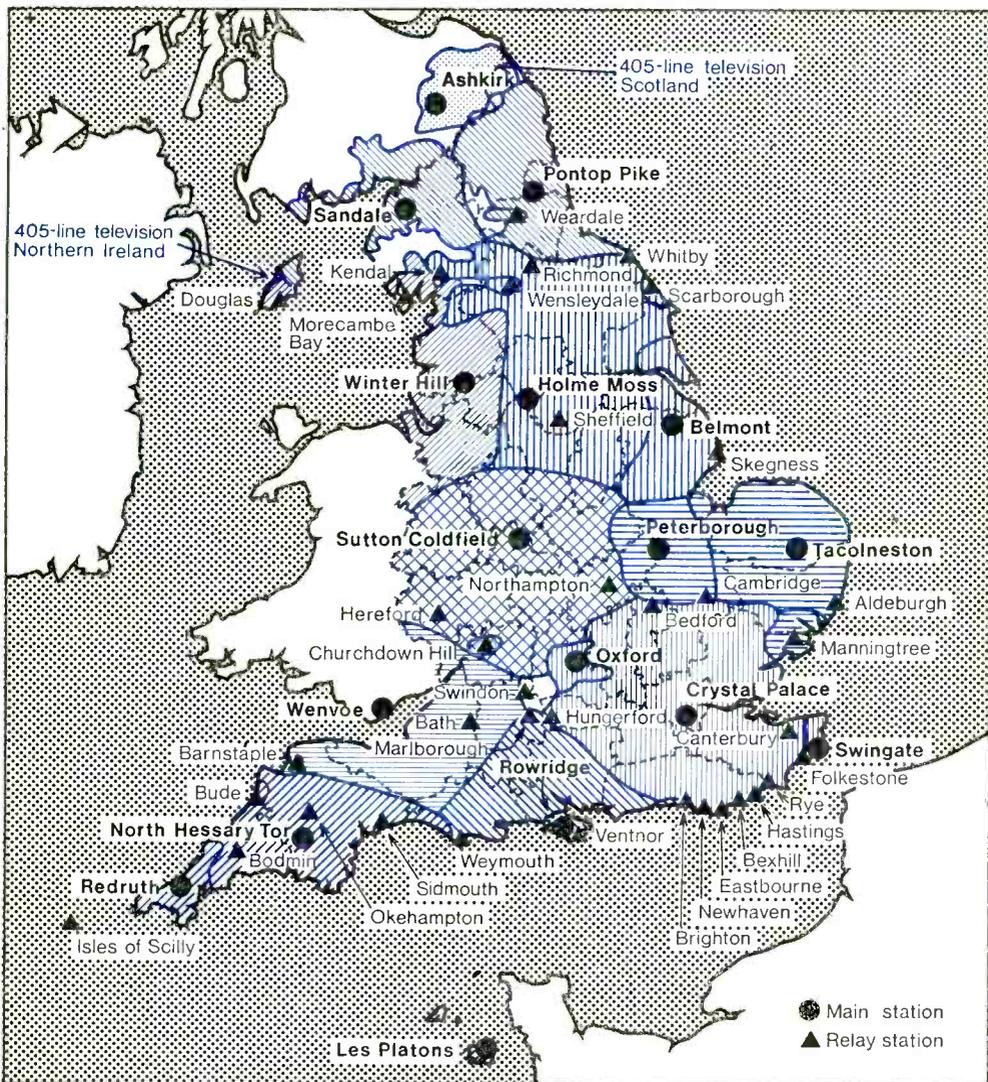


405-line television England

	Channel	Polarization	Maximum effective radiated power (kW)		Channel	Polarization	Maximum effective radiated power (kW)
London and South-east				South-west			
Crystal Palace	1	V	200	Les Platons	4	H	1
Bexhill	3	H	0.15	North Hessary Tor	2	V	15
Easibourne	5	V	0.05	Bude	4	V	0.1
Hastings	4	H	0.015	Okehampton	4	V	0.04
Hungerford	4	H	0.025	Sidmouth	4	H	0.03
Newhaven	8	V	0.05	Redruth	1	H	10
Rye	3	H	0.05	Bodmin	5	H	0.01
Oxford	2	H	0.65	Isles of Scilly	3	H	0.02
Swingate	2	V	1.5	North-west			
Canterbury	5	V	0.03	Winter Hill	12	V	125
Folkestone	4	H	0.04	Douglas	5	V	3
Midlands				Kendal	1	H	0.025
Sutton Coldfield	4	V	100	Morecambe Bay	3	H	5
Churchdown Hill	1	H	0.25	North			
Hereford	2	H	0.05	Belmont	13	V	20
Northampton	3	V	0.1	Skegness	1	H	0.06
East				Holme Moss	2	V	100
Peterborough	5	H	1	Scarborough	1	H	0.5
Bedford	10	H	3	Sheffield	1	H	0.05
Cambridge	2	H	0.1	Wensleydale	1	V	0.02
Tacolneston	3	H	45	North-east			
Aldeburgh	5	V	0.025	Pontop Pike	5	H	17
Manningtree	4	H	5	Richmond	3	V	0.045
South				Weardale	1	H	0.15
Rowridge	3	V	100	Whitby	4	V	0.04
Brighton	2	V	0.4	Sandale	4	H	30
Ventnor	5	H	0.01				
Weymouth	1	H	0.05				
West							
Wenvoe	5	V	100				
Barnstaple	3	H	0.2				
Bath	6	H	0.25				
Marlborough	7	H	0.025				
Swindon	3	H	0.2				

See map overleaf

405-line television: England



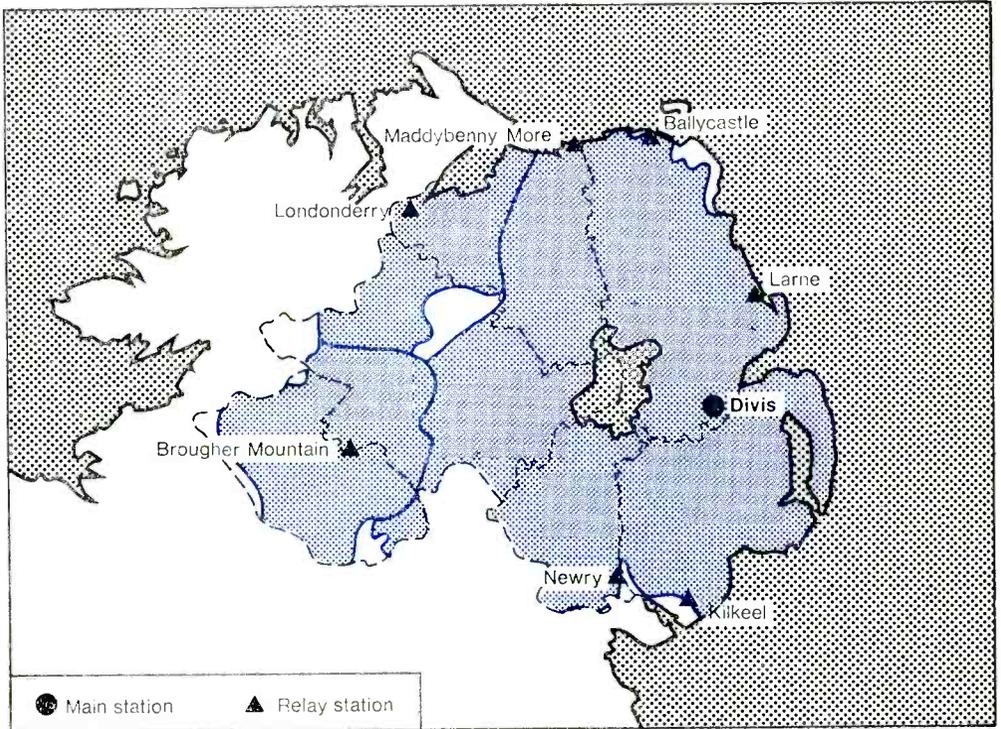
The shading indicates the grouping of transmitters in the programme regions



Northern Ireland

405-line television	Channel	Polarization	Maximum effective radiated power (kW)
Divis	1	H	35
Ballycastle	4	H	0.05
Brougher Mountain	5	V	7
Kilkeel	3	H	0.025
Larne	3	H	0.05
Londonderry	2	H	1.5
Maddybenny More	5	H	0.02
Newry†	4	V	0.03

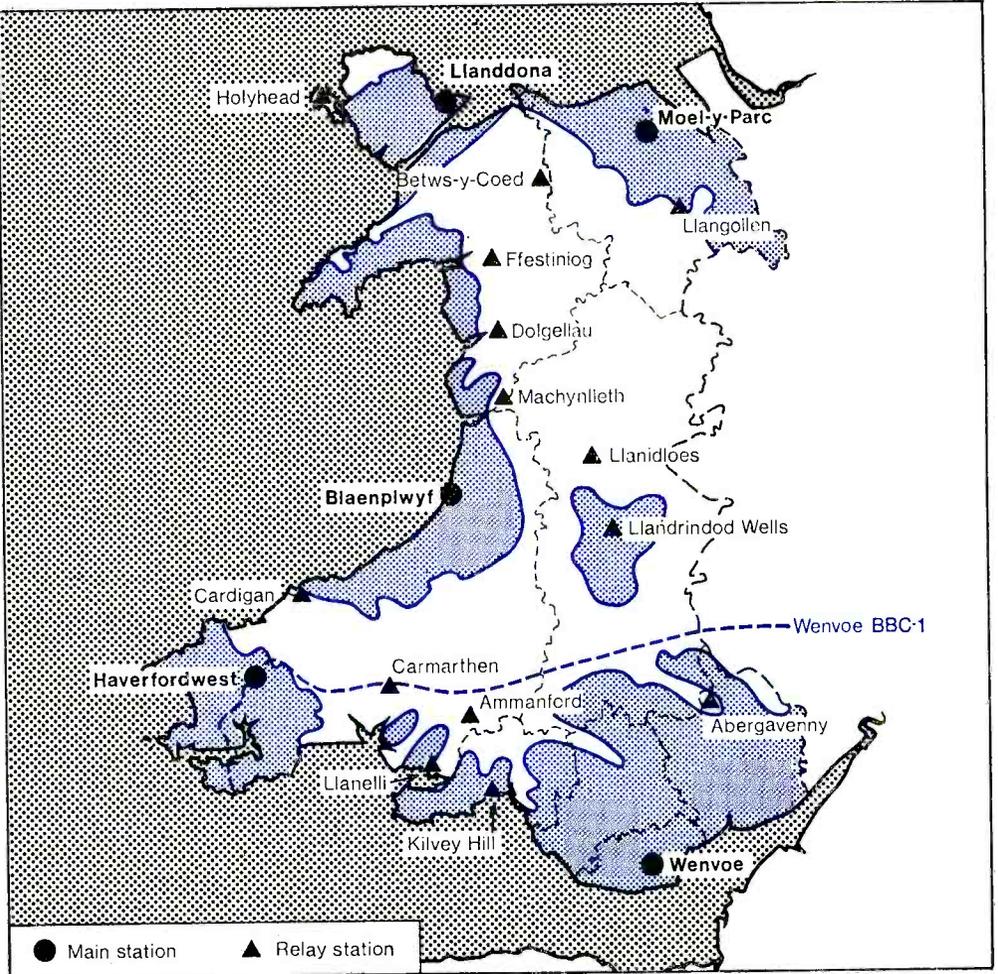
† Temporarily out of service.



Wales

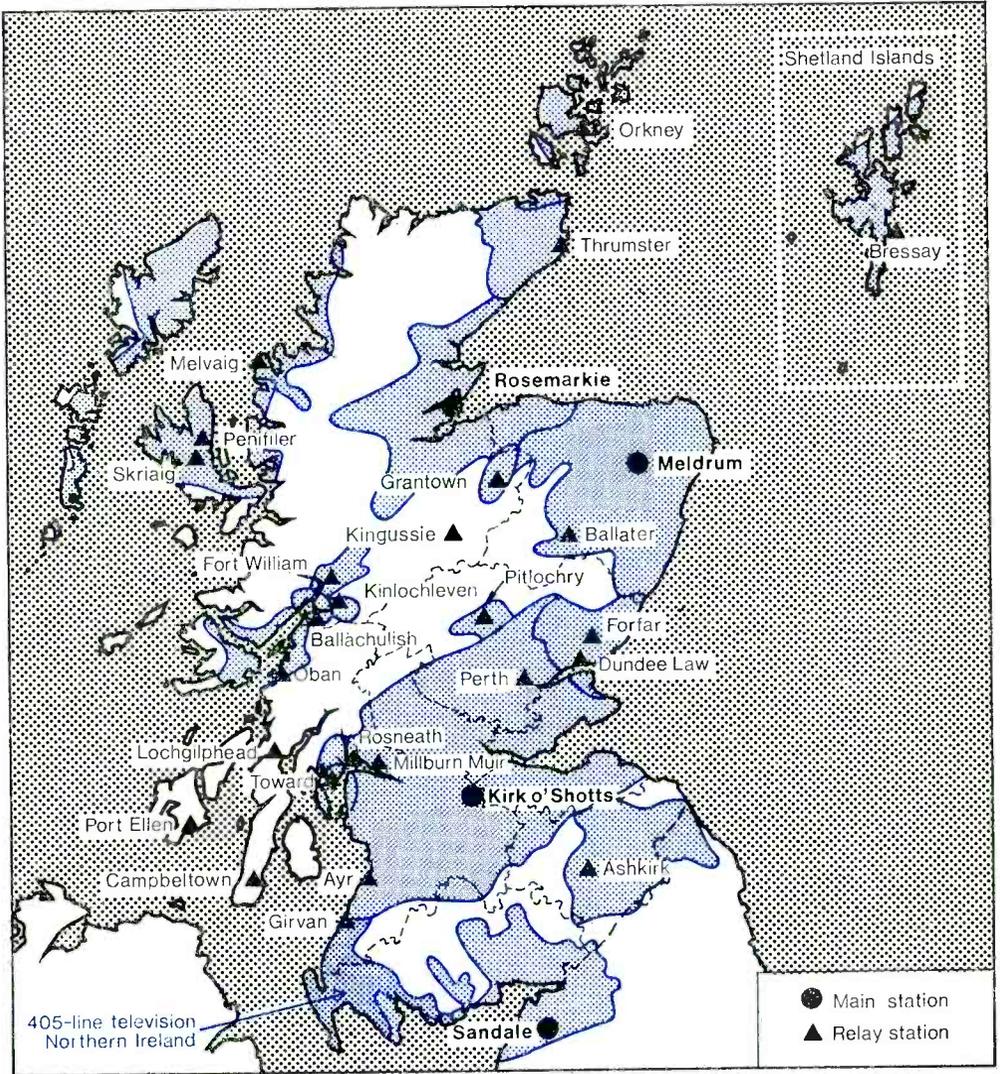
405-line television	Channel	Polarization	Maximum effective radiated power (kW)
BBC Wales			
Blaenplwyf	3	H	3
<i>Dolgellau</i>	5	V	0.025
<i>Ffestiniog</i>	5	H	0.05
<i>Machynlleth</i>	5	H	0.05
Haverfordwest	4	H	10
<i>Ammanford</i>	12	H	0.02
<i>Cardigan</i>	2	H	0.045
Llanddona	1	V	6
<i>Holyhead</i>	4	H	0.01
Moel-y-Parc	6	V	20
<i>Betws-y-Coed</i>	4	H	0.035
<i>Llangollen</i>	1	H	0.035
Wenvoe	13	V	200
<i>Abergavenny</i>	3	H	0.03
<i>Carmarthen</i>	1	V	0.02
<i>Kilvey Hill</i>	2	H	0.5
<i>Llandrindod Wells</i>	1	H	1.5
<i>Llanelli</i>	3	V	0.015
<i>Llanidloes</i>	13	H	0.02
BBC-1			
Holme Moss	2	V	100
Sutton Coldfield	4	V	100
Wenvoe	5	V	100

Some parts of North and East Wales are served by the 405-line BBC-1 service from Holme Moss (channel 2V) or Sutton Coldfield (channel 4V)



Scotland

405-line television	Channel	Polarization	Maximum effective radiated power (kW)
Kirk o'Shotts	3	V	100
Ashkirk	1	V	18
Ayr	2	H	0.05
Campbeltown	5	V	0.5
Dundee Law	2	V	0.01
Forfar	5	V	5
Girvan	4	V	0.02
Lochgilphead	1	V	0.02
Millburn Muir	1	V	0.01
Perth	4	V	0.025
Pitlochry	1	H	0.2
Port Ellen	2	V	0.05
Rosneath	2	V	0.02
Toward	5	V	0.25
Meldrum	4	H	17
Ballater	1	V	0.01
Bressay	3	V	6
Orkney	5	V	15
Thrumster	1	V	7
Rosemarkie	2	H	20
Ballachulish	2	V	0.1
Fort William	5	H	1.5
Grantown	1	H	0.4
Kingussie	5	H	0.035
Kinlochleven	1	V	0.005
Melvaig	4	V	25
Oban	4	V	3
Penifiler	1	H	0.025
Skriaig	3	H	12
Sandale	6	H	70



Vhf radio

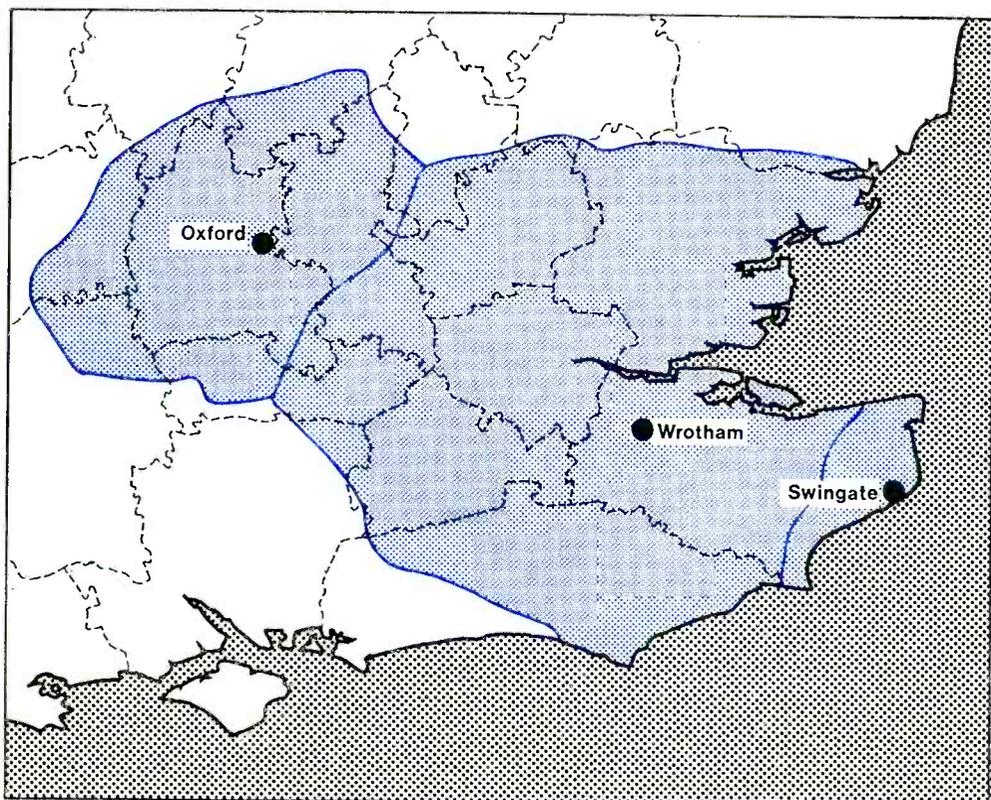
Notes:

All transmissions are horizontally polarized

(s) – Transmits stereophonic programmes

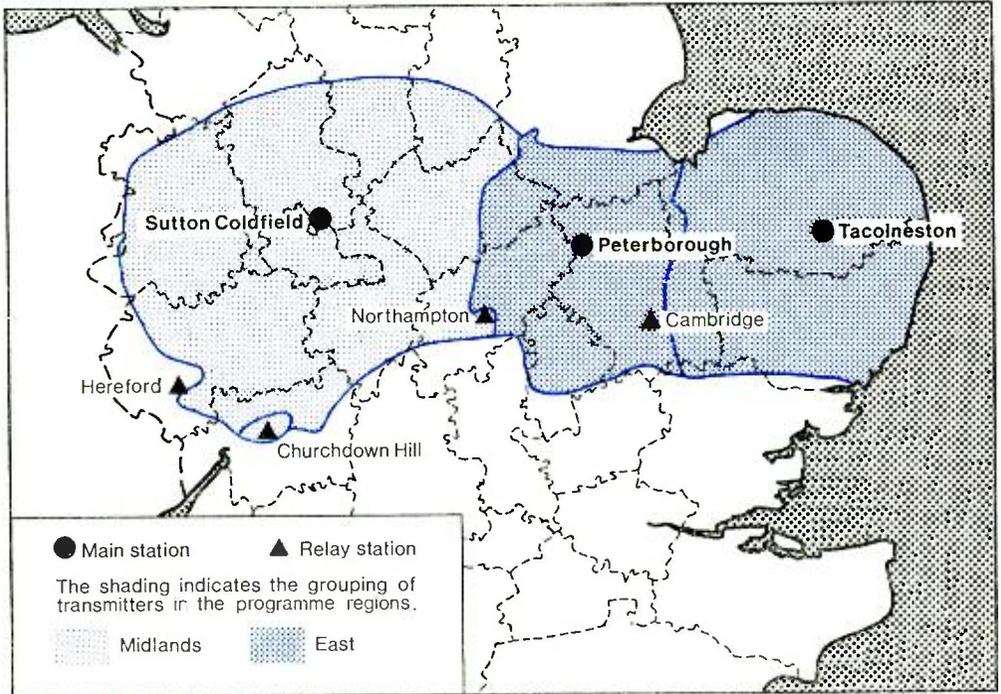
England**London and South-east**

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Oxford	89.5(s)	91.7(s)	93.9(s)	22
Swingate	90.0(s)	92.4(s)	94.4(s)	7
Wrotham	89.1(s)	91.3(s)	93.5(s)	120



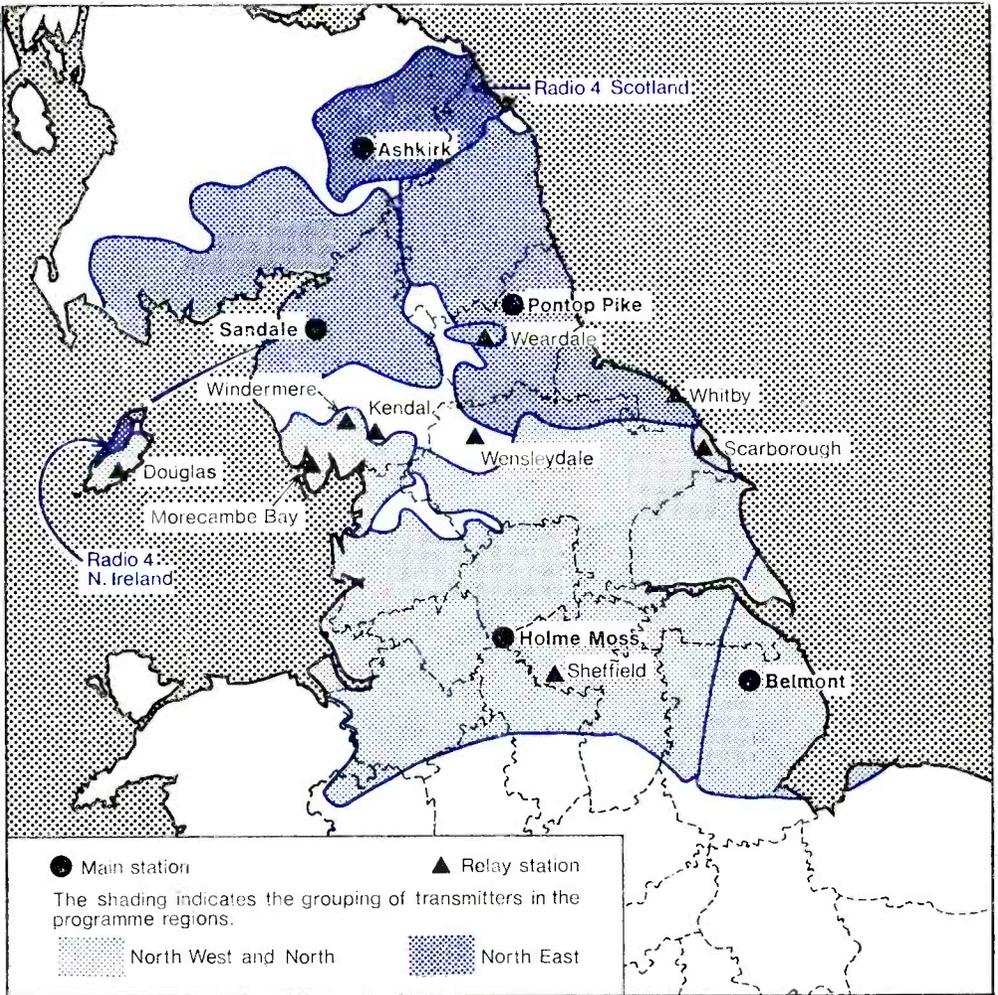
Midlands and East

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Midlands				
Sutton Coldfield	88.3(s)	90.5(s)	92.7(s)	120
Churchdown Hill	89.0(s)	91.2(s)	93.4(s)	0.025
Hereford	89.7(s)	91.9(s)	94.1(s)	0.025
Northampton	88.9(s)	91.1(s)	93.3(s)	0.06
East				
Peterborough	90.1	92.3	94.5	20
Cambridge	88.9	91.1	93.3	0.02
Tacolneston	89.7(s: 1976)	91.9(s: 1976)	94.1	120



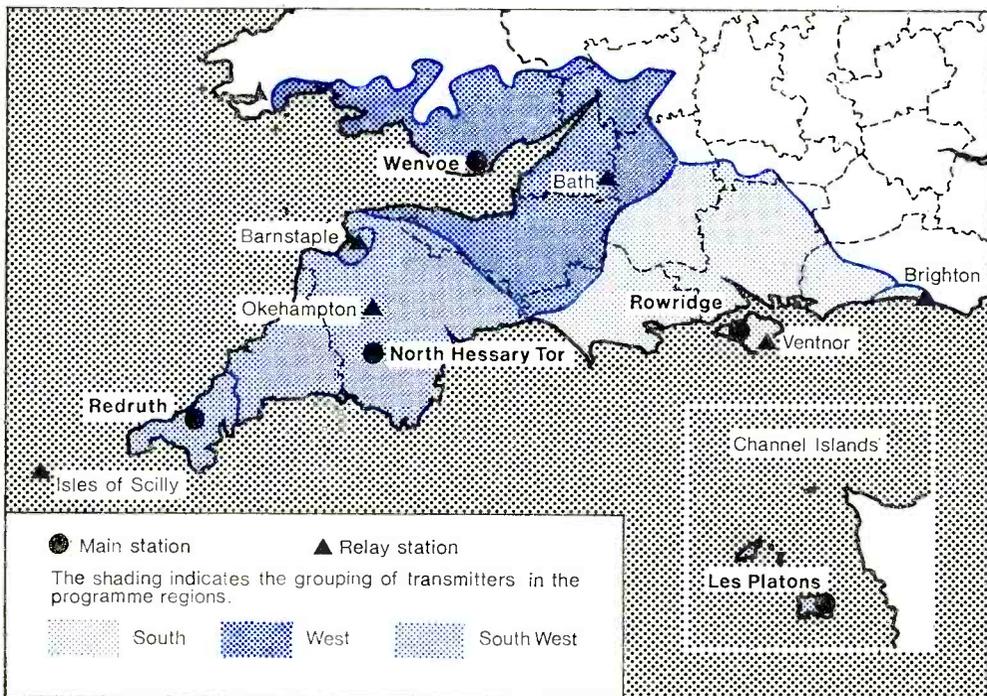
North-west, North and North-east

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
North-west				
Holme Moss	89.3(s)	91.5(s)	93.7(s)	120
Douglas	88.4	90.6	92.8	6
Kendal	88.7(s)	90.9(s)	93.1(s)	0.025
Morecambe Bay	90.0(s)	92.2(s)	94.4(s)	4
Windermere	88.6(s)	90.8(s)	93.0(s)	0.02
North				
Belmont	88.8(s)	90.9(s)	93.1(s)	8
Holme Moss	89.3(s)	91.5(s)	93.7(s)	120
Scarborough	89.9(s)	92.1(s)	94.3(s)	0.025
Sheffield	89.9(s)	92.1(s)	94.3(s)	0.06
Wensleydale	88.3(s)	90.5(s)	92.7(s)	0.025
North-east				
Pontop Pike	88.5(s)	90.7(s)	92.9(s)	60
Weardale	89.7(s)	91.9(s)	94.1(s)	0.1
Whitby	89.6(s)	91.8(s)	94.0(s)	0.04
Sandale	88.1(s)	90.3(s)	94.7(s)	120



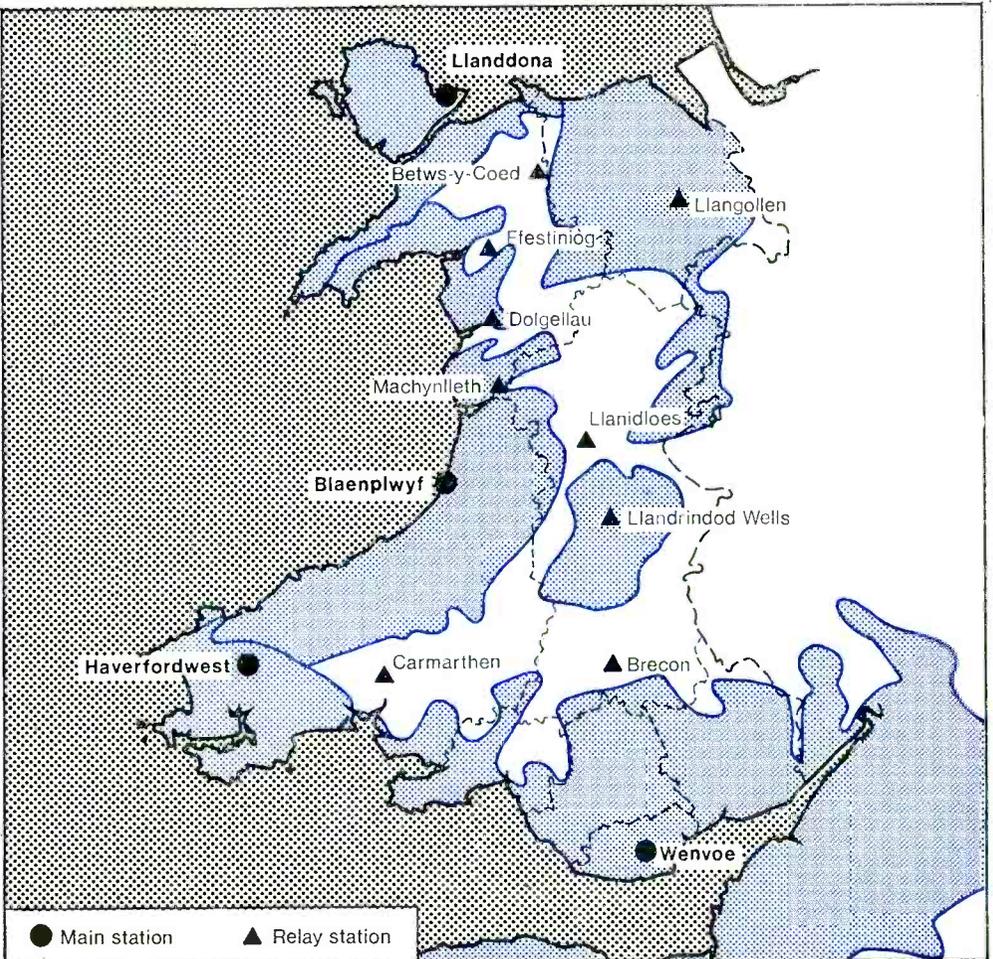
South, West and South-west

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
South				
Rowridge	88.5(s)	90.7(s)	92.9	60
Brighton	90.1(s)	92.3(s)	94.5	0.15
Ventnor	89.4(s)	91.6(s)	93.8	0.02
West				
Wenvoe	89.95(s)	96.8(s)	92.125(s)	120
Bath	88.8(s)	91.0(s)	93.2(s)	0.035
South-west				
Les Platons	91.1	94.75	97.1	1.5
North Hessary Tor	88.1	90.3(s)	92.5	60
Barnstaple	88.5(s)	90.7(s)	92.9(s)	0.15
Okehampton	88.7	90.9(s)	93.1	0.015
Redruth	89.7	91.9(s)	94.1	9
Isles of Scilly	88.8	91.0(s)	93.2	0.02



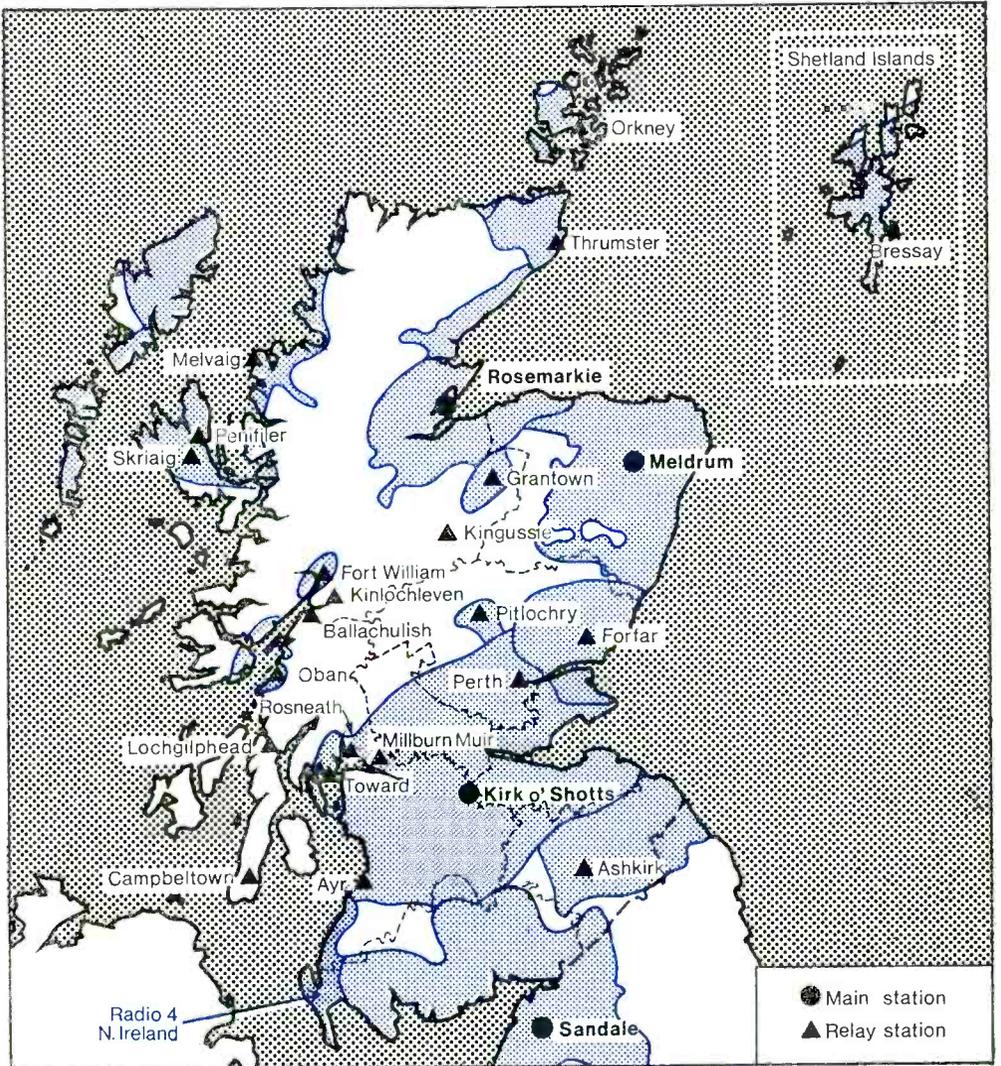
Vales

hf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Blaenplwyf	88.7	90.9	93.1	60
Dolgellau	90.1	92.3	94.5	0.015
Ffestiniog	88.1	90.3	92.5	0.05
Machynlleth	89.4	91.6	93.8	0.06
Haverfordwest	89.3	91.5	93.7	10
Llanddona	89.6	91.8	94.0	12
Betws-y-Coed	88.2	90.4	92.6	0.01
Llangollen	88.85	91.05	93.25	10
Wenvoe	89.95(s)	96.8(s)	94.3(s)	120
Brecon	88.9(s)	91.1(s)	93.3	0.01
Carmarthen	88.5(s)	90.7(s)	92.9(s)	0.01
Llandrindod Wells	89.1(s)	91.3(s)	93.5(s)	1.5
Llanidloes	88.1(s)	90.3(s)	92.5(s)	0.005



Scotland

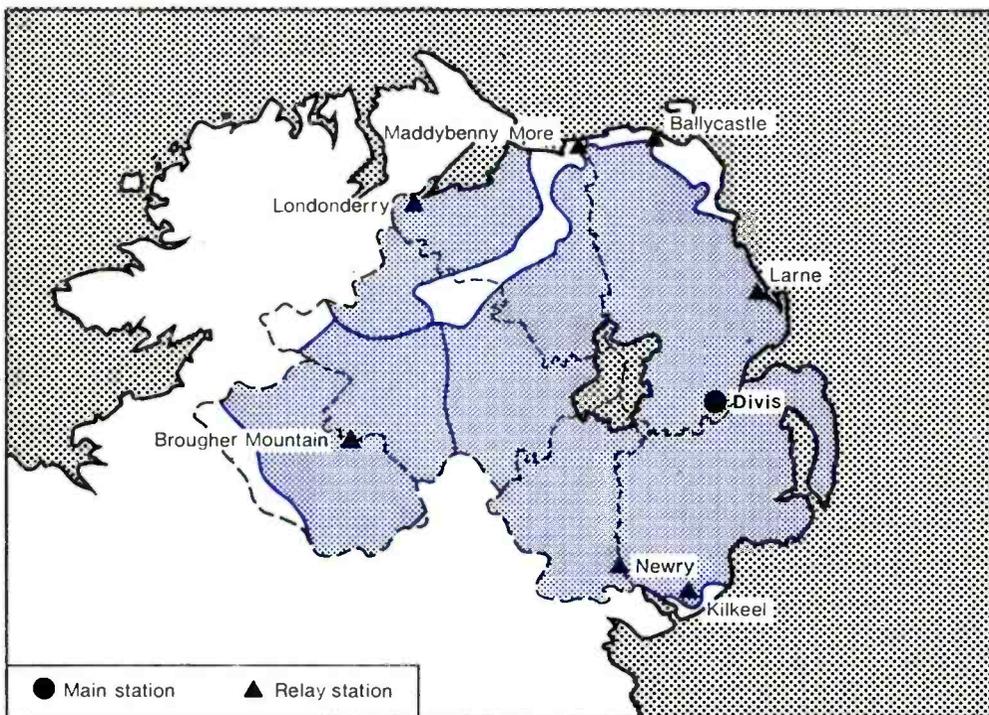
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio Scotland	
Kirk o'Shotts	89.9(s)	92.1(s)	94.3(s)	120
Ashkirk	89.1(s)	91.3(s)	93.5(s)	18
Ayr	88.7(s)	90.9(s)	93.1(s)	0.055
Campbeltown	88.6(s)	90.8(s)	93.0	0.035
Forfar	88.3(s)	90.5(s)	92.7(s)	10
Lochgilphead	88.3(s)	90.5(s)	92.7(s)	0.01
Millburn Muir	88.8(s)	91.0(s)	93.2	0.025
Perth	89.0	91.2	93.4	0.015
Pitlochry	89.2	91.4	93.6	0.2
Rosneath	89.2(s)	91.4(s)	93.6(s)	0.025
Toward	88.5(s)	90.7(s)	92.9(s)	0.25
Meldrum	88.7	90.9	93.1	60
Bressay	88.3	90.5	92.7	10
Grantown	89.8	92.0	94.2	0.35
Kingussie	89.1	91.3	93.5	0.035
Orkney	89.3	91.5	93.7	20
Thrumster	90.1	92.3	94.5	10
Rosemarkie	89.6	91.8	94.0	12
Ballachulish	88.1	90.3	92.5	0.015
Fort William	89.3	91.5	93.7	1.5
Kinlochleven	89.7	91.9	94.1	0.002
Melvaig	89.1	91.3	93.5	22
Oban	88.9	91.1	93.3	1.5
Penifler	89.5	91.7	93.9	0.006
Skriaig	88.5	90.7	92.9	10
Sandale	88 1(s)	90.3(s)	92.5	120



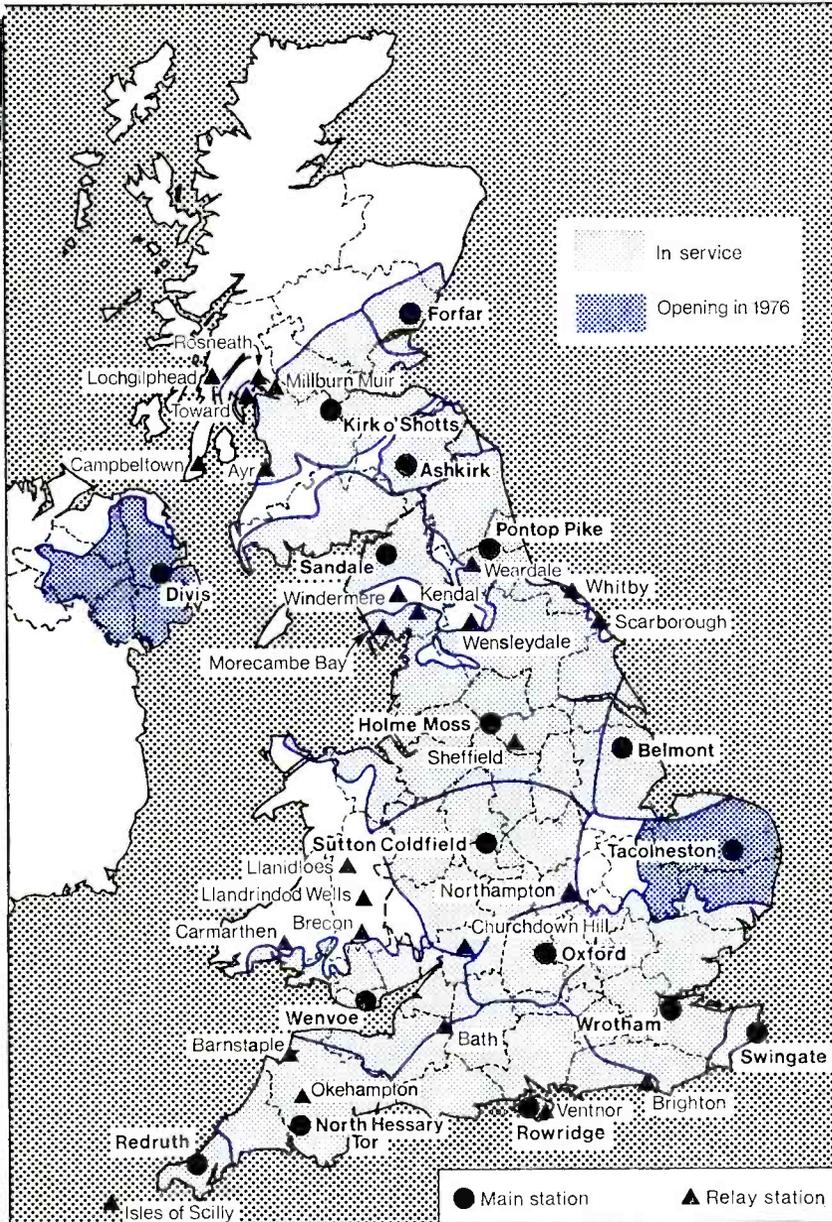
Northern Ireland

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1/2	Radio 3	Radio 4	
Divis	90.1(s: 1976)	92.3(s: 1976)	94.5(s: 1976)	60
Ballycastle	89.0	91.2	93.4	0.04
Brougher Mountain	88.9	91.1	93.3	2.5
Kilkeel	88.8	91.0	93.2	0.025
Larne	89.1	91.3	93.5	0.015
Londonderry	88.3	90.55	92.7	13
Maddybenny More	88.7	90.9	93.1	0.03
Newry†	88.6	90.8	93.0	0.03

† Temporarily out of service.



Vhf stereophonic radio



The areas receiving, or shortly to receive, the stereophonic services of Radio 1/2, 3 and 4 and Radio Scotland.
 See preceding pages for station details.

Long and medium-wave radio

Radio 1

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Bournemouth	1,484	202	2	Bournemouth and Poole District
Brighton	1,214	247	1	Brighton and Worthing
Brookmans Park	1,214	247	50	London and parts of South-east England
Burghead	1,214	247	20	Moray Firth area
Droitwich	1,214	247	30	Midland counties
Fareham	1,214	247	1	Southampton, Portsmouth, Isle of Wight
Hull	1,214	247	0.15	Hull
Lisnagarvey	1,214	247	10	} Parts of Northern Ireland
Londonderry	1,214	247	0.25	
Moorside Edge	1,214	247	50	South Lancashire & South-west Yorkshire
Newcastle	1,214	247	2	Tyneside
Plymouth	1,214	247	1	Plymouth
Postwick	1,214	247	1	East Norfolk, North Suffolk
Redmoss	1,214	247	2	Aberdeen
Redruth	1,214	247	2	Redruth and Camborne district
Torquay	1,484	202	0.5	Torbay, Newton Abbot, Totnes
Tywyn (1976)	1,214	247	0.5	Cardigan Bay area
Washford	1,214	247	60	Parts of South Wales
Westerglen	1,214	247	40	Central Scotland

Radio 2

	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<i>Main transmission</i>				
Droitwich	200	1,500	400	Most of British Isles
<i>Auxiliary transmissions</i>				
Dundee	1,484	202	2	Dundee area
Edinburgh	1,484	202	2	Edinburgh
Glasgow	1,484	202	2	Glasgow area
Redmoss	1,484	202	2	Aberdeen area

Radio 3

<i>Main transmission</i>				
Daventry	647	464	150	Within a radius of about 100 miles of Daventry, Northants.
<i>Auxiliary transmissions</i>				
Dundee	1,594	188	0.25	} Local districts
Edinburgh	647	464	2	
Exeter	647	464	0.5	
Glasgow	647	464	2	
Newcastle	647	464	2	
Plymouth	647	464	0.5	
Redmoss	647	464	2	
Redruth	647	464	1	
Swansea	647	464	1	

Radio 4

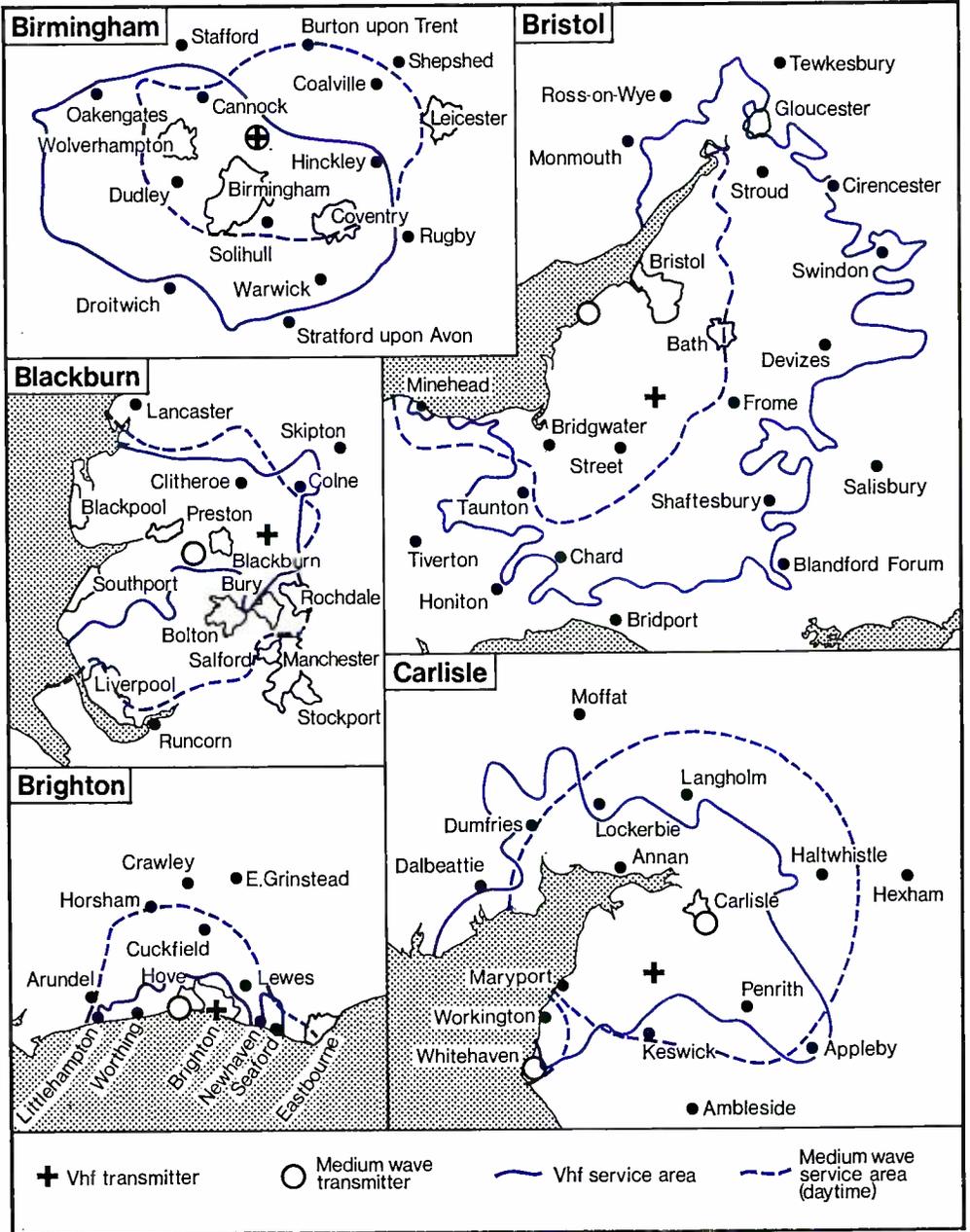
	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
England National				
Barrow	1,052	285	2	Barrow district
Bartley	692	434	10	South Hants, South Wiltshire
Bexhill	1,052	285	2	Eastbourne, Hastings and Bexhill district
Brighton	692	434	2	Brighton district
Brisco (Carlisle)	1,052	285	2	Carlisle area
Brookmans Park	908	330	140	London and South-east England
Clevedon	908	330	20	Somerset, South Gloucestershire
Cromer	692	434	2	North-east Norfolk
Droitwich	1,052	285	150	Midland counties
Folkestone	1,052	285	1	Folkestone district
Hull	908	330	2	Hull district
Moorside Edge	692	434	300	Lancashire, Yorkshire, N. Nottinghamshire, N. Derbyshire, N. Lincolnshire, Cheshire, E. Clwyd (Wales)
Postwick	1,052	285	7.5	Norwich area
Ramsgate	692	434	2	Ramsgate district
Redruth	908	330	2	Camborne and Redruth district
Scarborough	908	330	2	Scarborough district
Stagshaw	908	330	100	N.E. England and Border area
Start Point	1,052	285	100	S. Cornwall, S. Devon, Dorset, Isle of Wight
Stockton	1052	285	2	Teesside and Darlington area
Swindon	1,340	224	0.5	Swindon
Whitehaven	692	434	1.3	Whitehaven district
England South-west				
Barnstaple	683	439	2	Barnstaple-Bideford district
Exeter	989	303	1	Exeter, Exmouth
Plymouth	1,457	206	1	Plymouth district
Redruth	755	397	2	Camborne and Redruth district
Torquay	854	351	1	Torbay
Northern Ireland				
Belfast	719	417	0.5	Belfast area
Londonderry	719	417	0.25	Londonderry area
Radio Ulster				
Lisnagarvey	1,340	224	100	Most of Northern Ireland
Londonderry	1,340	224	0.25	Londonderry district
Radio Scotland				
Burghead	809	371	100	Moray Firth area
Dumfries	809	371	2	Dumfries district
Redmoss	809	371	5	Aberdeen area
Westerglen	809	371	100	Central Scotland
Wales				
Penmon	881	341	10	N. Wales
Tywyn	881	341	5	W. Wales
Washford	881	341	70	S. Wales
Wrexham	881	341	2	Wrexham district

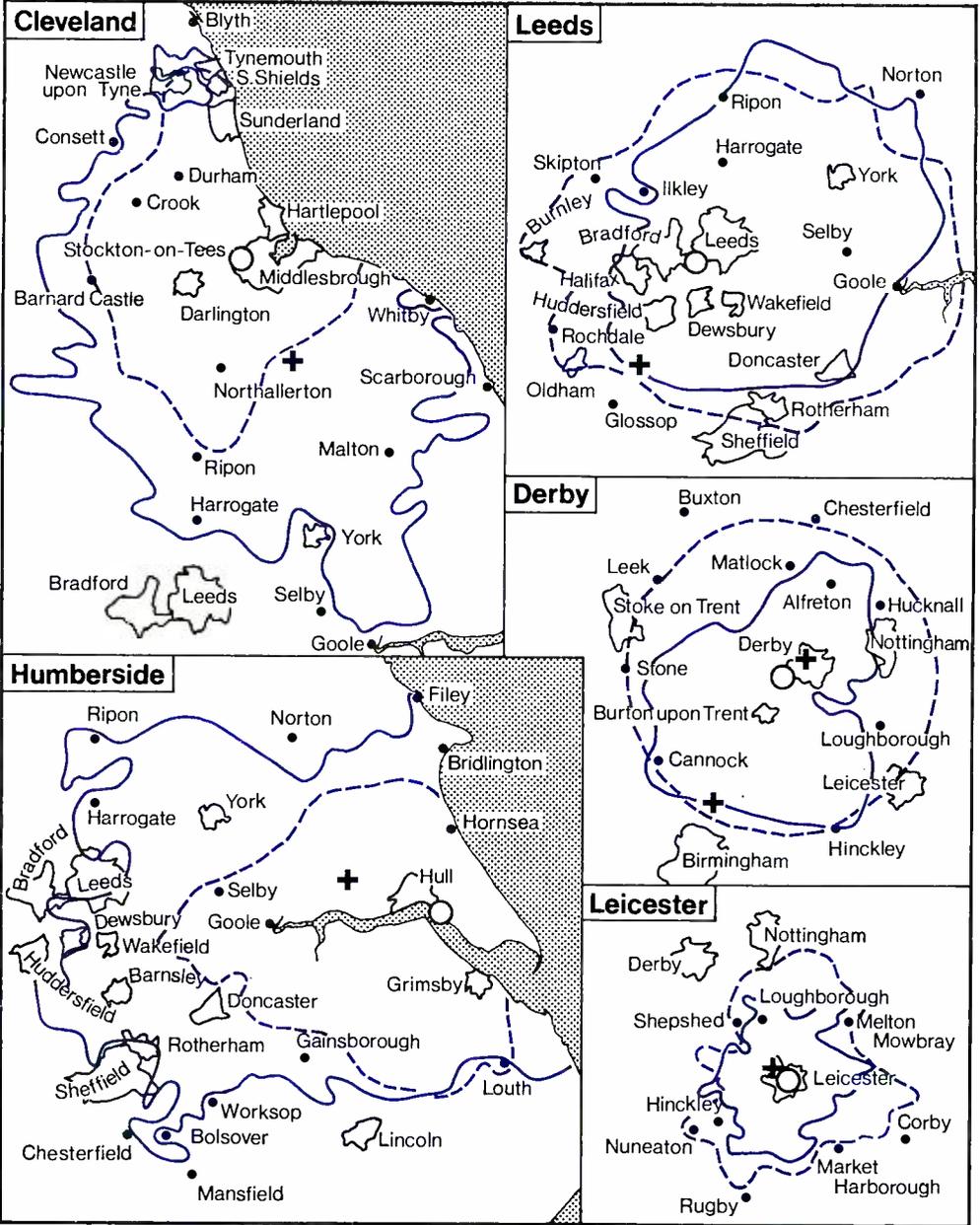
BBC local radio transmitting stations: medium wave and vhf

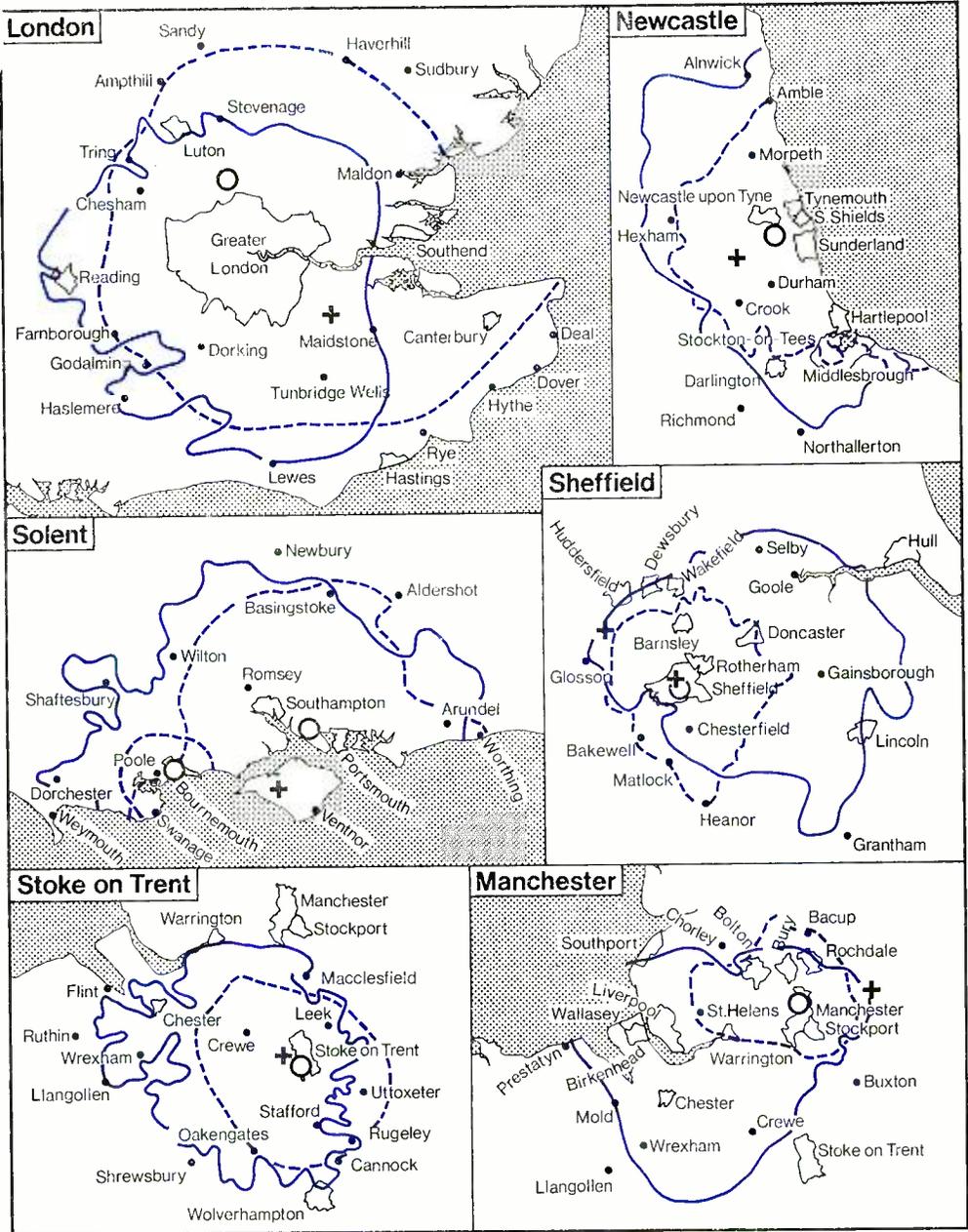
	Medium wave			Vhf		Pol'n*
	Frequency (kHz)	Wavelength (metres)	Power (kW)	Frequency (MHz)	Effective radiated power (kW)	
Radio Birmingham	1,457	206	10	95.6	5.5	H
Radio Blackburn	854	351	0.5	96.4	1.6	S
Radio Brighton	1,484	202	1	95.3	0.5	H
Radio Bristol	1,546	194	2	95.5	5	H
Radio Carlisle (main)	755	397	1	95.6	5	H
<i>Whitehaven relay</i>	1,457	206	0.5	—	—	—
Radio Cleveland	1,546	194	1	96.6	5	H
Radio Derby (main)	1,115	269	0.5	96.5	5.5	S
<i>Derby relay</i>	—	—	—	94.2	0.01	V
Radio Humberside	1,484	202	2	96.9	4.5	H
Radio Leeds	1,106	271	1	92.4	5.2	S
Radio Leicester	1,594	188	0.5	95.1	0.3	S
Radio London	1,457	206	50	94.9	16.5	H
Radio Manchester	1,457	206	8	95.1	4.2	S
Radio Medway	1,034	290	0.5	96.7	5.6	H
Radio Merseyside	1,484	202	2	95.8	5	H
Radio Newcastle	1,457	206	2	95.4	3.5	H
Radio Nottingham	1,520	197	0.25	95.4	0.3	S
Radio Oxford	1,484	202	0.5	95.2	4.5	H
Radio Sheffield (main)	1,034	290	1	97.4	5.2	S
<i>Sheffield relay</i>	—	—	—	88.6	0.05	H
Radio Solent (main)	998	301	1	96.1	5	H
<i>Bournemouth relay</i>	1,594	188	0.25	—	—	—
Radio Stoke-on-Trent	1,502	200	0.5	96.1	2.5	H

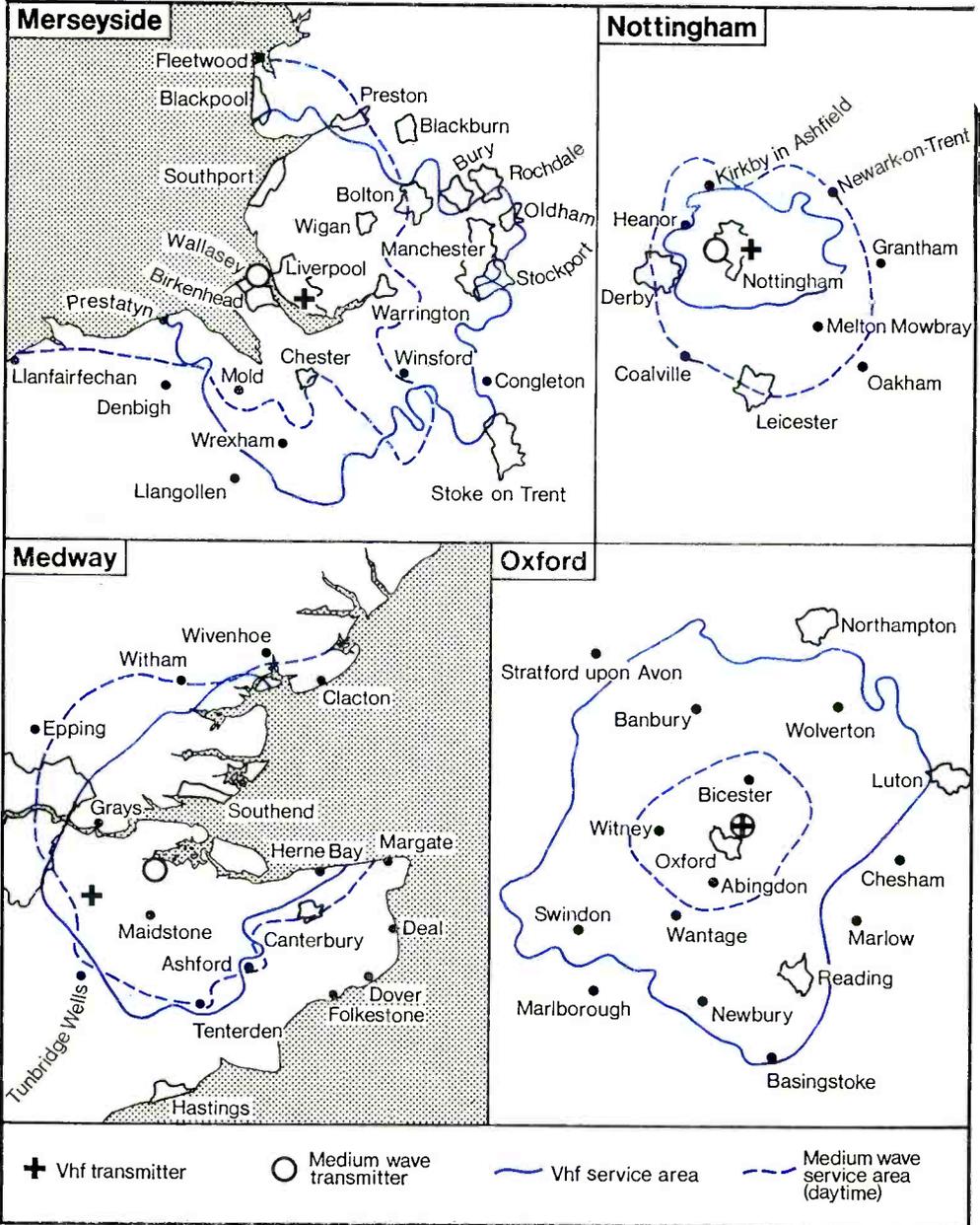
* H – Horizontal, S – Slant, V – Vertical

The maps on the following four pages show the vhf and daytime medium-wave coverage for each of the 20 BBC local radio stations.









Constitutional

The Constitution of the BBC

The BBC's powers and responsibilities

The BBC is a body corporate set up by Royal Charter and operating under Licence. Its object is to provide a public service of broadcasting for general reception at home and overseas.

The members of the Corporation are its Governors, and they are appointed by the Queen in Council. The Governors, who are twelve in number, are not called upon to make broadcasting their sole concern. The term of appointment is normally five years. The Governors work through a permanent staff headed by the Director-General, who is the chief executive officer of the Corporation.

The BBC is responsible for the whole process of broadcasting, including the engineering operation, from the planning and origination of programmes in television and radio to their ultimate transmission over the air.

To provide the necessary links between its studios and outside broadcasting points and its transmitting stations, the BBC relies on the co-operation of the Post Office which provides circuits and charges the BBC with a rental for the use of them. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the British Broadcasting Company from 1922

(when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

The Company was formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J. C. W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General'. The Postmaster General was the final arbiter as to what kind of matter might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction, not universally shared, that broadcasting, then in its infancy, held great potentialities. He saw it as being in the future a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service, and he stressed the need for high standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the basis of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events, and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broadcasting service should be conducted in the

future by a public corporation 'acting as trustee for the national interest'.

In accordance with the Crawford Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contracts and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.

This clause enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a

reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its programme activities.

The policy from which this freedom derives dates back to the time before the first Royal Charter was granted. The view expressed on this matter by Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, was approved at the time by the House of Commons. Speaking in the House of Commons on 15 November 1926, he said:

'While I am prepared to take the responsibility for broad issues of policy, on minor issues and measures of domestic policy and matters of day-to-day control I want to leave things to the free judgment of the Corporation.'

This policy was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions since then, and several times within the last decade.

The BBC's obligations

Apart from the formal power of veto which it confers on the Secretary of State, Clause 13 also lays a number of specific obligations on the BBC. The BBC is required, *inter alia*, 'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision ensures the continuance of a practice originally begun by the BBC, on its own initiative, in 1945. A further requirement is that the BBC shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause are achieved without Ministerial intervention. Government announcements of major importance naturally find a place in scheduled news bulletins as matters of news interest, while the broadcasting of more routine announcements, such as police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the government

department concerned (or the Central Office of Information) and the BBC news-rooms.

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. This means that the BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The distinction is a clear one and presents no difficulty. But the problem does not end there. Editorial publicity for peoples, places, things and activities is inseparable from any form of publishing, whether in print or in broadcasting. For the BBC, such publicity needs to be regulated in a sensible and consistent way so as to reconcile a policy of 'no advertising' with the abiding need to provide a full service of news, comment, and information generally. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

There are other obligations which are laid on the BBC not in the context of the Licence but in the form of 'Prescriptions' from the Secretary of State, acting within the powers vested in him by the Charter and by the Licence and Agreement. These prescriptions, known as the Prescribing Memoranda, serve as a kind of unpublished appendix to the Charter and Licence.

One such memorandum elaborates on Clause 13 (4) of the Licence by

- i) requiring the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy;
- ii) forbidding the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without their being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the freedom of the press and the freedoms of the broadcasting media in Britain: the fact that

newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement was designed as a safeguard against 'subliminal' advertising or indoctrination.

In the same Memorandum, the Secretary of State takes note of certain assurances given by the then Chairman of the BBC (the late Lord Normanbrook) in a letter dated 19 June 1964, and since reaffirmed. In that letter the BBC's Chairman recognised the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These are all, strictly speaking, obligations which the BBC has imposed on itself, but their formal communication by the BBC's Chairman to the Minister and the latter's formal acknowledgment of them have invested them with something of the nature of a prescription.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take special account of the following laws in particular:

The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

Finance

From the constitutional point of view, the main facts about the financial position are:

- a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences, i.e. the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since

1922 and has been endorsed by successive Governments and committees of inquiry:

- b) that the services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, i.e. by the taxpayer.

Under the Charter, the Corporation must apply the whole of its income solely in promoting its objects. The remuneration of the Governors is laid down in the Charter, and no funds or moneys of the Corporation derived from any other source may be divided by way of profit or otherwise among them.

Controversy, impartiality and independence

Reference has been made above to the fact that the Licence requires the BBC to refrain from 'editorialising'; that is, to refrain from expressing a point of view of its own on any matter of public controversy or public policy. Careful safeguards have been erected within the BBC to prevent breaches of this rule.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of impartiality is balance, and this element, so important to the proper handling of controversial subjects, in fact helps the BBC to carry out its obligation to avoid expressions of editorial opinion. Careful attention to balance is one way by which the BBC seeks to ensure that it cannot justly be identified as a supporter of any particular 'line'.

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the listener and more productive of heat than of light. A former Director-General of the BBC, Sir William Haley, made the point in an

article written in 1945:

'Impartiality does not mean so artificially "balancing" the speakers that the listeners can never come to a conclusion on the basis of the argument.'

More than twenty years later another Director-General, Sir Hugh Greene, developed it further: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

The policy so described is that of the BBC today. Balance within the single programme is not sought after religiously on every occasion but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgment.

Secondly, it has never been the policy of the BBC to try to 'balance' news bulletins internally. The content of bulletins is manifestly dependent on the uncontrolled succession of events which make the news, from hour to hour and from day to day. To attempt to balance it artificially would be to distort it. And, in any case, over a period of time the news tends to be self-balancing. Thus, there may be a day when the Prime Minister makes an important political speech, which is fully reported in the news, but when there is nothing newsworthy to report from the Opposition side; a day or two later the circumstances may be reversed.

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and in-

tolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standard of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

Broadcasting and advisory councils

The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter. The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland and Wales.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests, and tastes of the peoples of the countries concerned. They may tender advice to the Corporation on any matters relating to its other broadcasting services which may affect the interests of the peoples of Scotland and Wales.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their Chairmen are Governors of the BBC and bear the title of National Governor for Scotland and National Governor for Wales respectively. (There is likewise a National Governor for Northern Ireland who also serves as Chairman of the Northern Ireland Advisory Council.)

The members of the two National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council.

Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in Northern Ireland and in each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 52 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; and in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established. A Local Radio Council has also been appointed to serve in each area of the BBC's 20 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the Corporation to appoint advisory committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were re-organised in 1970 following the creation of eight English regions.

Constitutional documents

The Charters of the BBC

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

1947 Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 (*Cmnd 1724*).

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10m. for temporary banking accommodation and up to £20m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the provisions of the Post Office Act, 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting

became vested in the Minister of Posts and Telecommunications.

1973 In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts by which the IBA is governed) by an additional five years, ending in July 1981.

1974 The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State (*Cmnd 5721*).

The text of the Royal Charter (*Cmnd 2385*) and the text of the Licence and Agreement (*Cmnd 4095*) follow.

Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the twenty-ninth day of July One thousand nine hundred and sixty-four and it has been represented unto Us by Our right trusty and beloved Counsellor John Reginald Bevens, Our Postmaster General, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of July One thousand nine hundred and seventy-six:

AND WHEREAS it has been made to appear to Us that some fifteen and three quarter million licences have been issued in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man to install and use apparatus for wireless telegraphy for the purpose of receiving broadcast programmes:

AND WHEREAS in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe it to be in the interest of Our Peoples in Our United Kingdom and elsewhere within the British Commonwealth of Nations that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Postmaster General may from time to time grant to and make with the Corporation:

NOW KNOW YE that We by Our Prerogative Royal and of Our special grace, certain knowledge and mere motion do by this Our Charter for Us Our Heirs and Successors will ordain and declare as follows:

Incorporation

1. The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at dis-

cretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

Term of Charter

2. This Charter shall come into operation on the thirtieth day of July One thousand nine hundred and sixty-four and (subject as herein provided) shall continue in force until the thirty-first day of July One thousand nine hundred and seventy-six.

Objects of the Corporation

3. The objects of the Corporation are as follows:

- a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereafter referred to together as 'the Home Services' and separately as 'the Home Sound Services' and 'the Television Services'), and elsewhere within the British Commonwealth of Nations and in other countries and places overseas (such services hereinafter referred to as 'the External Services').
- b) To hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes.
- c) To hold the existing and to construct or acquire additional equipment and apparatus for line telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man and to use the same for purposes ancillary or related to the purposes aforesaid.
- d) For all the purposes aforesaid to acquire from time to time from Our Postmaster General a Licence or Licences for such period and subject to such terms, provisions and limitations as he may prescribe and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Postmaster General with the Corporation, and not in any other manner whatsoever.

- e) To develop, extend and improve the Home Services and the External Services and to those ends to exercise such Licence or Licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Postmaster General, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such Licence or Licences as may to Our Postmaster General seem fit.
- f) To hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation.
- g) Subject to the prior consent in writing from time to time of Our Postmaster General and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, for the purpose of providing, within the scope or ambit of any such consent for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such consent be designated: and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted.
- h) To perform services in any part of the world for and on behalf of any Department of the Government of Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for broadcasting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment.
- i) To provide to other bodies by such means and methods as may be convenient matter to be broadcast by the methods of telephony or television, by the wireless telegraph stations of such bodies, and to receive from other bodies by such means and methods as aforesaid matter to be broadcast by stations of the Corporation.
- j) To compile and prepare, print, publish, issue, circulate and distribute with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.
- k) To organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto.
- l) To collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies.
- m) To acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation.
- p) Subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions.
- q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property

and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.

- s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose objects include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- r) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine.
- u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charge upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: Provided also that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of obtaining temporary banking accommodation or facilities and at any one time outstanding shall not exceed £10,000,000 and that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of defraying capital expenditure (including moneys so borrowed or raised for that purpose) and at any one time outstanding shall not exceed such sum up to the maximum of £20,000,000 as may from time to time be approved by Our Postmaster General.
- v) To sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided always that the Corporation shall not, without the prior consent in writing of Our Postmaster General, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Postmaster

General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose, and shall not without such prior consent turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services.

- w) To enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation.
- x) To do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

Restriction on Overseas Concessions

4. The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the British Commonwealth of Nations or the Government of any other country or place overseas, without having first obtained the consent in writing of Our Postmaster General.

Constitution

- 5. 1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be nine Governors or such other number as may from time to time be directed by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be directed by Us, Our Heirs or Successors in Council.
- 2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.
- 3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor in virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by

Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

6. 1) A retiring Governor shall be eligible for re-appointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services herein-before referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation, by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order.

Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof) -

- a) If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;
- b) If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- c) If he shall hold any office or place in which his interest may in the opinion of Our Postmaster-General conflict with any interest of the Corporation;
- d) If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;
- e) If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

7. 1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulation made by the Corporation under the next following paragraph thereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions -

- a) In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;
- b) The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;
- c) Subject to sub-paragraph d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;
- d) Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusion of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

General Advisory Council and Committees

8. 1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9. The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

National Broadcasting Councils

10. 1) The Corporation shall appoint for the purposes in this article mentioned two National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland and the Broadcasting Council for Wales, and if and when required on behalf of Our Government in Northern Ireland so to do shall establish for the purposes aforesaid a third National Broadcasting Council to be known as the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of—

- a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and in the case of the Broadcasting Council for Northern Ireland if it be established, the National Governor for Northern Ireland; and
- b) not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. In the cases of the Broadcasting Council for Scotland and the Broadcasting Council for Wales, such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland or Wales, as the case may be, as the panel of the General Advisory Council think fit. The members of the Broadcasting Council for Northern Ireland, if it be established, shall be selected by the panel of the General Advisory Council from a panel of persons nominated in that behalf by Our Government in Northern Ireland.

3) i) The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

ii) The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any less period. Otherwise any such

member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation with the concurrence of the panel of the General Advisory Council.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

- a) the function of controlling the policy and content of the programmes in that Service among the Home Sound Services which the Corporation provides primarily for reception in that country;
- b) the function of controlling the policy and content of those programmes in the Television Services, which the Council decides shall be provided primarily for reception in that country in replacement of or in addition to programmes provided by the Corporation for general reception in Our United Kingdom of Great Britain and Northern Ireland;
- c) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and
- d) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services of the Corporation which affect the interests of Our People in that country;

Provided that each National Broadcasting Council shall be subject to—

- a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of Broadcasts by Us, Our Heirs or Successors of broadcasts by Ministers of Our Government in the United Kingdom of Great Britain and Northern Ireland, of party political broadcasts of national importance or interest, and the transmission of broadcasts intended for reception in schools; and
- b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due coordination and coherent administration of the operations and affairs of the Corporation.

5) If and when in the opinion of Our Postmaster General an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this article shall be suspended, Our Postmaster General may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the

notices. Any such notices may be modified or revoked in writing by Our Postmaster General at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Postmaster General to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) i) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any three members.

ii) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an Annual Report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and servants, to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and servants so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or servant: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or servant if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer to him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and Chairman of the General Advisory Council, it would be detrimental to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting Council or any advisory com-

mittee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

Regional Advisory Councils

11. 1) The Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

4) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

6) The Corporation shall afford to each Advisory Council the use of such accommodation and the service of such staff as are requisite for the proper performance of the functions of the Council.

7) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

Organisation

12. 1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

13. 1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

- a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and
- b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

Provision and Review of Services

14. The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

15. It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

Financial

16. 1) The Corporation is hereby authorised, empowered and required –

- a) To receive all funds which may be paid by Our Postmaster General out of moneys provided by Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof;
- b) To receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that moneys borrowed or raised in exercise of the power hereinbefore conferred for the purpose of defraying capital expenditure (including the repayment or replacement of moneys borrowed or raised for that purpose) shall be applied to that purpose alone.

2) Subject to any such terms and conditions as aforesaid and to the proviso to sub-paragraph b) of paragraph 1) of this article, the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17. 1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as

will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the approval of Our Postmaster General determine.

2) The Corporation shall make proper provision for meeting depreciation of or for renewing any property of the Corporation: Provided that this paragraph shall not apply in relation to any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or to any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose.

3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

Annual Report and Statement of Accounts

18. 1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the approval of Our Postmaster General, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised by the Board of Trade for the purposes of section 161 1) a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Postmaster General after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Postmaster General may from time to time specify in writing and shall comply with any directions which may be given in writing by Our Postmaster General, after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph (8) of article 10 of this Our Charter by the National Broadcasting Councils, to Our Postmaster General to be considered by him and presented to Parliament.

4) The Corporation shall at all reasonable times upon demand made give to Our Postmaster General and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

General

19. 1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20. 1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement

which Our Postmaster General may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whosoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21. And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

Dissolution and Winding-up

22. It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors and upon such terms as We or They may consider fit, and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Postmaster General.

23. Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto

shall be disposed of in accordance with the directions of Our Postmaster General.

General Declaration

24. Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL
Coldstream

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Licence and Agreement

Treasury Minute dated the 7th July, 1969

My Lords have had before them a new Licence and Agreement dated 7th July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.

2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30th July 1964 to 31st July 1976.
3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31st July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and no effect unless and until the said Bill is enacted.
4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.
5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.
6. Under the new Licence and Agreement the Corporations undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Radio Services and the Television Services for reception in the British Islands. The Postmaster General may give directions to the Corporation as to the hours of broadcasting in those services. The Corporation also undertakes to send programmes in the External Services at such times as may be prescribed (after consultation with the Corporation and with the approval of the Postmaster General and My Lords) by the Government Departments concerned, for reception in countries and places beyond the seas.
7. For the purposes of the Home Services (Radio and Television) the Postmaster General is to pay the Corporation (out of moneys provided by Parliament) during the term of the Licence a sum or sums equal to

the whole of the net licence revenue (as defined in Clause 16 3) or to such percentage or percentages thereof as the Treasury may from time to time determine.

8. For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term such sums as My Lords shall authorise. The Corporation is to deliver to the Postmaster General such account of its expenditure on the External Services and other services performed at such request as he may prescribe.
9. An Agreement dated 19th February 1954 (*Cmd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.
10. My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Postmaster General to grant and conclude it.

Licence and Agreement

THIS DEED is made the seventh day of July one thousand nine hundred and sixty-nine BETWEEN THE RIGHT HONOURABLE JOHN THOMSON STONEHOUSE, M.P., Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20th December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26th March 1964 a Charter of Incorporation was granted for a term beginning on the 30th July 1964 and ending on the 31st July 1976:

AND WHEREAS by a Deed dated the 19th December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30th July 1964 and ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said

purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty:

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19th December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows –

1. IN these presents, except where the subject or context otherwise requires –

a) the following expressions have the meanings hereby respectively assigned to them, that is to say –

'apparatus' means apparatus for wireless telegraphy;

'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1959;

'appointed day' means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as 'the Minister') appointed by Her Majesty;

'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

'International Telecommunication Convention' means the Convention signed at Geneva on the 21st December 1959 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof:

'messages' includes other communications;

'Postmaster General' includes the Postmaster General's successors in the office of Her Majesty's Postmaster General and as from the appointed day means and includes the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day;

'Post Office' means any public authority so designated which may be established by the Post Office Act;

'Post Office Act' means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);

'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

'station' means station for wireless telegraphy;

'station for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

- b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation;
- c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2. The said Deed dated the 19th December 1963 and the licence granted thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3. Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning immediately before the appointed day and ending on the 31st July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 –

- a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;
- b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing:

c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

- 1) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in –
 - i) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to together as ‘the Home Services’ and separately as ‘the Home Radio Services’ and ‘the Television Services’); and
 - ii) countries and places beyond the seas (such services being hereinafter referred to as ‘the External Services’);
- 2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. 1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6. 1) The Postmaster General may at any time by notice in writing –

- a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Television Authority (in this clause referred to as ‘the Authority’); or
 - b) require the Corporation to permit such of the Authority’s broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or
 - c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation’s broadcast transmissions as may be so specified from that installation;
- and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8. The Corporation shall observe the provisions of the International Telecommunication Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Postmaster General may be or become a party during the continuance of these presents.

9. In order to prevent interference with the working or use of any station for wireless telegraphy established or

any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall without prejudice to the other provisions of these presents, have effect -

1) a) The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.

b) The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.

2) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

10. No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11. The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12. The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13. 1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently pro-

grammes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Postmaster General may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast: Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General: and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

14. 1) The Postmaster General may from time to time by notice in writing give directions to the Corporation

as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular: -

- a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;
- b) may make special provisions for annual holidays and other special occasions;
- c) may be confined to a specified day of the week, or may be different for different days of the week;
- d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Postmaster General may, whether or not a direction under paragraph 1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15. The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30th July in each year from 1970 to 1975 inclusive a renewal fee of £900.

16. 1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

- a) sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Postmaster General; and
- b) such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster

General in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General

less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in sub-paragraphs a) and b) above, in the administration of the licensing system, and in investigating complaints of interference by electromagnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the Postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

17. 1) For the purposes of the External Services and other services performed pursuant to clause 13 5) and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13 3) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in sub-clause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

18. Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19. 1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by

the Postmaster General may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause 1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General –

- a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and
- b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such cases the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20. Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21. 1) The Corporation shall not

- a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;
- b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on

its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-Clause 2) in respect of any loss resulting from such determination of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22. The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23. 1) In any of the following cases (that is to say) –

- a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, The Television Services and the External Services; or
- b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or
- c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor

shall be appointed or any debenture holders, mortgagee or other creditor shall enter in possession of any part of the Corporation's property;

then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause contained shall be deemed to prejudice or affect any statutory power of the Postmaster General.

24. 1) Any notice, request, consent, approval or other act (whether required to be in writing or not) given or served by the Postmaster General under these presents may be under the hand of any person duly authorised in that behalf by the Postmaster General and may be given or served by being sent by registered post or by the recorded delivery service addressed to the Corporation at its chief office for the time being and any notice given or served by the Corporation under these presents may be given or served by being sent by registered post or by the recorded delivery service addressed to the Postmaster General at The General Post Office, London, or (after the appointed day) to the Minister at Waterloo Bridge House, Waterloo Road, London.

2) Any notice given by the Postmaster General to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25. The Agreement dated the 19th February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26. Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27. This Deed and Licence granted thereby are conditional upon the passing of the Post Office Act and

shall be of no effect unless and until the said Act is passed.

28. It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED
on behalf of Her Majesty's Postmaster General by –
F. WOOD
in the presence of –
Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British
Broadcasting Corporation was hereunto
affixed in the presence of –
HILL OF LUTON, *Chairman*
CHARLES CURRAN, *Director-General*

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General information

The BBC and the public

Audience research

The BBC is constantly concerned to keep in touch with the public and the audiences to its various services, devoting considerable time and resources to ensuring that its production and management staff are aware of the response of the audience. All viewers' and listeners' letters are analysed and reported on in detail by a programme correspondence section; opinions in the press throughout the country are also reported on daily; the BBC's 52 advisory committees are able to represent the different points of view of the public in direct dialogue with BBC staff; and an increasing number of programmes involve the audience in one way or another.

Beyond all this, the BBC maintains its own Audience Research Department which is concerned with the systematic measurement of audiences and a continuous assessment of their preferences and opinions.

The biggest single audience research operation is the estimation of audience sizes through sampling representative cross-sections of the population. This is done in the continuous *Survey of Listening and Viewing* in which a sample of the population is interviewed every day of the year. Each day's sample consists of 2,250 people, so selected as to be representative of the entire population – excluding only children under 5 years of age – in terms of geographical distribution, age, sex and socio-economic class.

The questions the interviewers put are all concerned with the previous day, being designed to find out whether or not the per-

sons interviewed listened to the radio or viewed television and, if so, which particular programmes they heard or saw during that particular day. Different people are interviewed each day (so that in the course of a year more than 800,000 are interviewed) but as the people are always selected by the same method the results for any one day are always comparable with those for any other. The interviewing is done by a large staff of part-time workers.

The end-product of the survey is a daily summary of audiences which lists every programme broadcast nationally (and some transmitted in certain areas only) and estimates the proportion of the population which viewed or listened to each one. Its value lies not merely in the information it gives about individual broadcasts but also in providing a basis for the study of audience trends.

The opinions of audiences are gathered through panels of listeners and viewers, with a total membership of about 6,000. Each week they receive questionnaires about forthcoming broadcasts. They are not asked to vary their normal listening or viewing habits – indeed they are particularly requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel members to rate the programme in different ways and to sum up their reactions using another simple scale. This leads to reaction indices for television programmes and to general evaluations for radio programmes, by means of which programmes can be readily compared with one another. Longer

questionnaires provide material for the production of programme reports which try to give a balanced picture of the opinions expressed, placing correct emphasis both on the majority view and on the opinions of minorities.

Side by side with these continuous studies the department is engaged on a variety of *ad hoc* investigations. These may involve anything from discovering public opinion on a single point – such as a proposed change in the timing of a broadcast – to an exhaustive study of the impact of one type of output. Naturally the research methods used vary with the problem to be solved. Sometimes it is necessary to interview a random sample of the population at length in their own homes. Sometimes a postal questionnaire is adequate. But in every case the object is the same – to collect information which is representative and reliable, as a basis for evaluation or decision-making by those concerned with programmes and policy.

The department publishes each year a summary of its main results called the *Annual Review of Audience Research Findings*, obtainable from **BBC Publications, 35 Marylebone High Street, London W1M 4AA** (price £1 plus 12p postage).

Information about methods of BBC audience research may be obtained from the **Audience Research Information Desk, BBC, Broadcasting House, London W1A 1AA**.

Getting in touch with the BBC

Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers amounting to upwards of half a million letters a year. This figure does not include items sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 7,000 a day.

Letters about television and radio programmes, other than those responding to broadcast invitations but including letters of

complaint, should be addressed to: **Head of BBC Programme Correspondence Section, Broadcasting House, London W1A 1AA**. This section is responsible for seeing that the opinions expressed and suggestions put forward in letters are carefully considered, reference being made to the most senior levels of the BBC in appropriate cases. As far as possible, answers are supplied to enquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy type-written lists cannot normally be met. Scripts can sometimes be provided if available (see page 311). Requests for information on technical matters and for advice on reception of BBC programmes should be sent to:

Head of Engineering Information Department, Broadcasting House, London W1A 1AA.

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an **Overseas Audience Research and Correspondence Department, BBC, Bush House, London WC2B 4PH**, which also ensures that the letters are forwarded to the production staff in the programme departments. Letters in other languages are sent to the language services concerned and answered in the same language.

Record requests

Record requests in the UK should be sent on a postcard to the BBC programme concerned.

In addition to the many request programmes produced for home listeners, there are request programmes put out by the BBC World Service for listeners overseas. These programmes also provide a link with home for Britons stationed abroad, as well as for immigrants and visitors to Britain. Separate editions, broadcast at suitable times, give world-wide coverage. Listeners in Britain wishing to send a message and have a record played for their friends and families overseas should write to the address given opposite.

Many different kinds of musical tastes are provided for and overseas listeners are advised by air mail of the time and date of the playing of their requests. The BBC World Service also

has its own *Pop Club* programme for overseas listeners, with lapel buttons, membership cards and competitions. To join this club, overseas listeners should write to the Secretary, *Pop Club*.

The address for all these programmes is: **World Service Record Requests, BBC, Bush House, London WC2B 4PH.**

Auditions

Music, drama, and variety auditions are arranged regularly by Programme Contracts Department working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors. Artists who have succeeded in an audition are placed on a waiting list to be offered a broadcasting engagement when opportunity arises.

Applications addressed to the **BBC, London, W1A 1AA**, are brought to the attention of the department concerned. For regional auditions, applications should be made to the Controller of the appropriate region. Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Choral Society. Candidates are required to sing one of two test pieces at their choice, and there is a sight-reading test. Members of the Society attend rehearsals each Friday evening. Written applications should be made to the **Chorus Manager, BBC, London W1A 1AA.**

Submission of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

In the case of radio plays, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to: **Script Editor, Drama (Radio), BBC, Broadcasting House, London W1A 1AA.** A free leaflet, *Notes on Radio Drama*, giving detailed market infor-

mation and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to **Script Editor, Light Entertainment (Radio), BBC, Broadcasting House, London W1A 1AA.** Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

Television scripts, clearly typed, should be submitted, with a stamped addressed envelope, to: **Head of Television Script Unit, BBC Television Centre, Wood Lane, London W12 7RJ.** Notes on *Current Requirements* and on *Writing for Television* are available from the Unit, on request.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Serious music scores for radio should be addressed to: **Chief Assistant, New Music, BBC, Yalding House, 156 Great Portland Street, London W1N 6AJ.**

Popular and light music scores for radio should be addressed to **Assistant Head of Radio 2, BBC, Broadcasting House, London W1A 1AA.**

A guide for writers, *Writing for the BBC*, is published by the BBC, price 35p (by post 43p).

Tickets for BBC shows

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the **BBC Ticket Unit, London W1A 4WW.**

Applications should be sent a month before the date required, indicating the type of show preferred, and enclosing a stamped addressed envelope. It is not possible to guarantee tickets for a particular show but the Ticket Unit does its best to send tickets for shows that they feel the person would appreciate. All applications are acknowledged and tickets are sent a week before the date of the show. In the case of visitors to London it is always advisable for the Ticket Unit to be informed of the London address, and the exact dates

of their stay. In the case of London residents there may be a delay for popular shows. Normally it is not possible to send more than one or two double tickets to any individual. Minimum age limits vary according to the type of programme, so children's ages should always be stated.

The types of shows are:

Radio: light entertainment, comedy, panel games and quiz shows, light music, chamber music, symphony orchestra and modern or old-time dancing, popular music.

Television: light entertainment, panel games, comedy, pop (but not *Top Of The Pops*), children's programmes.

Visits to BBC premises

Arrangements for seeing round Broadcasting House and other centres can be made only exceptionally.

People with a special or professional interest may make arrangements for seeing round Broadcasting House and other centres by writing to **Chief Secretary, BBC, Broadcasting House, London W1A 1AA**, or the Controller in their own region.

Visitors from overseas should address themselves to: **External Broadcasting Audience Research, BBC, PO Box 76, Bush House, London WC2B 4PH**.

SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone.

For relatives of sick persons: such SOS messages are broadcast only when the hospital or doctor certifies that the patient is dangerously ill and when all other means of communication have failed. Normally the full name of the person sought, and the relationship, must be given. The message is broadcast only if the patient is asking to see a relative or the doctor considers that this would be beneficial.

For missing persons and for witnesses of accidents: only official requests originated by the police are considered.

Appeals for special apparatus, foods, or drugs for treatment of rare diseases will be broadcast only at the request of major hospitals and after all other means of obtaining them have failed.

For travellers abroad: it is also possible in circumstances of real urgency for SOS messages to be broadcast in countries abroad by radio organisations which are members of the European Broadcasting Union. These messages would be broadcast in an attempt to reach people travelling abroad who are urgently wanted at home. The rules, in principle, are the same as those which apply to SOS messages broadcast in the United Kingdom. Requests of this kind, which must come from doctors or hospitals, cannot be considered unless all other means of contacting the person who is wanted have been tried and have failed.

Messages are broadcast once only and cannot be repeated.

There is no charge for broadcasting SOS messages.

Appeals for charity

The BBC has been broadcasting charitable appeals since 1923. Up to 1975 over £19,000,000 has been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as *The Week's Good Cause*, usually at 11.10 am on Sunday, or on BBC-1, usually at 6.50 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for instance, in aid of the victims of an earthquake or flood – are also broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland.

In selecting appeals for broadcasting, the BBC has the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales and Northern Ireland carry out the same function for their respective regions (See page 330 for members of the appeals advisory bodies).

Within certain specified limits, any deserving cause, whether it be great or comparatively small, may be considered for a broadcast appeal. Preference in selection is, however, given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Second in preference are those which aim to promote social, physical, cultural, or mental or moral well-being but which do not necessarily deal with individual cases of distress; this category includes organisations promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage.

Open Door Programmes

The Community Programme Unit of BBC Television enables groups or associations or sections of the community to make their own television programmes, which are shown on BBC-2. The groups are given technical facilities and professional advice by the BBC, but themselves decide the style and content of their programmes, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from **Community Programme Unit, BBC Television Centre, Wood Lane, London W12 8QT.**

Publicity and press offices

The Publicity Department provides a comprehensive service of information to the press about programmes and BBC policy. The department issues a range of printed publicity, and produces and distributes photographs to the press.

Enquiries from journalists are dealt with in London by press officers at the following addresses:

12 Cavendish Place, London W1A 1AA
01-580 4468
9 am-6 pm Monday to Friday

Television Centre, Wood Lane, London
W12 7RJ 01-743 8000

9 am-midnight Monday to Friday
10 am-midnight Saturday
11 am-midnight Sunday

Foreign press office

Bush House, Strand, London WC2B 4PH
01-240 3456

10 am-6 pm Monday to Friday

This office looks after overseas journalists and the London correspondents of foreign newspapers. (*Visitors should go to Queen's House, 28 Kingsway, London WC2 6JR.*)

Outside London, information officers in Scotland, Wales, and Northern Ireland and at the production centres in Manchester, Birmingham and Bristol deal with press enquiries.

BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

Sir Edmund Compton (Chairman), **Sir Henry Fisher** and **Baroness Serota**.

The Commissioners serve for three years, have premises of their own outside the BBC and appoint their own staff.

Adjudications of the Commission are published in one of the BBC's journals and, when requested by the Commission, on either radio or television, according to the origin of the complaint. Any action to be taken following an adjudication is a matter for the BBC.

The terms of reference of the Commission relate strictly to complaints from people or organisations who believe themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast; they do not extend to general complaints about the nature or quality of programmes.

The Governors look upon the Commission as a means of offering the BBC, with attendant publicity, a second opinion in cases of complaint where a viewer, listener or organisation feels unfairly treated by the BBC. The setting up of the Commission does not affect the constitutional functions of the Governors, the programme responsibility of the executive, or the role of the General Advisory Council as the principal advisory body of the Governors.

The Commission's address is:

31 Queen Anne's Gate, London SW1H 9BU.
Tel: 01-839 6894.

The constitution and terms of reference of the Commission are:

- 1 A Programmes Complaints Commission is hereby constituted to consider and review complaints against the BBC of the type hereinafter set out.
- 2 The Commission shall consist of three members who shall hold office for three years (one of whom shall act as Chairman). Provided always that any member:
 - i) may resign on giving three months' notice at any time;
 - ii) shall resign if for any reason he becomes unfit to act as such member. In the case of any doubt or dispute as to such unfitness it shall be resolved by the President of the Law Society for the time being or by a person nominated by the President.
- 3 The Commissioners first appointed shall make recommendations to the BBC as to the mode of securing the appointment as their successors of persons of similar independent status.
- 4 The complaints which the Commission will consider and review are complaints from individuals or organisations claiming themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast. Unjust or unfair treatment shall include unwarranted invasion of privacy and misrepresentation.
- 5 Subject to the provision in Clause 13, the Commission shall consider and review complaints if:
 - i) a) the complaint has first been raised in writing with the BBC within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers, and the complainant in the event of dissatisfaction with the explanation of its conduct given by the BBC has referred the matter to the Commission within thirty days of the receipt of the BBC's explanation;

or b) the complaint has been raised in writing with the Commission within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers;

and

- ii) the complainant shall have undertaken in writing not to have recourse to the courts of law in connection with his complaint. A complainant who chooses first to go to law over his complaint may subsequently lay a complaint before the Commission if it relates to aspects of the matter other than those disposed of in the courts.

Provided, however, that the Commission may consider and review a complaint notwithstanding that the conditions of i) above may not have been fulfilled, if the Commission considers that there are special circumstances which make it proper to do so, and provided further that the Commission may decline to consider and review a complaint notwithstanding that the conditions of i) and ii) above have been fulfilled if the Commission considers that the complaint is frivolous or constitutes an abuse of the procedure for the review of complaints.

- 6 Complaints shall be treated as being laid against the BBC and not against individual members of the BBC's staff or its other contributors, although the details of complaints will often require to be accompanied by the names of individuals.
- 7 The Commission shall report its adjudication on any complaint to the BBC which undertakes to publish each adjudication in one of its journals. The Commission shall, when it seems to it appropriate, prepare its adjudication in a form suitable for broadcasting and require the Corporation to transmit the adjudication which the Corporation undertakes to do.
- 8 The BBC shall pay proper regard to the view expressed in each adjudication. It shall be free to comment thereon and to decide what subsequent action, if any, is called for.
- 9 The BBC undertakes to give every assistance to the Commission. In particular, it shall make available to the Commission such recordings or transcripts as may exist of transmitted programmes about which complaints are laid. The BBC shall also, on request from the Commission, make available unused material gathered for programmes, if it still exists, such as the Commission, after consulting the BBC, feels necessary. The Commission shall not disclose any unused material provided to it by the BBC to other parties without permission from the BBC and, where appropriate, any other copyright-holders involved.
- 10 The Commission shall undertake to deal with complaints within a reasonable time and the BBC

- shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.
- 11 In making adjudications, the Commission shall act collectively, although this should not exclude the possibility of the expression of a dissenting opinion. When one member is absent or declares himself to be disqualified by reason of a special interest in any adjudication, it shall be proper for complaints to be considered by only two members of the Commission.
- 12 The Commission will, from time to time, decide on its own practice and procedure. Unless otherwise decided, however,
- i) Complaints will ordinarily be put forward in writing although whenever the Commission in its discretion considers it necessary an oral hearing will be granted.
 - ii) Complaints will be heard in private.
 - iii) Complainants must bear their own costs.
- 13 The decision of the Commission that a complaint does not come within its jurisdiction shall be final.

Licences and licence fees

Licence fees in European countries: June 1975

Country	Sound only		Sound and television <i>monochrome</i>		Sound and television <i>colour</i>	
		£		£		£
Austria	324 Sch.	8.94	1,140 Sch.	31.45	1,140 Sch.	31.45
Belgium	390 B.Fr.	4.76	1,680 B.Fr.	20.49	2,505 B.Fr.	30.55
Denmark	98 D.Kr.	8.03	398 D.Kr.	32.62	664 D.Kr.	54.43
Eire	—	Nil	—	12.00	—	20.00
Finland	30 F.Mk.	3.82	90 F.Mk.	11.46	190 F.Mk.	24.20
France	30 Fr.	3.35	140 Fr.	15.64	210 Fr.	23.46
Germany	36 D.M.	6.92	126 D.M.	24.23	126 D.M.	24.23
Italy	3,585 Lire	2.56	21,000 Lire	15.00	—	—
Netherlands	33 Fl.	6.11	108 Fl.	20.00	108 Fl.	20.00
Norway	60 N.Kr.	5.50	320 N.Kr.	29.36	420 N.Kr.	38.53
Sweden	50 S.Kr.	5.71	220 S.Kr.	25.14	320 S.Kr.	36.57
Switzerland	60 S.Fr.	10.91	120 S.Fr.	21.82	120 S.Fr.	21.82
United Kingdom	—	Nil	—	8.00	—	18.00

Based on information from the European Broadcasting Union

Broadcast receiving licence fees in the United Kingdom 1922-1975

<i>Radio only</i> introduced	1 Nov 1922 at 10s.	<i>Combined tv and radio</i> increased	1 Aug 1965 to £5
increased	1 Jun 1946 to £1	<i>Colour tv supplementary</i> introduced	1 Jan 1968 at £5
<i>Combined tv and radio</i> introduced	1 Jun 1946 at £2	<i>Combined tv and radio</i> increased	1 Jan 1969 to £6
<i>Combined tv and radio</i> increased	1 Jun 1954 to £3	<i>Combined tv and radio</i> increased	1 July 1971 to £7
Excise duty of £1 imposed (not receivable by BBC)		<i>Combined tv and radio</i> increased	1 Apr 1975 to £8
<i>Combined tv and radio</i> increased	1 Aug 1957 to £4	<i>Colour tv supplementary</i> increased	1 Apr 1975 to £10
Excise duty abolished BBC given full amount	1 Oct 1963 of £4	The radio only licence fee was abolished from	1 February 1971.
<i>Radio only</i> increased	1 Aug 1965 to £1 5s.		

Broadcasting receiving licences 1927–1975

Licences at 31 March	Total	Issued free for blind persons	Issued for payment		
			Radio only	Radio and television combined	
				Monochrome	Colour
1927	2,269,644	5,750	2,263,894		
1930	3,092,324	16,496	3,075,828		
1935	7,011,753	41,868	6,969,885		
1940	8,951,045	53,427	8,897,618		
1945	9,710,230	46,861	9,663,369		
1946	10,395,551	47,720	10,347,831		
1947	10,777,704	49,846	10,713,298	14,560	
1948	11,179,676	52,135	11,081,977	45,564	
1949	11,747,448	53,654	11,567,227	126,567	
1950	12,219,448	56,376	11,819,190	343,882	
1951	12,369,027	58,161	11,546,925	763,941	
1952	12,753,506	60,105	11,244,141	1,449,260	
1953	12,892,231	61,095	10,688,684	2,142,452	
1954	13,436,793	62,389	10,125,512	3,248,892	
1955	13,980,496	62,506	9,414,224	4,503,766	
1956	14,261,551	62,745	8,459,213	5,739,593	
1957	14,525,099	62,453	7,496,390	6,966,256	
1958	14,646,350	61,387	6,494,960	8,090,003	
1959	14,736,413	57,784	5,423,207	9,255,422	
1960	15,005,011	54,958	4,480,300	10,469,753	
1961	15,176,725	50,852	3,858,132	11,267,741	
1962	15,372,219	46,782	3,491,725	11,833,712	
1963	15,698,991	43,371	3,212,814	12,442,806	
1964	15,884,679	40,337	2,959,011	12,885,331	
1965	16,046,603	34,355	2,759,203	13,253,045	
1966	16,178,156	31,499	2,579,567	13,567,090	
1967	16,773,205	29,662	2,476,272	14,267,271	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971 (Note 1)	15,943,190	—	—	15,333,221	609,969
1972	16,658,451	—	—	15,023,691	1,634,760
1973	17,124,619	—	—	13,792,623	3,331,996
1974	17,324,570	—	—	11,766,424	5,558,146
1975	17,700,815	—	—	10,120,493	7,580,322

Notes:

- Owing to industrial action within the Post Office between January and March 1971 the licences in force at 31 March 1971 do *not* reflect the true licensing position at that date.
- Radio only licences were abolished on 1 February 1971.
- Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.
- Dealer's demonstration fee and concessionary licences for residents of old people's homes have been excluded from the figures.

Sales and services

BBC Publications

One of the objects of the BBC, as laid down in its Charter, is 'To compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation'. The width of these terms of reference is reflected in the variety of BBC publications.

Radio Times

Published every week in 25 editions, its programme pages provide a detailed day-by-day reference guide to the whole of the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. Editorial articles, many in colour, feature the subject matter of the most notable broadcasts of the week. *Radio Times* is on sale at newsagents throughout the British Isles, price 10p or by subscription, at £10 per year for Britain and the Republic of Ireland and £10 per year overseas and pro rata for shorter periods. Its circulation, the highest for any British periodical, is 3,627,361 with a readership approaching 11 million.

The Listener

Like BBC television and radio, *The Listener* reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn substantially from broadcast talks and discussions, but it also carries original material relating to broadcasting and the arts. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. Distribution is world-wide and sales are 38,769 copies a week. *The Listener* is published each Thursday, price 15p, and is obtainable from newsagents, or by subscription at £12.00 per year. Full details of all subscription rates are published in the journal or can be obtained from the **Circulation Manager**,

BBC Publications, 35 Marylebone High Street, London W1M 4AA.

London Calling

The monthly journal of the BBC External Services, gives programme details and frequency information about the BBC World Service in English. Brief details are also given of BBC services in other languages and BBC English by Radio broadcasts.

Huna London

The monthly magazine of the BBC Arabic Service, gives programme information about the Arabic Service and contains articles of general interest. Circulation is 80,000 throughout the Arab World. *London Calling* and *Huna London* are issued free of charge. Further details are obtainable from **External Services Publicity, BBC, Bush House, London WC2B 4PH.**

General publications

Many television and radio programmes are supported or followed up by books, and BBC Publications have a large list on a variety of subjects. Here are some of the titles published recently:

The Weather Machine by Nigel Calder, a BBC-2 programme about the Earth's climate; *Pot Black* compiled by Reg Perrin, an introduction to the game of snooker, linked with the BBC-2 series; *Tomorrow's World 3* by David Paterson, a third volume of material from the BBC-1 series; *Microbes and Men* by Robert Reid, a background book to the BBC-2 series; *Kipling's English History*, Marghanita Laski's radio series on English History through Rudyard Kipling's verse; *How Money Works* compiled by Brian Sharpe and Aubrey Wilson of BBC Radio 4's *Financial World Tonight*; *The Fight Against Slavery* by Evan Jones and Terence Brady, background to the BBC-2 series; *Armchair Cricket 1975*, a completely new version with a special supplement on the John Player League; *The BBC Book of Golf* compiled by Ken Hawkes, a guide to golf on television and radio;

Pioneers of Photography compiled by Aaron Scharf – it follows and supplements the BBC-2 programme; *A Handful of Tears* by Brenda Kidman who writes with compassion about being a refugee – from Woman's Hour BBC Radio 4.

For children: *Blue Peter Special Assignment 1*, an introduction to the islands of Hong Kong and Malta; *Blue Peter Special Assignment 2*, an introduction to three British islands – Isle of Skye, Isle of Man and Isle of Wight; *Blue Peter 12; Roobarb Annual; Bagpuss Annual 2; Jackanory – The Impecunious Hero; Jackanory – Littlenose to the Rescue; Smoke over Shap.*

Further Education

Many Further Education programmes are accompanied by publications. These fall into two main categories:

- a) Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are, in the main, for language courses but include other subjects. The books provide the basis for homework and preparation.
- b) Books which, while not essential, provide the student with a permanent record on the theme of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations or statistics. For most of the language series recordings, with basic dialogue and pronunciation practice, are also available. Details of both programmes and the publications are printed in *Radio Times*. Among recent Further Education publications are the following:

Kontakte, three books, three records and three cassettes, teacher's notes and three filmstrips, accompanying the BBC-1, Radio 3 and Radio 4 Beginner's German Course; *Svidaniye y Moskvye*, one book, two records and two cassettes for the Radio 3 and Radio 4 Second Year Russian Course; *Use your*

Head, accompanying the BBC-1/BBC-2 programmes designed to help improve reading speeds, memory and better organisation of time; *Out of the Rut*, with the BBC-1 programmes for those thinking of changing their jobs in mid-career; *Going Solo*, accompanying the Radio 3 series which offers advice to those contemplating setting up in business on their own; *Middle Years at School*, the in-service education project for teachers, on BBC-2; *I See What You Mean*, the BBC-1 series to assist those who have lost, or are losing, their hearing; *Mr Smith's Gardening Book*, the BBC-1 programmes; *Every Body Knows*, the BBC-1 yoga programme; *Flowers for all Seasons*, the BBC-2 series on creative flower arranging; *Model World*, the BBC-2 series which introduces the craft of model-making; *Eminently Victorian*, the Radio 3 study of the moods and manners of mid-nineteenth century Britain; *Before the Ark*, the BBC-1 programmes on vertebrate palaeontology.

BBC books can be obtained through book-sellers or from **BBC Publications, 144-152 Bermondsey Street, London SE1 3TH.**

Schools Publications

At the request of the Schools Broadcasting Council numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools. Six months in advance of each school year annual programme documents for primary schools and secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make timetable arrangements and order their publications in good time. Over 12 million items are bought by more than 33,000 schools every year. BBC schools publications are provided on a non-profit making basis. Termly timetables for staff-room notice boards are issued free to all schools before each term. Details of publications and current series can be obtained from **The Schools Broadcasting Council (30 B/C), The Langham, Portland Place, London W1A 4AA** and the publications direct

from **BBC Publications (Schools), 144-152 Bermondsey Street, London SE1 3TH.**

BBC Enterprises

BBC Enterprises is a separate division of the Corporation and consists of a group of departments which operate in home and overseas markets by recording, packaging and selling or licensing a carefully selected part of the programme output and associated products or facilities of both BBC radio and television. The group includes both BBC Records and Tapes and a department responsible for mounting exhibitions related to BBC television programmes. With a steadily increasing annual turnover measured in seven figures, BBC Enterprises' net profit after all staff, accommodation and other operating costs have been paid, is re-invested in future radio and television production. In this way, its activities both supplement the BBC's licence revenue and ensure that the best BBC programmes are available to millions of viewers and listeners in every part of the world.

Television programme exports

BBC Enterprises is today one of the world's largest television programme exporters and offers the most varied range of programmes. More than 7,000 hours of programmes are supplied to 90 countries. Television Sales Department conducts its negotiations and technical and distribution activities from its London headquarters at Ealing, in its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Films, New York. A special Ealing-based section is geared to handle topical items from such programmes as *Panorama* and *Tomorrow's World*.

Hire and sale of educational films

Television Sales Department has been operating in the British and overseas non-theatric

markets for many years and can make available more than 1,300 titles for purchase and 600 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16-mm film as visual aids to education and training. Descriptive film catalogues are available from BBC Enterprises in London, Sydney and Toronto or from Time-Life Films, New York.

Film library sales

Another commercial activity handled by Television Sales Department is based on the BBC Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, cine-clubs and any other interested customers throughout the world have access to selected film footage and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

Character merchandising

The Merchandising Department of BBC Enterprises is a licensing agency for all types of merchandise and marketing activities, theatre and cinema productions, publications, etc., based on radio or television programmes and characters. It operates not only on behalf of BBC Television but also for many other United Kingdom and overseas producers.

Exhibitions

The Exhibitions Department of BBC Enterprises mounts exhibitions both at home and overseas based on programmes or other BBC activities: for example, the displays of the costumes from *The Six Wives of Henry VIII*, *Elizabeth R* and *The Pallisers*, and an exhibition of some of the special effects from *Dr Who* including a full-scale Tardis spaceship control room. They have proved very popular and nearly four million visitors have paid to see them.

Facilities

The facilities section of the Business Department is able to provide studio and film unit crews, studio facilities, technical equipment such as converters, and recording and processing requirements for overseas broadcasters wishing to cover news stories, sporting events or international occasions in the United Kingdom. These facilities also include the highly sophisticated equipment used for the co-ordination of simultaneous transmissions by telecommunications satellites to any part of the world, located at the International Control Room at Television Centre. Details of charges for these facilities can be supplied.

BBC Records and Tapes

BBC Records and Tapes produces and markets for sale to the general public, LPs, singles, cassettes and 8-track cartridges based on radio and television broadcasts. The catalogue now contains nearly 200 titles on the familiar BBC Records label and the new Beeb and Super Beeb pop labels. They include theme tunes from radio and television series, a wide range of general repertoire and unique material from the BBC Sound Archives.

Addresses

England

BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA
 Telephone: 01-743 8000
 Telex: 934678 (BBC ENTERPS LDN) or
 265781 (BBC LONDON)
 Cables: TELECENTRE LONDON

BBC Records & Tapes and also BBC Merchandising
 The Langham, Portland Place, London W1A 1AA
 Telephone: 01-580 4468
 Telex: 265781
 Cables: BROADCASTS LONDON

BBC Film Library Sales,
 Reynard Mills, Windmill Road, Brentford,
 Middlesex TW8 9NF
 Telephone: 01-567 6655
 Telex: 934678 or 265781
 Cables: TELECENTRE LONDON

Australia

BBC Enterprises, Westfield Towers, 100 William Street, Sydney, New South Wales 2011, Australia
 Telephone: Sydney 3586411
 Telex: BBCORP 20705
 Cables: LONCALLING SYDNEY

Canada

BBC Enterprises, PO Box 500, Terminal A, Toronto, Canada
 Telephone: 925-3891
 Telex: 06 23577
 Cables: LONCALLING TORONTO

United States

Time-Life Films, Time-Life Buildings, 1271 Avenue of the Americas, New York, NY 10020, USA
 Telephone: 212-586 1212
 Telex: 232495
 Cables: TIME INC. NEW YORK

CEEFAX

CEEFAX is the very latest form of BBC broadcasting – a dial-a-page news and information service which allows the viewer to *see facts* on his home television screen as an alternative to the ordinary television picture.

CEEFAX uses two lines of the ordinary 625-line signal to provide 'pages' of news, travel information, weather maps, sports results, market reports, even cookery recipes. These are regularly updated by a small editorial staff at Television Centre, which mainly draws on already-existing BBC output. At the moment, CEEFAX is updated for 10 hours a day, seven days a week – though CEEFAX stays on air throughout all the hours of BBC-I transmission, and can be seen anywhere in Britain where there is a 625-line picture.

In order to see CEEFAX, a viewer's set must be equipped with a special decoder, and these are only just beginning to be made in any quantity.

CEEFAX was developed by the BBC's Research Department at Kingswood Warren in 1972, and the first test transmissions began six months later. After trials and talks with the British television manufacturers and the IBA a common United Kingdom standard was agreed in March 1974.

Regular CEEFAX bulletins of news and information began on 23 September 1974.

Britain leads the world in these 'teletext transmissions', and broadcasters from all over the world have been to the CEEFAX newsroom on the 7th floor of Television Centre to see the operation. Research department engineers from the BBC have helped carry out tests in both West Germany and Sweden, and interest from abroad has come from as far apart as Mexico and Japan, the United States and New Zealand.

Some decoders are being equipped to allow the text to be superimposed on the ordinary television picture (so that a viewer can check a batting order or team names while watching cricket or football) and all are arranged so that news flashes or sub-titles can be inserted into the BBC television picture.

CEEFAX is currently transmitting a 50-page magazine, but eventually will be able to transmit 100 pages on BBC-1 and another 100 pages on BBC-2. Every page carries a page header giving the date and actual time, down to seconds. There are facilities which allow each of the 50 or 100 pages in a magazine to carry self-changing sub-pages up to four in number. This means that a page of road travel information, for instance, can be subdivided into four sections changing at fixed intervals to cover at least four separate travel situations.

The editorial uses of CEEFAX are still being tried out and examined, and a CEEFAX style – particularly in the use of colour and small graphic drawings – is being developed on an almost daily basis. Display sets are installed in most BBC buildings, and in a number of important centres in London and outside.

The most important features of CEEFAX are *speed* (news can be updated as fast as a sub-editor can type); *choice* (the viewer chooses a page when he wants it) and *recall* (the information is always sitting in the television set during all the hours of television transmission).

BBC Libraries

Access to programme and other BBC information sources

The BBC needs to maintain for its own operational purposes a number of specialised libraries and other collections of information. The following is a list of the main libraries and sources of information, with notes describing the arrangements which can be made for public access.

Reference Library Service

Reference Librarian:

G. L. Higgins

01-580 4468 Ext. 3747

Deputy Reference Librarian: J. D. Lee

01-580 4468 Ext. 2523

Broadcasting House, London W1A 1AA

Library stock: 140,000 books and pamphlets: 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to material about broadcasting may be made available on written application, in which case fees are payable.

Publications: British Broadcasting 1922-1972: a select bibliography.

Central Reference Library

The Langham

Librarian: J. D. Lee

01-580 4468 Ext. 2523

Senior Enquiry Assistant: B. I. MacDonald
01-580 4468 Ext. 2906

Main collection of general stock. Special collections: drama, film, music and broadcasting.

External Services Library

Bush House, Aldwych, London WC2B 4PH
Librarian: Mrs M. Welch
01-240 3456 Ext. 2280

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

Monitoring Service Library

Caversham, Reading
Librarian: Miss J. Pollard
0734 (Reading) 472742

Specialised indexes of political and other prominent personalities throughout the world.

Television Service Library

Television Centre, Wood Lane,
London W12 7RJ
Librarian: A. J. Holt
01-743 8000 Ext. 2540

Books and periodicals of general interest with emphasis on the visual arts. Illustrations collection.

Engineering Research Department Library

Kingswood Warren, Tadworth, Surrey
Librarian: Mrs E. K. Klozenberg
Mogador 2361 (from London 604 2361)

Books and periodicals on radio and television engineering and related subjects.

Script Library and Programme Index

The Langham, Portland Place,
London W1A 1AA
Script Librarian: Miss P. M. Daniels
Programme Information Officer: Miss J. Clark
01-580 4468 Ext. 2899 or 4033

Library stock: radio and television scripts (excluding plays and news bulletins). Index to radio and television programmes. Accessible to researchers by appointment only, and charges are made for this service. For news bulletins, see News Information Service. Playscripts may be consulted in the Play Library at Broadcasting House or in the Television Drama Script Library at Television Centre.

Radio Drama Play Library

Broadcasting House, London W1A 1AA
Play Librarian: Miss K. D. Hutchings
01-580 4468 Ext. 3495

Library stock: scripts or microfilm of all the programmes produced by Radio Drama Department, i.e. plays, features and poetry programmes from 1922; approximately 40,000 scripts.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers by appointment only.

Television Drama Script Library

Television Centre, Wood Lane,
London W12 7RJ
01-743 8000 Ext. 4390

Comprehensive indexes to all drama productions. Copies of most television plays, series and serials can be consulted. By appointment only.

Written Archives Centre

BBC, Caversham Park, Reading RG4 8TZ
Written Archives Officer: Mrs J. M. Kavanagh
0734-472742 Ext. 137

Stock: 60,000 files of correspondence, minutes of meetings, etc.; over 30,000 news bulletins and scripts; press cuttings; programmes-as-broadcast and other programme information.

These papers relate to the history, development and influence of BBC Radio and Television at home and abroad from 1922 to 1954, and are a rich source of modern social history as well as including material on eminent figures in politics, the arts and broadcasting, World War II, education, entertainment, music and literature.

Bona fide researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence and research undertaken by staff. Charges are made for all services.

News Information Service

News Information Librarian: G. Whatmore
01-580 4468 Ext. 3797

News and current affairs libraries. Stock of 24 million news cuttings, news indexes, government publications and books. These units are not open to the public but may be used by *bona fide* researchers and organisations on payment of a fee. Other libraries are assisted with news information at the discretion of the unit heads.

Radio Services Unit

Broadcasting House, London W1A 1AA
01-580 4468 Ext. 3200

Press cuttings from British newspapers and magazines, plus certain American newspapers. Index to radio news bulletins. Comprehensive index to shipping since 1940.

External Services Unit

Bush House, Aldwych, London WC2B 4PH
01-240 3456 Ext. 2322

Press cuttings from British and foreign newspapers with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

Television Current Affairs Unit

Lime Grove, Shepherd's Bush,
London W12 7RJ 01-743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

Television News Unit

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000 Ext. 3241

Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

Central Cuttings Collection

1 Duchess Street, London W1A 1AA
01-580 4468 Ext. 4209

Extensive press cuttings service with special emphasis on broadcasting.

Music Library

Yalding House, 156 Great Portland Street,
London W1N 6AJ 01-580 4468 Ext. 3598

Librarian: Miss M. H. Miller

Library stock: over 200,000 items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for broadcasting but will lend for other performances music which is not available from other sources.

Publications: catalogues of chamber music, piano and organ music, songs, vocal scores.

Television Music Library

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000 Ext. 4041

Librarian: G. I. Rosser

Library stock: 44,000 manuscripts specially commissioned for BBC Television. Copies of 50,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC Television in planning and studio stages of programmes. Not open to public, except in certain cases where material is not available elsewhere.

Popular Music Library

74A Charlotte Street, London W1
01-580 4468 Ext. 4584

Librarian: Brian Payne

Library stock: 450 reference books, 74,000 manuscript and printed sets of popular and light orchestral music, 110,000 songs and piano solos, 10 periodicals. Comprehensive collection on all aspects of popular music from 1800 provides a service to the whole of the BBC in popular and light music. Not open to the public.

Gramophone Library

Broadcasting House, London W1A 1AA
Librarian: Derck Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 85 years. Present holdings about 1,000,000. Mainly discs (both coarse- and micro-groove) but with some cylinders and cassettes. For BBC programme purposes only. The library is not available for use by other organisations or members of the public.

Sound Archives

Broadcasting House, London W1A 1AA

Sound Archives Librarian: T. Trebble
01-580 4468 Ext. 3965

Library stock: about 62,000 individually catalogued recordings on disc or tape, covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

Services: BBC use only, although external researchers are admitted in exceptional cases: all enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, SW7 (01-589 6603). Under an agreement with the BBC the Institute may acquire BBC Sound Archives recordings and record BBC programmes off-air for its collection of sound recordings which includes commercial and non-commercial recordings. The Institute is intended to serve as a research centre for recorded sound documents. The Institute is not permitted to allow BBC recordings to be copied or leave the Institute's premises.

Foreign Recordings Library

Broadcasting House, London W1A 1AA

Manager: John Ross-Barnard
01-580 4468 Ext. 2835

Library stock: Mainly programmes and selected music from broadcasting organisations all over the world. Not open to the public.

Television Film and Videotape Library

South Block, Reynard Mills Industrial Estate, Windmill Road, Brentford, Middlesex

Film and Videotape Librarian:
Mrs. A. Hanford 01-567 6655

Purchase or hire of complete films: R. Crafts, at *BBC Enterprises*, Villiers House, The Broadway, Ealing, London W5 2PA
01-743 8000 Ext. 394

Purchase of section of film material:
Mrs G. Cooper, at *BBC Television Film Library* 01-567 6655

Library stock: selected film programmes, items, newsfilm and other film material produced by the BBC, mainly since 1948; about 300 million feet of film in total. The library also includes information about videotape programme material. The library provides a service only for BBC users, but a limited number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film material.

Central Stills Library

Television Centre, Wood Lane,
London W12 7RJ

Stills Manager: Graham Milloy
01-743 8000 Ext. 4670

Library stock: more than 140,000 BBC copyright 35-mm transparencies taken by staff photographers. News, sport and current affairs events from 1967; also a portrait collection and pictures of places throughout the world.

Services: the library – which is operational from 9.30 am until the end of transmission – supplies duplicates from original slides to all BBC Television programmes. The Picture Research Unit acquires colour and black and white archive material for use in programmes. Photographs may be made available for sale through Photograph Sales (see below).

Photograph Sales

10 Cavendish Place, London W1A 1AA

Sales Manager: Brian Clifford
01-580 4468 Ext. 5015 and 3759

Based on the BBC Photograph Library, the sales unit makes available to magazine and book publishers, researchers and record

companies, etc., BBC copyright photographs in colour and monochrome of programme production stills, personalities, news coverage, general and other broadcasting subjects in the UK and abroad.

BBC Photograph Library

10 Cavendish Place, London W1A 1AA

Librarian: Elisbeth Rezler

01-580 4468 Ext. 5117/8

Library stock: the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills, technical photographs and personalities both in colour and black and white. 750,000 monochrome negatives, with prints in stock; 102,000 original colour transparencies.

Services: monochrome photographs supplied free of charge for press use – for publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits preferably by appointment.

Radio Times Hulton Picture Library

35 Marylebone High Street,
London W1M 4AA

Librarian: Mrs C. Sergides

01-580 5577 Ext. 4621

Library stock: a general historical commercial picture lending library of more than 6,000,000 photographs, drawings, engravings, maps, etc., covering people, places, events and subjects ranging in time from pre-history up to 1957. Mostly black and white, but a proportion of coloured engravings and colour transparencies.

Services: the collection is available to all who require pictures for commercial reproduction. Scale of fees and further information available from the Librarian.

Pronunciation Unit

Broadcasting House, London W1A 1AA

Pronunciation Assistant: Mrs H. C. Wright

01-580 4468 Ext. 4240

The unit provides an advisory service for BBC announcers, newsreaders and other broad-

casters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts.

Publications: BBC Pronouncing Dictionary of British Names, 1971; BBC Pronunciation Policy and Practice, 1974.

Transcripts and radio tapes

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels, plus many regional and local radio programmes. Moreover the BBC acquires only the broadcasting rights in much of the material which it uses and legally it is not in a position to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the scriptwriters and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are responsibly involved in a programme or its contents, particularly when these are required for personal reference purposes.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes. (See also the entries for script libraries above.)

Charges are made for these services. Requests should be made in writing to: **The Transcripts and Tapes Unit, c/o Secretariat, BBC, Broadcasting House, London W1A 1AA.** (See also BBC Enterprises for recordings of television programmes and radio tapes.)

International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 40 languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international

broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

International broadcasting organisations

The European Broadcasting Union, of which the BBC's Director-General, Sir Charles Curran, has been re-elected President, is an association of broadcasting organisations, with 34 active members in Europe and around the Mediterranean, and 67 associate members situated in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the European Broadcasting Union relays over 68,000 television news items through Eurovision.

The public service broadcasting organisations of the Commonwealth have been meeting regularly at approximately two-yearly intervals to pool experience and discuss common problems in the editorial and technical fields. These organisations have now grouped themselves into a more formal body under the name of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his small staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training, technical advice and information.

In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian Broadcasting Union.

The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

Aid to other broadcasters

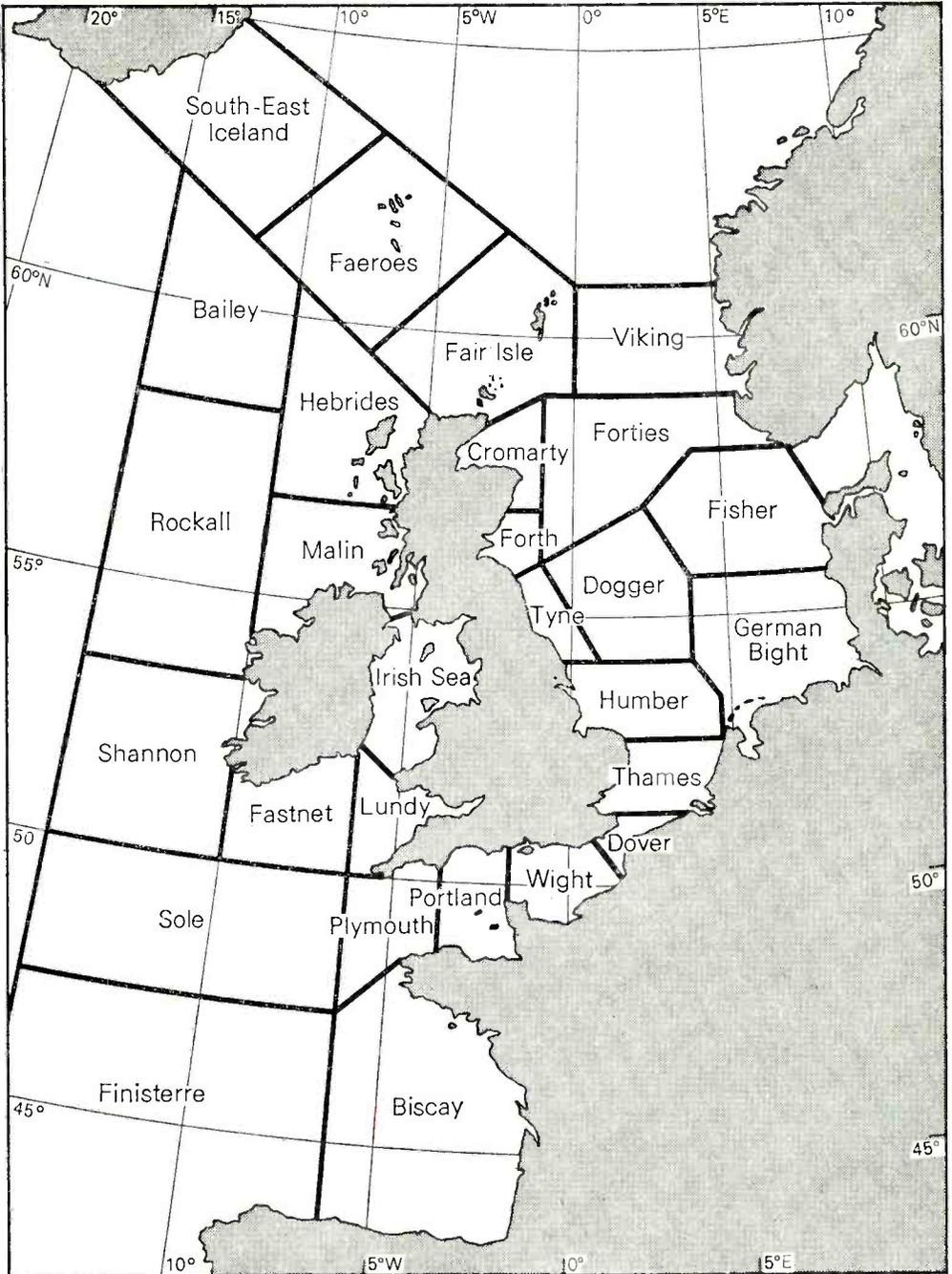
The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often with the help of UK Government or other development funds. Special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects are run in the UK, and in some cases, specially tailored training attachments are arranged.

Details of application and enrolment for training courses may be obtained from the **Head of Personnel and Administration, International Relations, Broadcasting House, London W1A 1AA**. Candidates require sponsorship and continuing employment by an overseas television or radio organisation. In certain cases, assistance from the British Government Overseas Development Ministry may help to pay tuition fees, and to cover travelling and living costs.

Weather forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC radio and television. The Central Forecasting Office supplies most of the bulletins; regional forecasts come from the meteorological offices in the regions concerned. Many forecasts are now broadcast direct from the studio at the London Weather Centre. Shipping forecasts are broadcast on Radio 2 on 1500 metres (see map opposite). Radio 2 is interrupted at the earliest convenient moment for gale warnings and these are repeated, if necessary, on the hour.

Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also broadcast at short notice on Radio 2. In the case of fog affecting motorways, where conditions are such as to constitute a threat to safety, information is broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the



Shipping forecasts: coastal sea areas

Crown copyright by permission of Controller H.M. Stationery Office)

other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the News Summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television provides six national forecasts a day from Television Centre. The 'weatherman' forecasts, presented by Meteorological Office staff, aim to meet the needs of both the specialist and the general audience. The Atlantic chart, regularly updated, gives the information in meteorological terms. For the weather maps of the United Kingdom the BBC has recently introduced, in co-operation with the Meteorological Office, a range of new symbols to illustrate the weather in an informative and attractive way.

Greenwich Time Signal

The Greenwich Time signal normally consists of five short pips followed by a longer one and, for the average listener, all that needs to be remembered is that the exact start of the hour is marked by the start of the final long pip.

Greenwich Mean Time is a time scale based on the diurnal rotation of the Earth on its axis and, for those concerned with the precise scientific measurement of time, suffers from the fact that the mean solar day is gradually increasing in length due to a progressive and irregular decrease in the rate of rotation of the Earth which means that, in effect, the Earth is losing about three thousandths of a second per day as judged by the far more precise time scale established by atomic clocks.

With the time scales thus gradually drifting apart it is necessary to make a correction from time to time by the introduction of either a positive or negative leap-second. All this means is that on certain rare occasions instead of five short pips preceding the longer one there may be either four or six. The start of the long pip will still mark the exact start of the new hour.

The signals are received by land-line from the Royal Observatory Time Station at Herstmonceux, in Sussex, and are broadcast on a world-wide basis throughout the day.

Staff and administration

The BBC employs nearly 25,000 full-time staff and more than 1,000 part-time staff:

	Men	Women	Total
Full time	16,643	8,136	24,779
Part time	87	1,214	1,301
<i>Total</i>	16,730	9,350	26,080
<hr/>			
Managerial, programme, technical and executive staff			14,849
Secretarial and clerical staff			5,673
Weekly staff including cleaners			4,730
Catering and hostels staff			652
<i>Overseas:</i>			
Locally recruited staff			176
<i>Total</i>			26,080

Staff recruitment

It is the BBC's policy to fill vacancies on its permanent staff by competition except in the junior secretarial and clerical grades. Vacancies are filled whenever possible by promotion of existing staff, but when it is considered necessary to draw on a wider field the competition is opened to outside candidates as well, usually after advertisement in the press. Some traineeships in specialised departments are available for graduates and others, broadly (but not exclusively) for the 20 to 25 age range, and details of these can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate. Because of the open competitive system, promotion within the BBC does not depend on seniority; thus a person who joins the BBC after acquiring professional experience is at no long-term disadvantage compared with one who enters as a *trainee*.

Programme, editorial and administrative recruitment

Radio and television production posts are advertised whenever vacancies occur. These posts, except for a very few senior or highly specialised ones, are filled by competition, and comparatively few production vacancies are advertised in the press. When external candidates are to be considered, advertisements are placed in *The Listener*, *The Daily Telegraph* on alternate Wednesdays, and, as appropriate, in specialised publications such as *UK Press Gazette*, *Times Educational Supplement* or *The Stage*. Vacancies outside London are also advertised in the provincial and local press. Occasionally, journalistic posts are advertised. There are three large news departments and there is a continuing need for experienced journalists to fill newsroom, reporter, and correspondent vacancies. Administrative posts are advertised from time to time, covering the normal range of personnel work, accountancy, data processing, work study and job evaluation. Appropriate experience is a requirement for such posts. Vacancies in support services of all types, of which Publicity and Design are examples, are also advertised.

Inquiries about employment in programme, editorial and administrative services in radio and television should be addressed to: **Head of Appointments Department, BBC, Broadcasting House, London W1A 1AA.**

For the clerical, secretarial, and weekly paid categories, applicants should apply to the same address in London or one of the regional centres whose addresses are given on pages 324-5. Applicants should give full particulars of age, education, experience and qualifications stating kind of work in which they are interested.

Engineering recruitment

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Recruits from universities and

polytechnics with degrees in electrical engineering, electronics or physics, largely fill the requirements for newly qualified engineers.

In addition, applicants between 18-26 years of age can be considered for more junior posts grouped under two main headings, Technical Operators and Technical Assistants. Technical Operators are responsible for the operation of radio and television broadcasting equipment and under this heading are: Technical Operators (Radio), Camera Assistants, Audio Assistants and Sound Assistants. Technical Assistants, on the other hand, are more concerned with testing, setting-up, and maintaining the equipment although at times they are also required to operate it. Technical Assistants progress to Engineer grade by internal training and the Engineers' training course and examinations. Applicants for Technical Operator and Technical Assistant posts should have a good general education including English, Mathematics and Physics at 'O' level; for Technical Assistants, it is also necessary to have studied mathematics and physics at 'A' level standard. The ONC or the City and Guilds Telecommunications Certificates (Part 1) are also acceptable qualifications.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as graduate trainees in the Research and Designs Departments. Further details of recruitment into the engineering departments and of the graduate traineeships can be obtained from: **The Engineering Recruitment Officer, BBC, Broadcasting House, London W1A 1AA.**

Programme contracts

Most contributors to BBC programmes receive payment which may range from a few pounds for a simple talk to a substantial sum for a star performer in a major series. These fees are assessed and administered by Programme Contracts Department and its radio booking sections, and the Artists Contracts Department in television. Contracts vary according to the

nature of the engagement; a straightforward talk or interview may present few complications, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Apart from negotiating and originating about 200,000 contracts each year the Contracts Department's staff also arrange labour permits for foreign artists, licences and chaperoones for children, carry out the general administration of the 12 BBC orchestras and BBC Singers, and, on behalf of BBC Enterprises, administer residual payments and negotiate special fees for those artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

The BBC has a reputation for fair dealing and it tries, within its resources, to offer the best possible terms and conditions to performers and contributors; these are based on agreements with the relevant unions governing minimum fees and conditions in both radio and television. These bodies include Actors Equity, the Musicians Union, the Incorporated Society of Musicians, the Radiowriters Association and the National Union of Journalists, and the BBC is in constant touch with them in the course of the negotiation of agreements and in discussing their interpretation.

Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the Copyright Department. (The exception is payment for material for talks which is negotiated by Programme Contracts Department). Radio and television rights in commissioned music or literary material are acquired in return for agreed fees by direct negotiation with each composer, or with each author or his agent or

publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material wanted for its broadcasts.

Agreements with official bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC programme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's Programmes-as-Broadcast. Likewise the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records, the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Agreements with the *Music Publishers' Association* deal with the rates to be paid for the hire of orchestral material and the broadcasting of dramatico-musical works.

The BBC also has a long-standing agreement with the *Publishers' Association* and the *Society of Authors*, which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis.

Both the *Radiowriters' Association* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contribu-

tors of radio drama and features and there is an agreement with these bodies relating to specially written plays, series and serials and dramatisations. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has four agreements with the Guild relating to specially-written plays, specially-written series and serials, dramatisations and television educational drama. In each case the nature of the rights to be acquired by the BBC is laid down, and minimum fees for beginners and professional rates for established writers, according to the length of the script are prescribed.

Assessment of fees

Fees for published material and stage plays for radio broadcasting are based on the terms laid down in the agreement with the *Publishers' Association* and others referred to above. For radio broadcasts of stage plays a scale fee is paid, and for television it is assessed. Fees for all specially written material, whether for radio or television, are assessed on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for the type of contribution in question, and in the case of television the minimum and professional rates referred to above.

The BBC normally pays an initial fee which covers a single broadcast performance and also gives the BBC optional rights, subject to payment of further fees, to give repeats in BBC programmes and, in the case of television, to permit recordings of the programmes to be used by overseas broadcasting organisations. For radio programmes overseas rights are separately negotiated. If recordings of the programme are sold abroad the additional fees accruing to the author, especially in the case of television, can be substantial.

Fees for local radio are assessed at lower rates than those for network programmes.

Organisation charts

The following charts give a broad outline of the way in which the BBC is organised.

Board of Governors

- Chairman
- Vice-Chairman
- National Governor for Scotland
- National Governor for Wales
- National Governor for Northern Ireland
- Seven other Governors

Director-General

Board of Management

- Director-General
- Special Adviser to Director-General
- Managing Director, Television
- Managing Director, Radio
- Managing Director, External Broadcasting
- Director of Engineering
- Director, Public Affairs
- Director of Personnel
- Director of Finance

The Chief Secretary

Chief Assistant to Director-General

Managing Director, Television

—Programme Groups and Departments	<ul style="list-style-type: none"> Planning Presentation Drama Group Light Entertainment Group Outside Broadcasts Group Current Affairs Group Science and Features General Features Music and Arts Documentary Programmes Children's Programmes School Broadcasting† Further Education† Religious Broadcasting† Purchased Programmes Open University Productions Community Programmes
—Programme Servicing Groups and Departments	<ul style="list-style-type: none"> Film Operations and Services Group Design Group Studio Management Scenic Services Group Script Unit
—Engineering Operations and Maintenance (Television Group)*	
—Finance	
—Personnel	
—Development	<ul style="list-style-type: none"> Administration Liaison Co-Productions Artists' Contracts Television Computer Projects
—Enterprises	

* Responsible to Director of Engineering for professional standards.

† Parts of Educational and Religious Broadcasting Departments, which cover Radio and Television.

Managing Director, Radio

- Planning and Presentation { Radios 1 and 2
Radio 3
Radio 4
- Programme Departments { Drama
School Broadcasting†
Further Education†
Gramophone Programmes
Light Entertainment
Music Programmes
Outside Broadcasts
Radio 1 Music
Radio 2 Music
Religious Broadcasting†
Talks & Documentaries
Current Affairs Group
- Programme Services { Programme Operations
Recording Services
- Engineering Operations and Maintenance* (Radio Group)
- Finance
- Personnel and Administration
- Local Radio

* Responsible to Director of Engineering for professional standards.

† Parts of Educational and Religious Broadcasting Departments which cover Radio and Television.

Managing Director, External Broadcasting

- Engineering Operations and Maintenance* (External Broadcasting)
- European Services { German
French language
South European
Central European
East European
- Overseas Services { Arabic
Latin American
Eastern
Far Eastern
African
- English Services { World Service
Talks and Features (World Service)
Overseas Regional Services
Transcription Services
External Programme Operations
- External Services News
- Central Talks and Features
- Central Current Affairs Talks
- Monitoring Service
- English by Radio and Television
- Audience Research
- Administration

* Responsible to Director of Engineering for professional standards

Director of Finance

- Central Finance
- Accounting Services
- Internal Audit

The chief accountants or heads of finance for Television, Radio, External Broadcasting, Engineering, News and Regions work to their respective managing directors, directors or controllers but are professionally responsible to Director of Finance.

Editor, News and Current Affairs

- Television News
- Radio News
- Journalists' Training
- Administration

Director of Engineering

—Research	—Operations & Maintenance (Transmitter Group)	—Engineering Personnel
—Designs	—Operations & Maintenance (Communications)	—Engineering Training
—Transmitter Capital Projects	—Operations & Maintenance* (Radio Group)	—Engineering Information
—Studio Capital Projects	—Operations & Maintenance* (Television Group)	—Engineering Secretariat
—Architectural and Civil Engineering	—Operations & Maintenance* (Regions)	—Finance & Costing Services, Engineering
—Equipment	—Operations & Maintenance* (External Broadcasting)	—Accounting Services, Engineering

* Under Managing Director or Controller concerned but responsible to Director of Engineering for professional standards

Director, Public Affairs

—Information Services	{ Secretariat Publicity Audience Research Reference and Registry Services
—Publications	{ Advertisement Circulation Sales Promotion Distribution Production <i>Radio Times</i> Hulton Picture Library <i>Radio Times</i> <i>The Listener</i> Educational Publications General Publications <i>Ariel</i> (staff newspaper)
—International Relations	
—English Regions* Northern Ireland* Scotland* Wales*	

Director of Personnel

—Staff Administration	{ General Medical and Welfare Grading
—Management Services Group	
—Staff Training and Appointments	{ Staff Training Appointments
—Legal Adviser	{ Solicitor Programme Contracts Copyright
—Central Services Group	{ Estates and Planning Buying Catering Central Services (central premises) Central Services (television)

* Responsible to the Managing Directors of Television and Radio and to Director of Engineering for day-to-day working in their respective branches.

Names and addresses

List of senior staff

Director-General: Sir Charles Curran
Special Adviser to Director-General: Huw Wheldon, OBE, MC (from 1.1.76)
Chief Assistant to the Director-General: P. Hardiman Scott
The Chief Secretary: C. D. Shaw

Radio

Managing Director, Radio: P. H. Newby, CBE (from 1.1.76)
Director of Programmes, Radio: D. T. Muggeridge (from 1.1.76)
Controller, Radio 1 and 2: vacancy
Controller, Radio 3: S. Hearst
Controller, Radio 4: Miss C. Lawson Dick
Controller, Music: R. N. Ponsonby
General Manager, Local Radio: M. J. Barton
Chief Engineer, Radio Broadcasting: J. D. McEwan
Head of Personnel and Administration, Radio: G. A. Tree
Chief Accountant, Radio: G. B. Parkin
Chief Assistant to Managing Director, Radio: B. Parker
Chief Assistant, Radio Management: O. G. Taylor
Head of Current Affairs Group, Radio: M. W. Wallace
Head of Drama, Radio: M. J. Esslin, OBE
Head of Music Programmes, Radio: P. J. Gould
General Manager, Symphony Orchestra: W. Relton
Head of Radio 1: C. D. Chinnery
Head of Radio 2: M. White
Head of Light Entertainment, Radio: C. J. Mahoney
Head of School Broadcasting, Radio: Dr C. Armour
Head of Further Education, Radio: M. W. Stephens
Head of Programme Operations, Radio: G. Manuel
Head of Recording Services, Radio: L. M. Stapley
Head of Talks and Documentaries, Radio: G. Fischer
Head of Religious Programmes, Radio: The Rev. Michael Mayne
Head of Gramophone Programmes: J. Lade
Head of Outside Broadcasts, Radio: vacancy
Editor, Sport, Radio: R. W. R. Burrows
Assistant Chief Engineer, Radio Broadcasting: D. H. Cummings
Assistant Head of Current Affairs Group, Radio: A. A. Rendell
Head of Current Affairs Magazine Programmes: A. Rogers
Deputy General Manager, Local Radio: P. J. Redhouse
Head of Religious Broadcasting: The Rev. John Lang
Controller, Educational Broadcasting: D. H. Grattan
Head of Educational Broadcasting Services: E. I. Gilman
Education Secretary: J. S. Robson, OBE

Television

Managing Director, Television: Ian Trethowan (from 1.1.76)
Director of Programmes, Television: A. D. G. Milne
Controller, Developments, Television: R. H. Scott
Controller, BBC-1: G. B. Cowgill
Controller, BBC-2: A. E. Singer
Controller, Programme Services. Television: P. G. A. Ramsay
Assistant Controller, Programme Services, Television: C. V. Phipps
Controller, Personnel, Television: C. L. Page, OBE
Chief Engineer, Television: C. R. Longman
Assistant Chief Engineer, Television Operations: H. G. Anstey
Assistant Chief Engineer, Television Development: D. M. B. Grubb
Chief Accountant, Television: M. Checkland
Head of Light Entertainment Group, Television: W. F. Cotton
Head of Comedy, Light Entertainment, Television: C. J. Gilbert
Head of Outside Broadcasts Group, Television: C. I. Morgan
Assistant Head of Outside Broadcasts: A. P. Wilkinson
Head of Sports Programmes: S. Leitch
Head of Entertainment and Events Programmes, OB Group: P. A. Lewis
Head of Drama Group, Television: S. A. Sutton
Head of Plays, Drama, Television: C. T. Morahan
Head of Serials, Drama, Television: W. Slater
Head of Series, Drama, Television: R. A. Marsh, DFC
Head of Current Affairs Group, Television: B. G. Wenham
Deputy Head of Current Affairs: J. M. Tisdall
Assistant Head of Current Affairs: R. Noble
Head of Science Features, Television: P. D. J. Daly
Head of Music and Arts, Television: H. Burton
Head of General Features, Television: D. Wilcox
Head of Documentary Programmes, Television: E. R. Cawston, CVO
Head of Children's Programmes, Television: Miss M. L. Sims, OBE
Head of Further Education, Television: J. C. Cain
Head of School Broadcasting, Television: G. S. Hall
Head of Open University Productions: R. M. D. Rowland
Head of Religious Programmes, Television: P. W. Armstrong
Head of Presentation, Television: R. Moorfoot
General Manager, Enterprises: P. H. Dimmock, CVO, OBE
Head of Television Sales, Enterprises: P. J. F. Lord
Head of Business Administration, Enterprises: W. G. Dovey
Head of Programme Planning Group, Television: M. G. P. Raleigh

Head of Planning, Current: J. H. Dutot
Head of Planning, Forward: J. L. Ecclestone
Head of Business, Co-Productions, Television:
 J. J. Stringer
Head of Purchased Programmes, Television:
 G. Rugheimer
General Manager Film Operations and Services,
Television: J. H. Mewett, OBE
Head of Film Operations, Television: D. J. Corbett
Head of Film Services, Television: D. O. Martin
Head of Television Design Group: C. R. Hatts
Head of Television Design: P. M. E. Seddron
Head of Design Services, Television: J. D. Cooper
Head of Graphic Design, Television: C. Cheesman
Head of Costume Department, Television:
 P. H. Shepherd
Head of Make-up Department, Television:
 H. J. Elliott
Head of Television Script Unit: K. D. Williams
General Manager, Scenic Services, Television:
 B. Wright
Head of Construction, Television: E. Benn
Head of Studio Operations, Television: P. K. Wigzell
Head of Studio Management, Television: H. Cottrell
Head of Artists Contracts, Television: E. K. Wilson
Head of Television Computer Projects: C. W. Lashmar,
 MBE
Head of Television Liaison: H. L. Middleton
Head of Television Administration Department:
 J. F. Keeble
Head of Finance Services, Television: F. J. Gibbons
Head of Costing Services, Television: C. Taylor
Head of Accounting Services, Television: K. N. Wright
Head of Personnel, Television Engineering: J. Auty
Head of Personnel, Television Programmes: J. R. Smith
Head of Personnel, Television Programme Services (I):
 R. G. Johnson
Head of Personnel, Television Programme Services
(II): C. D. Cave
Head of Engineering, Television Studios: R. B. Mobsby
Head of Technical Operations, Television Studios:
 P. Ward
Head of Engineering, Television Outside Broadcasts:
 C. J. Paton
Head of Engineering, Television Network: N. H. Taylor
Head of Engineering, Television Services:
 H. A. Goodings
Head of Engineering, Television Recording:
 L. H. Griffiths
Head of Engineering, Television News: H. C. J. Turner
Head of Engineering, Television Projects: A. R. Stanley

News and Current Affairs

Editor, News and Current Affairs: D. M. Taylor
Managing Editor, News: A. S. Todd
Chief Assistant to Editor, News and Current Affairs:
 A. D. B. Hope
Editor, Television News: D. J. Amooore

Editor Radio News: P. W. Woon
Head of Journalists' Training: E. A. Harrison
Head of Personnel and Administration, News:
 P. F. Wickham
Head of Finance, News: C. D. Brooks

External Broadcasting

Managing Director, External Broadcasting:
 G. E. H. Mansell
Controller Administration, External Broadcasting:
 L. G. Thirkell
Controller, European Services: A. Lieven
Controller, Overseas Services: R. E. Gregson
Controller, English Services: A. S. Kark
Chief Engineer, External Broadcasting:
 D. A. V. Williams
Head of Personnel and Administration, External
Services: W. H. A. Tothill
Head of Personnel, Language Services: J. C. H. Farmer
Head of Monitoring Service: J. Rae
Chief Accountant, External Services: A. A. Vann
General Manager, Transcription Services:
 G. Steedman
Editor, External Services News: D. M. L. Witherow
Head of Talks and Features (World Service):
 R. Milne-Tyte
Head of Central Talks and Features: V. H. J. Price
Head of Central Current Affairs Talks: F. D. Barber
Head of English by Radio and Television: H. R. Howse
Head of External Services Programme Operations:
 L. Thompson
Head of Productions and Planning, World Service:
 C. H. R. Bell
Head of Central European Service: Miss M. Anthony
Head of East European Service: P. J. Fraenkel
Head of French Language Service: J. Ogilvie
Head of German Service: H. Jaecker
Head of South European Service: A. J. A. Mango
Head of African Service: J. F. Wilkinson
Head of Arabic Service: C. J. McLelland
Head of Eastern Service: M. W. Dodd
Head of Far Eastern Service: S. B. Wavell
Head of Latin American Service: A. M. A. Palau
Head of Overseas Regional Services: I. N. Lang
Superintendent Engineer, External Broadcasting I:
 J. K. Edwards
Superintendent Engineer, External Broadcasting II:
 G. M. B. Rankin
Head of External Broadcasting Audience Research:
 B. S. G. Bumpus

Engineering

Director of Engineering: J. Redmond
Deputy Director of Engineering: D. E. Todd
Assistant Director of Engineering: T. B. McCrerrick
Chief Assistant to Director of Engineering:
 R. D. A. Maurice, OBE
Chief Accountant, Engineering: G. E. Buck

Chief Engineer, Regions: G. W. Mackenzie
Head of Designs Department: E. R. Rout
Head of Research Department: P. Rainger
Head of Studio Capital Projects Department:
 D. P. Leggatt
Head of Transmitter Capital Projects Department:
 W. Wharton
Head of Equipment Department: F. G. Parker
Head of Architectural and Civil Engineering Department: R. A. Brown
Chief Personnel Officer, Engineering: D. E. Creasey
Assistant Chief Personnel Officer, Engineering:
 E. E. Dix
Head of Personnel, Engineering (Transmission):
 C. H. Richardson
Engineering Recruitment Officer: J. D. Esler
Head of Engineering Information Department:
 C. B. B. Wood, MBE
Head of Engineering Training Department:
 H. Henderson
Head of Engineering Secretariat: S. Casson
Head of Finance and Costing Services, Engineering:
 F. J. A. McGahern
Head of Accounting Services, Engineering:
 S. G. Miller
Chief Engineer, Transmitters: G. D. Cook
Superintendent Engineer, Transmitters (I): D. East
Superintendent Engineer, Transmitters (II):
 G. E. Turner
Chief Engineer, Network and Communications:
 D. R. Morse
Senior Superintendent Engineer, Communications:
 D. G. Preston

Personnel

Director of Personnel: M. O. Tinniswood
Controller, Staff Administration: M. Kinchin Smith
Controller, Staff Training and Appointments:
 D. K. Ashton
Legal Adviser: R. J. Marshall
Head of Management Services Group: J. K. Rickard
Head of Central Services Group: R. R. Chase
Assistant Controller, Staff Administration: C. R. East
Assistant Controller, Staff Administration (Grading):
 H. H. Pierce
Head of Grading: F. C. Barrett
Head of Personnel Services: J. B. Gray
Corporation Medical Adviser: A. D. Muirhead, MC,
 MB, B ChR, MRCOG, DIH
Head of Industrial Relations: M. V. Smith
Head of Pay Policy: Miss G. M. Lewis, MBE
Head of Staff Training: L. A. Chase
Head of Appointments Department: A. G. Finch
Solicitor: G. G. Derrick
Head of Programme Contracts: J. G. H. Wadsworth
Head of Copyright: B. A. Jennings
Head of Computer Planning: A. F. M. Foister
Chief Assistant, Central Services Group: A. Birks

Head of Estates and Planning: D. R. Rice
Head of Buying: D. K. Allen
Head of Catering: I. G. T. Pinfield
Head of Personnel, Central Services: E. D. Price
Head of Central Services, Central Premises:
 J. A. Roffey
Head of Central Services, Television Premises:
 J. M. Caffarey

Finance

Director of Finance: H. P. Hughes
Controller, Finance: E. B. Thorne
Chief Accountant, Central Finance Services:
 R. H. Bates
Head of Accounting Services Group: M. Diamond

Public Affairs

Director, Public Affairs: K. H. L. Lamb
Controller, Information Services: G. T. M. de M.
 Morgan, MC
Head of Publicity: H. G. Campey, OBE
Head of Audience Research: B. P. Emmett
Assistant Secretary and Head of Secretariat:
 J. A. Norris
Head of Reference and Registry Services:
 R. D. Hewlett
Controller, International Relations: N. M. Wilson
Head of Liaison, International Relations:
 D. J. Barlow
General Manager, Publications: J. G. Holmes
Deputy General Manager, Publications: M. J. Tree
Assistant General Manager, Publications (Sales):
 A. D. Duggin
Development Manager, Publications: R. G. Twisk
Editor, Radio Times: G. J. Cannon
Editor, The Listener: G. E. Scott
Head of Advertisement Department: K. G. Hurst
Circulation Manager, Publications: P. G. Shaw
Books Editor: A. L. Kingsford

English Regions

Controller, English Regions: J. F. Grist
Head of Personnel, English Regions: R. Newbold
Head of Finance, English Regions: W. J. Bridges
Head of Regional Television Development: M. Alder
Head of Network Production Centre, Birmingham:
 P. J. Sidey
Head of English Regions Drama: D. E. Rose
Head of Programme Services and Engineering,
Birmingham: J. Jarvie
Head of Personnel and Finance, Birmingham:
 J. M. N. MacQueen
Head of Network Production Centre, Manchester:
 D. Burrell-Davis
Head of Programme Services and Engineering,
Manchester: D. P. Thomas

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Head of Personnel and Finance, Manchester:

G. K. Brown

Head of Network Production Centre, Bristol:

S. F. Wyton

Head of Programme Services and Engineering,

Bristol: F. G. Smith

Head of Personnel and Finance, Bristol:

T. R. J. Williams

Regional Television Manager, Midlands:

M. D. Hancock

Regional Television Manager, North-west:

R. D. Colley

Regional Television Manager, West: J. T. P. Dewar

Regional Television Manager, East: R. J. Johnston

Regional Television Manager, South: H. H. G. Mason

Regional Television Manager, South-west:

H. T. Salmon

Regional Television Manager, North: W. Greaves

Regional Television Manager, North-east:

J. L. Graham

Nothern Ireland

Controller, Northern Ireland: R. T. L. Francis

Head of Programmes: R. C. F. Mason

Head of Administration: R. J. Pugh

Head of Programme Services and Engineering:

R. J. M. Elliott

Scotland

Controller, Scotland: H. A. Hetherington (from 1.1.76)

Head of Programmes: D. P. Walker

Head of Administration: A. M. Brown

Head of Programme Services and Engineering:

B. J. Slamir

Wales

Controller, Wales: Owen Edwards

Head of Programmes: G. S. Jones

Head of Administration: E. W. Timothy

Head of Programme Services and Engineering:

G. Salter

Note: these lists do not include all senior staff of the BBC.

BBC addresses

London

Headquarters: Broadcasting House, London W1 01-580 4468

Postal address: BBC, London W1A 1AA

Telegrams and cables: Broadcasts, London

Telex: 265781

Television: Television Centre, Wood Lane, London W12 7RJ 01-743 8000

Telegrams and cables: Telecasts, London

Telex: 265781

External Broadcasting: PO Box 76, Bush House, Strand, London WC2B 4PH 01-240 3456

Telegrams and cables: Broadbrit, London

Telex: 265781

Publications: 35 Marylebone High Street, London W1M 4AA 01-580 5577

Telegrams and cables: Broadcasts, London

Telex: 265781

Scotland

Broadcasting House, Queen Margaret Drive, Glasgow G12 8DG 041-339 8844

Edinburgh office: Broadcasting House, 5 Queen Street, Edinburgh EH2 1JF 031-225 3131

Aberdeen Representative: P. E. B. Chalmers,

Broadcasting House, Beechgrove Terrace,

Aberdeen AB9 2ZT 0224-25233

Wales

Broadcasting House, Llantrisant Road, Llandaff, Cardiff CF5 2YQ 0222-564888

North Wales Representative: J. R. Williams, Bron

Castell, High Street, Bangor, North Wales,

LL57 1YU 0248-2214

West Wales Representative: D. John, Broadcasting House, Llantrisant Road, Llandaff, Cardiff CF5 2YQ 0222-564888

Northern Ireland

Broadcasting House, 25-27 Ormeau Avenue,

Belfast BT2 8HQ 0232-44400

Network production centres

Birmingham

Broadcasting Centre, Pebble Mill Road,

Birmingham B5 7QQ 021-472 5353

Head of Network Production Centre: P. Sidey

Manchester

New Broadcasting House, Oxford Road,
Manchester M60 1SJ 061-236 8444
Head of Network Production Centre: D. G. Burrell-
Davis

Bristol

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211
Head of Network Production Centre: S. Wyton

Regional television stations**East**

St. Catherine's Close, All Saints Green,
Norwich NR1 3ND 0603-28841
Regional Television Manager: J. Johnston

Midlands

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Regional Television Manager: M. Hancock

North

Broadcasting Centre, Woodhouse Lane,
Leeds LS2 9PX 0532-41181/8
Regional Television Manager: W. Greaves

North-east

Broadcasting House, 54 New Bridge Street,
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Manchester M60 1SJ 061-236 8444
Regional Television Manager: R. Colley

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Southampton SO9 1PF 0703-26201
Regional Television Manager: L. Mason

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0273-680231
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Harewood House, Hanover Square, London W1R 0JD
01-493 5401
Manager: Allen Holden

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Manager: Harold Rogers

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Manager: Maurice Ennas

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Manager: David Harding

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Telex: BBCorp 20705

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364401
Cables: Broadcasts, Beirut

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360 Orchard Road, Singapore 9 Singapore 372937
Cables: Loncalling, Singapore

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155 rue du Faubourg Saint-Honoré, BP 487 08,
75366 Paris, Cedex 08 225.3900/1/2
Cables: Broadbrit, Paris
Telex: 65341

Germany

BBC German Service Representative:
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1 Berlin 12, Savignyplatz 6, West Germany
West Berlin 316773, 316263

Brussels

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International Press Centre
1 Boulevard Charlemagne
Brussels 1040
Postal address: BBC, P.O. Box 50, International
Press Centre, 1041 Brussels
Tel No. 736 8015
Telex: 25912

Latin America

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Avenida Cordoba 657, Piso 14, Buenos Aires,
Argentina Buenos Aires 392-3786, 32-5553
Cables: Broadcasts, Buenos Aires

India

Chief of Bureau, Delhi: W. M. Tully
5 Jorbagh, PO Box 3035, New Delhi 110003
Delhi 617759
Cables: Loncalling Newdelhi

BBC news offices overseas**Australia**

Bob Friend, BBC Office, Westfield Towers,
100 William Street, Sydney, N.S.W. 2011
Tel. No: 358 6411
Telex: 20705

Cairo

G. F. Martin, PO Box 2040, Cairo, U.A.R.
Tel. No: Cairo 48409 (Reuters)

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Vienna 1, Bankgasse 8/206, Austria
Tel. No: Vienna 633 318

East Mediterranean

D. J. G. Sells, c/o Palm Beach Hotel, Box 3816,
Beirut, Lebanon
Chris Drake, c/o Palm Beach Hotel, Box 3816,
Beirut, Lebanon
Tel. No: Beirut 36 80 60/1/2/3

West Mediterranean

M. N. Gent, c/o Reuters, Ayala 5, Madrid (1), Spain
Tel. No: Madrid 226-5705

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D. Smeeton, c/o Room 710c, East Wing,
N.H.K. Broadcasting Centre, 2-2-1 Jinnan,
Shibuya-Ku, Tokyo
Tel. No: Tokyo 465-1761
Brian Barron, BBC, Room 1160,
New Mercury House,
22 Fenwick Street, Hong Kong
Tel. No: 5-280527 or 5-280621
Mrs Susannah Okuley, BBC Television News Office
Manager, BBC, Room 1160, New Mercury House,
22 Fenwick Street, Hong Kong
Tel. No: 5-280527 or 5-280621

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D. Wilson, c/o BBC South American
Representative, Avenida Cordoba 657, Piso 14,
Buenos Aires, Argentina
Tel. No: Buenos Aires 392-3786 49-1375/49-253
(Reuters)

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International Press Centre,
1 Boulevard Charlemagne, Brussels 1040, Belgium
Tel. No: Brussels 736-80-15
France
Ian McDougall, 155 rue du Faubourg St.-Honoré,
BP 48708 75366 Paris Cedex 08
Tel. No: 225.2452/2453
West Germany
Robert Elphick, 53 Bonn-Bad Godesberg,
Kennedyallee 55
Tel. No: Bonn 372847
Ian Mitchell, Pressehaus 1/429 Heussallee 2-10
Tel. No: Bonn 224021

South Africa

Clive Small, c/o P.O. Box 337, Johannesburg
Tel. No: Johannesburg 42-3588

East Africa

John Osman, c/o Reuters P.O. Box 49331,
Nairobi, Kenya
Tel. No: Nairobi 24717

South-east Asia

D. J. Wilson, c/o South-east Asia Representative,
L2, 11th Floor, International Building,
360 Orchard Road, Singapore 9
Tel. No: Singapore 372937

USA

Washington
Angus McDermid, John Humphrys,
CBS Building, 2020 M. Street, N.W. Washington
D.C. 20036
Tel. No: (202) 223-2050 (202) 223-2051
Telex: 2064-44014
New York
Brian Saxton, Room C309, United Nations Building,
New York, N.Y.
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Some BBC dates

- 1922**
- 1 Nov Broadcast receiving licence introduced (ten shillings).
- 14 Nov Daily broadcasting began from the London station of the British Broadcasting Company (2LO).
- 15 Nov Birmingham (5IT) and Manchester (2ZY) stations brought into service.
- 14 Dec John Reith appointed General Manager of the British Broadcasting Company.
- 24 Dec Newcastle upon Tyne (5NO) station brought into service.
- 1923**
- 13 Feb Cardiff (5WA) station brought into service.
- 6 Mar Glasgow (5SC) station brought into service.
- 28 Sep First issue of *Radio Times* published.
- 30 Dec First continental programme by land-line from Radiola, Paris.
- 31 Dec First broadcast of chimes of Big Ben to usher in the New Year.
- 1924**
- 4 Apr Broadcasts for schools began.
- 14 Sep Belfast (2BE) station brought into service.
- 1926**
- 31 Dec The British Broadcasting Company dissolved.
- 1927**
- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years.
- 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire.
- 1928**
- 30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry.
- 1929**
- 16 Jan First issue of *The Listener* published.
- 21 Oct Brookman's Park station brought into service, marking the beginning of the regional scheme.

- 1932**
- 2 May Broadcasting House, London, brought into service.
- 22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).
- 19 Dec Empire Service from Daventry inaugurated.
- 25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.
- 1936**
- 2 Nov High-definition Television Service from Alexandra Palace officially began.
- 11 Dec Abdication broadcast by King Edward VIII.
- 1937**
- 1 Jan Royal Charter renewed for ten years.
- 12 May King George VI Coronation: first television outside broadcast.
- 1938**
- 3 Jan First foreign language service began (in Arabic).
- 15 Mar Latin American Service began (in Spanish and Portuguese).
- 27 Sep First services in European languages began (French, German and Italian).
- 1939**
- 18 Apr First broadcast of English lessons (in Arabic Service).
- 1 Sep Television Service closed down for reasons of national defence.
- 1 Sep Home Service replaced National and Regional Services.
- 3 Sep Broadcasts by King George VI and the Prime Minister, Mr Neville Chamberlain, on the outbreak of war.
- Sep Build up of broadcasts to Europe: Hungarian, Polish, Czechoslovak, Romanian, Yugoslav and Greek Services.
- 1940**
- 7 Jan Forces Programmes began.
- 11 May Hindustani Service began (now Hindi and Urdu Services).
- 1941**
- Jun 'V' campaign broadcasts introduced in European Service.
- 1942**
- 22 Mar First daily news bulletin in morse transmitted for the Resistance.
- 1944**
- 27 Feb General Forces Programme began (discontinued 31 December 1946).
- 1945**
- 15 Feb First Commonwealth Broadcasting Conference opened in London.
- 29 Jul Light Programme introduced and Regional Home Services restarted.
- 1946**
- 24 Mar Russian Service began.
- 1 Jun Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.
- 7 Jun Television Service resumed.
- 29 Sep Third Programme introduced.
- 1947**
- 1 Jan Royal Charter renewed for five years.
- 1 Jan General Overseas Service began.
- 1948**
- 11 Oct First television broadcast from No. 10 Downing Street.
- 1949**
- 17 Dec Sutton Coldfield television station brought into service.
- 1950**
- 12 Feb European Broadcasting Union founded.
- 17 Aug First television outside broadcast from the Continent (Calais).
- 1951**
- 12 Oct Holme Moss television station brought into service.
- 15 Oct First television election address – given by Lord Samuel.
- 1952**
- 1 Jul Royal Charter renewed for ten years.
- 1953**
- 2 Jun Coronation televised for first time.

- 1954**
- 6 Jun } First European exchange of television
4 Jul } programmes; eight countries taking part
- 1955**
- 2 May First vhf radio broadcasting station brought into service at Wrotham.
- 10 Oct Colour television test transmissions began from Alexandra Palace.
- 1956**
- 28 Mar Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57).
- 27 Apr First ministerial television broadcast (Prime Minister – Sir Anthony Eden).
- 1957**
- 25 Dec The Queen's Christmas broadcast televised for the first time (heard simultaneously on radio).
- 1958**
- 13 and } Stereophonic test transmissions began.
14 Jan }
5 May } Experimental television transmissions started in Band V on 625 lines from Crystal Palace.
- 1960**
- 29 Jun First transmission from BBC Television Centre.
- 1962**
- 20 Feb First message from space (US Astronaut Colonel Glenn's) retransmitted by BBC.
- 1 Jul Royal Charter extended to 29 July 1964.
- 11 Jul First exchange of live transatlantic programmes by satellite Telstar.
- 1964**
- 20 Apr First BBC-2 programmes on 625 lines transmitted from Crystal Palace.
- 30 Jul Royal Charter renewed for 12 years.
- 30 Aug Introduction of the Music Programme in the Third Network.
- 1967**
- 1 Jul BBC-2 began regular colour television transmissions using PAL system on 625 lines (first in Europe).
- 30 Sep Radio 1 introduced on 247 m. Radio networks renamed Radios 1, 2, 3 and 4.
- 8 Nov Local radio experiment began: BBC Radio Leicester.
- 1969**
- 10 Jul *Broadcasting in the Seventies*, BBC's plans for the future of network radio and non-metropolitan broadcasting, published.
- 21 Jul Man's first landing on the moon televised on BBC-1.
- 15 Nov Colour television extended to BBC-1 and ITV on 625 lines uhf.
- 1970**
- 4 Apr Re-organisation of radio networks and non-metropolitan television following *Broadcasting in the Seventies*.
- Sep to Dec Eight new BBC local radio stations opened.
- 1971**
- 10 Jan Open University transmissions started.
- 1 Feb Radio only licence fee abolished.
- 10 Nov Pebble Mill, Birmingham, opened by Princess Anne.
- 1972**
- 1 Nov The Queen opened the BBC 50th anniversary exhibition.
- 1973**
- 24 Nov BBC Radio Carlisle opened, completing the first 20 BBC local radio stations.
- 1974**
- 10 Apr Announcement of a Committee on the Future of Broadcasting under Lord Annan, followed by extension of Royal Charter to 1979.
- 23 Sep Regular CEEFAX service started.
- 1975**
- 9 Jun- } Four-week parliamentary broadcasting
4 Jul } experiment; live and recorded radio broadcasts from the House of Commons.

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