

BBC Handbook 1980

Incorporating the Annual Report and Accounts 1978-79

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BBC Handbook 1980

Incorporating the Annual Report and Accounts 1978-79

British Broadcasting Corporation

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Foreword

Sir Michael Swann

Chairman of the BBC

The BBC has always regarded impartiality as one of its defining characteristics and it is a matter for satisfaction that our coverage of the salient political events of this year – the General Election and the change of government – incurred no significant criticism from any major political party.

We have never harboured the illusion, however, that impartiality implies immunity. A change of government is bound to affect us, especially when the new government is committed to reducing spending in the public sector. The External Services have gone through a particularly worrying time as a result of this policy. At the time of writing, the extent of the cuts they have been asked to make is much more far-reaching and damaging than we had anticipated. But they and everyone else in the BBC have been heartened by the praise and support which they have received from an alarmed press and public, at home and abroad.

In the last resort, of course, the BBC has no arguments except the excellence of its programmes and the standard of its reporting. It is only by producing programmes of the highest quality that we can convince government and people of our value to the nation. I know that the External Services will continue to demonstrate abroad the virtues of

accuracy and objectivity on which their credibility is based and which have won them a hearing often denied to other broadcasting organisations.

At home, the Television Service has been engaged in its familiar struggle to produce, with straitened resources, programmes which are compatible with its high reputation. This year, the problems of introducing new technology from which we ourselves are not immune, have made themselves felt throughout the media.

Radio, too, has had a testing year and some notable achievements. It has successfully established a 24-hour service on Radio 2 and extended Radio 1 programmes throughout the evening. Across the country, we are trying to strengthen and develop our local radio service, although not as quickly as we might wish.

Careful thought has been given to the relationship between network, national, regional and local radio. There has been an experimental reduction in the hours of local radio broadcasting although station budgets have remained the same. It is hoped that this will give managers the chance to concentrate slim resources on the things they do best.

The BBC will always face challenges and restraints. As I approach the end of my term of office as Chairman, I believe that we can continue to offer a service that is far more than value for money and which, in its quality and diversity, remains incomparable.

Part one

Annual Report & Accounts

of the British Broadcasting Corporation for the year
1978–79 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 31st March 1979 | <i>Appointed</i> |
|---|------------------|
| Sir Michael Swann, FRS <i>Chairman</i> | 1.1.73 |
| The Hon. Mark Bonham Carter <i>Vice-Chairman</i> | 26.6.75 |
| Dr Glyn Tegai Hughes <i>National Governor for Wales</i> | 1.11.71 |
| Professor Alan Thompson <i>National Governor for Scotland</i> | 1.5.76 |
| Lady Faulkner of Downpatrick <i>National Governor for Northern Ireland</i> | 25.10.78 |
| Roy Fuller, Esq., CBE | 1.1.72 |
| George Howard, Esq., DL | 15.2.72 |
| Mrs. Stella Clarke | 1.2.74 |
| Philip Chappell, Esq., CBE | 24.7.76 |
| Lord Allen of Fallowfield, CBE | 16.12.76 |
| Baroness Serota of Hampstead | 1.8.77 |
| Sir John Johnston, GCMG, KCVO | 21.12.78 |

Note:

Sir Michael Swann was re-appointed as from 1st August 1979 and later announced his intention to retire at the end of July 1980.

Dr Glyn Tegai Hughes, Professor Alan Thompson and Mr Roy Fuller retired on 31st July 1979.

The Vice-Chairman and seven other Governors were re-appointed as from 1st August 1979 until 31st July 1981.

Professor Christopher Longuet-Higgins, FRS, was appointed as from 1st August 1979.

Dr Roger Young and Mr Alwyn Roberts were appointed from 20th October 1979 as National Governors for Scotland and Wales respectively.

Introductory

For the BBC, the financial year 1978–79 ended in conditions of much uncertainty. The revision of the licence fee proved, as we had feared, inadequate to stem the erosion of inflation, and the maintenance of our programmes at their existing levels saw us going steadily deeper into deficit. Even more disturbing, for the longer term, the threat of the introduction of service management boards and statutory constitutional arrangements still hung over us at 31 March 1979, with all their implications of profound, and to our minds perilous, change in the constitution and practice of public service broadcasting in Britain. We did not believe those threats arose from ill will so much as from an insufficient understanding of the Corporation's governing and managerial mechanisms, even among its friends and admirers. Nevertheless the apprehensions they aroused were not assuaged until after the end of the year under review. The financial problems remain.

One valuable by-product of the period of uncertainty was the introduction of some changes in the procedure of the Board of Governors. We had felt for some time that one long meeting a fortnight was not a wholly satisfactory way of dealing with our business, and were considering a committee system, a revival and improvement of the practice of a few years ago. We therefore instituted a new system which we believe frees the Board to address itself more comprehensively to matters of policy, but which at the same time ensures that matters of finance and advisory appointments are handled with careful and close attention.

Under the new system there are: a Programme Policy Committee for each output Directorate, a Finance, Property and Building Committee, and a Council and Advisory Bodies Committee. The Programme Policy Committees consist of the Board as a whole, but smaller groups of Governors make up the others. All Governors receive the papers and minutes of all the committees. In each committee senior executives sit with us, and it is intended that people from outside the BBC –

especially members of advisory bodies – should take part in the meetings from time to time. Some have already done so. The smaller committees' recommendations come before the full Board for ratification. The Board is advised as before by the Director-General and his colleagues. Since the new system started on 1 January 1979 there have been some notable discussions: on the results of the Report of Miss Monica Sims' Working Party on Violence on Television; on the development of Network and Local Radio in the next decade; and on the financial and editorial strategy to be adopted to meet the challenge from a much enlarged commercial broadcasting system in the years ahead. (Our Board and the Board of Management were at one in judging that the answer to that challenge lay in financial stability and a programme policy that put the emphasis on the historic quality of the BBC's product, especially but not exclusively on the Networks, in every kind of programme.)

In addition to these more formal committees the Board has a number of specialist groups of its members which form and reform as the need arises. Two such, which did valuable work for the Board during the year, were the Local Radio Group and the Education Group. The two members of the Local Radio Group, between them, visited every local radio station in the BBC, and submitted a comprehensive Report to the Board, which it was glad to endorse.

During the year under review there was a second one-year settlement of BBC finances. Although the effects of inflation and the promptings of sound financial planning indicated that a colour licence fee of £30 would be appropriate, HM Government decided that £25 for one year must be enough. The licence fee for reception in monochrome went up to £10 at the same time, on 25 November 1978. The Labour Government also instituted studies, in which the BBC has been involved, in three fields: the future financing of the BBC and a basis for longer-term planning; the question of free or

concessionary licences for pensioners and other groups; and the possibility of improving methods of payment under the existing licence system. These studies have continued since the change of Government in May 1979, and there seems to be a strong desire among both Ministers and their officials to put the BBC's finances on a secure footing again. It is well understood on all sides that the editorial independence which distinguishes the BBC's work from that of most other broadcasters round the world is intimately related to the financial strength conferred by a healthy licence fee system, and that editorial independence and programme quality are also inseparable.

From the beginning the BBC has financed all its capital projects, as well as its operational activities, out of licence revenue. Its borrowings (all short-term) have been merely in the form of a working overdraft: it has never had to have a debt written off. Ideally it would like to continue the practice of restricting its borrowing to cover temporary financial requirements. The raising of our borrowing ceiling from £30 million to £100 million in April 1979 was useful in some ways and was not ungratefully received, but it was very much a mixed blessing, for it could encourage Ministers in some future Government to postpone necessary increases in the licence fee and it could make deficit financing a habit instead of the occasional expedient that it ought to be. The licence-holder, meanwhile, finds himself paying part of his licence fee, in effect, to bankers in interest instead of to programme-makers for programmes.

Our three previous Reports have all expressed our commitment to do what we could as and when incomes policy allowed to correct the salary anomalies created by that policy in 1975. There was a serious distortion when 'one large group of staff received a substantial pay award before the counter-inflation measures came into effect, while another felt the full rigour of the measures'. (*BBC Annual Report 1975-76*). Staff in ITV also received their pay award before the measures came into effect in that year. In the year under review an opportunity arose to bring BBC pay scales back to the levels which would represent an honouring of our commitment. The story is told in the Personnel Chapter on *page 66*. Suffice it to say here that we were grateful to the senior Personnel staff who conducted the BBC's case before the Central Arbitration Commission, who negotiated with the Unions on one side and Home Office officials on the other during long months of hard work in the face of Union sanctions culminating in a short but damaging

strike just before Christmas, and who achieved a common settlement date for all BBC staff after years of unsynchronized pay deals. The outcome of the negotiations just mentioned has brought much relief, and it is recorded here that the anomalies of 1975 no longer weigh heavily upon the BBC. For the time being they have been corrected as completely as we could have hoped, and we trust that new anomalies will not be allowed to arise.

In all that we have said so far the emphasis has been on the Home Services of the BBC, financed as they are by the licence fee system. But the External Services, though separately financed by Treasury grant-in-aid, remain an integral part of the BBC and reflect the same ethos. What harms them harms the rest of the BBC, and vice-versa. So there were anxious moments during the year when the Treasury's strict interpretation of cash limits appeared to threaten the BBC's capacity to provide prescribed external services and to satisfy an expectation in world-wide audiences built up over many years. But it was not, after all, the first time or, as it proved after May 1979, the last, and the experience only reinforced our opposition to grant-in-aid as an alternative to the licence fee system. A programme issue of some importance not only to the BBC's External Services but also to the BBC and the nation as a whole is mentioned a little later in this chapter and, more fully, in the separate chapter on the work of the External Services in 1978-79.

On 23 November 1978, after much preparatory engineering work and publicity, BBC Engineers changed the frequencies of 109 radio transmitters in five hours, a feat which should not be obscured by the adverse public reaction to some of the effects. There were losses as well as gains, but in our analysis there is a small credit balance at the end of the day. Where listeners have suffered loss – and there has been some, which we regret – our engineers are seeking remedies as fast as they are able and the allocation of frequencies by the Home Office will allow. Radio 4 now has good coverage on 1f day and night throughout most of the United Kingdom, but still needs boosting transmitters in some areas (the London area being particularly needy). Radio 1 now has a much stronger signal, but Radio 3 has fallen back, especially by night. Those who listen to Radio 3 on mf rather than vhf have our sympathy, but it is felt that Radio 1's claim to a better deal by night on mf had the greater force. Radio 3's music and drama in stereo cannot be enjoyed to the full by its discriminating audience without vhf. We do not feel that mf listeners to Radio 3 have been

unduly penalised, but we are aware that anything that appears to disfranchise a listener to Radio 3 can be seized upon as evidence of a weakening of the BBC's commitment to broadcasting of the highest cultural distinction. So we make it clear that no such weakening exists, and that where we can help Radio 3's mf listeners by installing an auxiliary transmitter we will try to do so. Meanwhile the move of Radio 4 to lf has made it possible for the BBC more freely to develop on mf the services of Radio Scotland, Radio Wales and Radio Ulster. Radio Cymru, in Welsh, is on vhf.

One of the frustrations stemming from difficulties over pay and grading in 1978-79 was that expensive equipment of new design had to lie unused, as a bargaining counter in the hands of the Unions. Almost until the last moment it was doubtful whether they would allow the Election Computer to be used. In fact it was 'unblackened' in time. The development of CEEFAX suffered in the same way for a time, but eventually the changes in the pay and grading of engineers allowed the 'blackened' equipment to be used. A different dispute over the introduction of Electronic News Gathering (which substitutes an electronic for a film camera in the hands of a reporting team) remained unresolved at the end of the year under review. The BBC's inability to make use of this much more convenient method of newsgathering has put it at a considerable disadvantage on many occasions, not least in the reporting of events in Iran and, more recently, of the Pope's visit to Poland. A similar industrial dispute has held up the introduction of an electronic distribution system in the External Services, where at the moment copies of talks and bulletins of interest to many different services are distributed largely by hand.

Mention of Iran reminds us that for months during the last phase of the Shah's rule the Persian Service of the BBC was accused in some quarters of aiding the Iranian government's enemies. The Board of Governors took a very close interest in these allegations. It was not the first time that an embattled foreign government, an exponent of censorship at home, blamed the BBC messenger for telling its people what from that government's point of view was bad news. As we report in the chapter on the External Services below, a careful scrutiny of what was transmitted showed the charges to be groundless. A short passage from the later chapter deserves quotation here:

'... It would be unrealistic to suggest that these broadcasts played no part in what took place. But the daily account

they gave of events, as accurately as was possible in the difficult circumstances which prevailed at the time, was bound to be perceived as inimical to the status quo in a society in which the role of broadcasting and the press was largely seen as necessarily supportive of the Government in power and manipulative in purpose. The exaggerated importance attached to the supposed impact of BBC broadcasts reflected a reluctance to admit the existence of deeper sources of instability. It is perhaps not altogether surprising that the new men in power in Iran take a view of the BBC which is not dissimilar to that of their predecessor'.

When we said earlier that the Home and External Services of the BBC reflected the same ethos we meant, among other important shared values, that they both have an ideal of journalism as a search for truth. They speak as they find, on the principle that honestly reported facts about matters of interest and significance to the public, within the limits set by the law of the land, are a force for good, not a weapon to be feared.

BBC journalism in the year under review made some important advances. On 3 April 1978 the BBC started broadcasting from the Lords and the Chamber of the House of Commons. The new service was not welcomed in its entirety. We found that the live broadcast of Prime Minister's Questions when Members were at their most vociferous in support and denunciation of Ministers, upset some people for whom the occasion lacked decorum, and irritated others because they thought it gave a false impression of Parliament as a whole. After a period of experiment the BBC came to the conclusion that live broadcasting was at its best when the event had special significance and the excitement of the occasion was felt by the audience as well as by Members. A Budget Speech was such an event; a routine session of Questions to Ministers was probably not. Existing news coverage, including that provided by the programmes called *Yesterday in Parliament* and *Today in Parliament*, gained much from the use of excerpts from speeches recorded in the House.

Another development in which we have taken interest has been the attempt to provide a more authoritative service of information and analysis by using the resources of BBC newsrooms and current affairs programmes in closer harness. In radio there is now an Editor, News and Current Affairs, whose role bridges the traditional boundary between the radio

and news directorates. Within the radio directorate he has full managerial and editorial responsibility for the current affairs output which is part of the backbone of Radio 4, including *Today*, the other sequences and the political coverage supplied by a special current affairs unit. He also has an editorial interest in the output of the Radio Newsroom, several of whose bulletins are placed within the framework of daily current affairs sequences.

In television the efforts to fuse the contributions of current affairs and news have centred on BBC 2. The daily *News Day* served for four years as a proving ground. Drawing upon that experience there have been during the past year a group of four programmes (*Newsweek* and *On The Record* from current affairs, and *Westminster* and *Assignment* from Television News) sharing many of the same facilities and reporting to a single executive editor. Co-operation between the television and news directorates will inevitably develop more strongly when BBC 2's new nightly programme is launched. The essential aim is to blend the skills of news and current affairs journalists within a single production team to achieve authoritative analysis of the day's events.

The television and radio chapters that follow provide extensive reviews of programme achievements and some problems in 1978-79. Here we would like to draw attention to a few achievements which demonstrate the qualities needed in the years of challenge to come from an enlarged commercially financed system. In any ordinary year Jonathan Miller's *The Body in Question* would have been hailed as one of the best, if not the very best, series, but he had to compete with *The Voyage of Charles Darwin* and *Life on Earth* for the television honours. These two sets of programmes consummately combined information, education and entertainment to bring the history of science and the science of natural history to a huge audience. They pleased people of every level of educational attainment. Meanwhile the BBC's Television Service was able to tackle a translation of the Oresteia and embark on the Shakespeare canon, produce a *Dance Month*, re-create *Rebecca*, bring a Delderfield novel to life (*A Horseman Riding By*), make a four-part study of Afrikaanderdom in *The White Tribe of Africa* and give many hours of relaxation and amusement to millions with its light entertainment and sport in profusion.

Radio, for its part, has been living through exciting times. Under Aubrey Singer radio aspires to a new growth with the best possible equipment and premises, with a right balance

between network, regional and local radio and a renewed concentration on quality in all.

The question of the relationship between network and local radio in years to come has been a crucial issue of late. The problem can be expressed in a few simple propositions. Radio's future share of the Corporation's resources is not going to be much different from what it is now (27 per cent). Local Radio is now growing because for eight years it was held back at 20 stations and it was always the BBC's aim to cover the whole of England with local radio in the place of the old English Regional services which closed for the most part in 1970. Whereas a local radio station could be set up relatively inexpensively in those days, with few staff and modest equipment and premises, the cost of one station today is heavy in capital and operational expenditure. Our commitment to local radio has not changed. We know its value to the communities it serves. But BBC Radio's income is not a bottomless pit. It would be senseless to deny the primacy of network radio, to which local radio is a complement of recognised worth. So there will, frequencies permitting, be more local stations, but with some limitation of hours and of the autonomy which tempts dedicated staff to outrun their resources. We are determined to get the proportions right.

One highlight of radio's year deserves special mention. Dr Edward Norman's Reith Lectures did all that was expected of a Reith Lecturer. Whether one agreed with his thesis or not one was held by him and shaken into thinking again about attitudes and beliefs hitherto taken for granted or lazily acquiesced in.

One of the year's more encouraging advances in the field of programme taste and standards was the completion of a study by programme makers led by Miss Monica Sims of the BBC's guidelines for the portrayal of violence in television programmes. Her report was thoroughly examined by the Board of Governors after it had been endorsed by Management and discussed at length with our Consultative Group on the Social Effects of Television. As a result the BBC now has fresh guidelines for producers. On the whole we thought that draconian hard and fast rules were inappropriate, and that sensible guidelines properly interpreted by responsible programme makers were to be preferred. We were most grateful for the advice of the Consultative Group chaired by Dr Roger Young, Principal of George Watson's College, Edinburgh.

Generally speaking the British press gave a friendly reception to the results of this work, and seemed to share our

view of the inappropriateness of strict commandments. By this time next year it should be possible to see whether the new guidelines have made a measurable difference.

As a later chapter observes, the BBC demonstrated its concern to be and to be seen to be accountable in many ways during the year. No fewer than 17 public accountability meetings were held – in England, Scotland, Wales and Northern Ireland. The regions have played a pioneering role in this increasingly important movement towards closer contact with the audiences outside the confines of programmes. The work of the regions is fully reported in later chapters. Hundreds of thousands of letters from the public were again received and, where a full reply was needed, answered in detail. Audience research kept us informed of viewing and listening figures and the opinions of the audiences, including the millions who did not write to us. Although the White Paper on Broadcasting appeared to set a limit to its separate life, the BBC Programme's Complaints Commission continued to do valuable work as an adjudicator. Seven complaints were the subject of adjudications reported below.

Two Governors completed their terms of office in 1978–79. Mr Bill O'Hara, National Governor for Northern Ireland, left in October after serving for exactly five years. In November Lord Greenhill also completed five years as a Governor. Mr O'Hara's successor as National Governor for Northern Ireland, was Lucy, Lady Faulkner, widow of a former Prime Minister of Northern Ireland and for many years a partner in his political life. It is customary for the Board to include a governor with experience of international affairs, usually acquired through membership of the Diplomatic Service. Lord Greenhill had been Permanent Under Secretary of State and Head of the Diplomatic Service. Sir John Johnston, who joined the Board shortly after the departure of Lord Greenhill, had most recently served as British High Commissioner in Canada after some 30 years experience in Colonial and Commonwealth appointments.

Finally, we take this opportunity to commend the distinguished career of James Redmond, one of a notable line of Scottish Directors of Engineering at the BBC. The knighthood conferred on him just after his retirement, like his assumption of the Presidency of the Institution of Electrical Engineers, gave us great pleasure. His successor was another Scot, Mr Bryce McCrerrick.

Programmes

Television

In the period under review the Television Service had to come through a period of great industrial difficulty, combined with shortages of money, through being under-capitalised and unable to pay staff the rate for the job. The main object was not to let these difficulties show on the screen, but to continue to provide viewers with the standard of programmes they had come to expect. Throughout 1978 the service lost many skilled staff to ITV and to other parts of the film or television industry not subject to the same degree of government control as an organisation working in the public sector. However, the position was eased just in time for Christmas by the first part of an industrial award, the rest of which followed in the New Year. This did much to restore good industrial relations among staff, particularly the engineers.

There again in balancing its output the service had to work under fresh hardship. Traditionally, the BBC's home-produced programmes have always been augmented by a strand of feature films or American-produced television series, like *Kojak*, which supplied a crop of well-made action/adventure stories that were of a texture that was different from the BBC's own output and yet imposed no extra strain on its limited studio capacity. This was the first year in which the shortage of feature films and the absence of any very good purchasable cops and robbers series on the American market made itself felt. Unfortunately, shows like *The Dukes of Hazzard*, which had succeeded in the United States, proved no real substitute for *Kojak*, while *Starsky and Hutch* was clearly seen by British viewers to have become a mere shadow of its former self. During the year the variety of programmes was rich with (on both networks) the big series making the most mark. For its second run the BBC 1 serial *All Creatures Great and Small* was moved from Sunday to a very competitive Saturday evening placing, which it managed to

hold well. Few would have believed two years ago that this glimpse of everyday life at a veterinary surgery in the Yorkshire dales, based on some books by James Herriot, would prove stronger – in terms of both audience size and favourable reaction – even than *Colditz*. The former place held by *All Creatures* (7.15 on Sunday evening) was taken by *A Horseman Riding By*, dramatised from a novel by R F Delderfield. This told the story of a Devonshire farming valley, where the land was substantially owned by one family, with all its fortunes and misfortunes during the heyday of Edwardian England and the sufferings of the First World War. It was melodrama, but handled with style. Equally stylish was its successor in the same placing, *Telford's Change*. This had the dullish-sounding theme of being about a banking tycoon (played by Peter Barkworth) who withdrew from the international scene and became a simple branch manager at Dover, while his wife (played by Hannah Gordon) lived on in London and took a job in the theatrical business. Peter Barkworth's compelling personality and the style of the production held viewers spellbound for eight weeks, though in smaller numbers.

Other serials were also successful during the period under review. Daphne du Maurier's book *Rebecca* was dramatised on BBC 2 in four episodes. This did as well as Hitchcock's well-remembered film, made in 1940, but did not entirely supersede it. Joanna David was distinguished in the part of the second Mrs de Winter, while Jeremy Brett played her husband and Anna Massey the always frightening figure of Mrs Danvers. There were more good acting performances in two other BBC 2 serials. Felicity Dean was brilliant in *The Birds Fall Down*, based on a book by Rebecca West, although the story was somewhat elusive at times. Hywell Bennett played the wicked Dr Bickleigh, the Crippen-like central

character of *Malice Aforethought*, a detective story written by Francis Iles and dramatised by Philip Mackie. Less successful was *The Devil's Crown*, which attempted to tell the story of the English Royal Plantagenets, Henry II and Eleanor and their rather difficult sons who became Richard I and King John. Some parts of the story were well handled and convincing history, notably the Castilian court of Queen Eleanor and the loss of King John's baggage train with many of the Crown Jewels, when he was trying to take a short-cut across the estuary of the Wash. But the 12th century is a long time ago, and it is harder to capture the feel of an age that makes the Tudors seem relatively close.

Much more successful was a second run of *Target* on BBC 1. The element of violence that necessarily comes into any cops and robbers story was not overdone, while there was more light and shade in the writing. However, Patrick Mower never established, in the part of the central character, Detective Superintendent Hackett, the kind of rapport with viewers that used to be achieved by Superintendents Barlow and Watt or even Sergeant Dixon.

Behind the scenes in comedy, much hard work went on to try and develop the existing standard of the BBC's output. Michael Crawford was persuaded to re-appear as Frank Spencer in another series of *Some Mothers Do 'Aze 'Em* for the two months running up to Christmas. A most delightful moment occurred when Frank came in as a last-minute replacement to an amateur Scottish dance team. To everyone's surprise, instead of wrecking the dances, he performed them beautifully – until in the very last seconds his kilt fell down. John Cleese and Prunella Scales re-appeared as Mr and Mrs Basil Fawlty in another series of *Fawlty Towers*, in which they continued their struggle to run a small hotel. Again the comic effect was as often achieved visually as verbally.

Carla Lane wrote yet another run of *The Liver Birds* and also an entirely fresh comedy series *Butterflies*, starring Wendy Craig. A cast of coloured actors put on *Empire Road*, a short comedy series from Birmingham which did quite well and earned much praise from critics. There were further runs of *Citizen Smith*, of *The Fall and Rise of Reginald Perrin* and of *Are You Being Served?* At the very end of the period under review, Arthur Lowe was the star of a much quieter elegiac comedy series called *Potter*. This got much funnier as it progressed and the pace started to quicken in a way that could promise well for the future. Sadly, the BBC and the public alike mourned the early death of Richard Beckinsale, many

times a fellow star of Ronnie Barker in *Porridge* and *Going Straight*.

Some of these situation comedies were seen first on BBC 1 and then transferred to BBC 2 for their repeats. Some travelled in the opposite direction. More than ever both BBC networks are now planned as a single whole. Although BBC 1 continues to carry national obligations and is still the BBC's flagship network, all programmes are increasingly planned in a complementary pattern, designed to provide the viewer with the widest possible choice of all kinds. If the most outstanding programmes mentioned so far did originate on BBC 1, it was BBC 2 that carried in the autumn and winter three documentary series of particular merit. They were very different. First, the scientific voyage of Charles Darwin on the ship *Beagle* in 1831 was recreated by Christopher Ralling and a team of cameramen. The story of the voyage and the impact of its discoveries on the scientific world was told in seven episodes with great historical accuracy. Not the least of the achievements of the series lay in managing to sail a new *Beagle*, a sloop of comparable size, round Cape Horn and all the way to the Galapagos Islands and Tahiti, as well as securing the co-operation of four different Latin American governments involved.

Then in *The Body in Question*, Jonathan Miller examined the human body and how it worked in a 13-part series. This began with evidence of the instant fate suffered by the victims of the original volcanic eruptions at Pompeii, included sequences from a very difficult hip joint operation and ended – with hardly a murmur of protest from viewers – with the presenter carrying out a post-mortem on a human corpse. The series was carried by Jonathan Miller's personality and charm and the fact that he is a skilled doctor who grew up in a medical family. Professionalism, flair and enthusiasm were also the hallmarks of David Attenborough's contribution to *Life on Earth*. This series took three years to make, and it was founded in zoological scholarship of a high order. It also showed the overriding value of clarity, when telling any story on television. Some sequences are likely to stay in the memory for a long time: dancing crabs, crocodiles nurturing their young; a chameleon eating a beetle; and above all, perhaps, a group of gorillas playfully admitting Attenborough himself to their fellowship in the mountains of Rwanda.

The most publicised programme event of the year was undoubtedly the launching of *The BBC Television Shakespeare* series on BBC 2 in December. The idea of putting

together a television canon of all 36 Shakespearean plays, over a five or six-year period, is clearly worthwhile. Special care and some ingenuity have, however, had to be exercised, in order to prevent the effort and use of resources involved from drowning the rest of the work of Plays Department. To date the end results have been mixed. Three plays were shown before Christmas and three after. From the first group *As You Like It* was praised, while most people liked *Richard II*. From the last, the productions of *Henry VIII* and *Measure for Measure* were acclaimed. It is possible that the other two plays, *Romeo and Juliet* and *Julius Caesar*, are both now too well known to satisfy many. There was certainly some controversy over the casting of each. But, until all have been produced, it will probably not be possible to see just which are the versions most likely to stand up and be regarded as significant productions of the age. Certainly, *Henry VIII* has some claim already to being one of the best presentations ever of this particular late play.

Television programme-makers can certainly be helped in their task by informed criticism in the press. However, if this criticism gets too strident, it can overshadow actual achievement. The year was remarkable for the way in which developments marched hand in hand with controversy. Thus, a new entertainment show on BBC 1 called *Blankety Blank* quickly became as successful as its original counterpart had been for many years in the United States. The show is a simple piece of harmless fun, skilfully handled by Terry Wogan. Yet the prominence of its success in the schedules led to suggestions that the whole network had become trivialised. The authority and established position of the main *News* on seven nights of the week on BBC 1 has slightly altered the whole balance of the BBC's current affairs output. As a result, what is offered has not attracted as much praise as has become customary, despite including one most impressive survey in depth of an international problem, *The White Tribe of Africa*, four reports by David Dimbleby on the current state of Afrikaner and British settlers in South Africa. This was broadcast during the winter parliamentary recess in the space normally occupied by *Panorama*. The shortage of good feature films for family viewing on television means that those that are available are rather expensive. The cost of one, *The Sound of Music*, attracted much attention, yet in reality the actual cost of screening it on Christmas Day was cheap, because the BBC has bought the right to transmit the film to fresh generations of viewers for many years to come.

BBC 2 was also able to broadcast on six successive Friday evenings after Christmas a group of films by distinguished foreign directors, all of which had an aspect of sexuality as their theme. They included Federico Fellini's *Roma*, Vittoria de Sica's *Marriage Italian Style*, starring Sophia Loren, Luis Bunuel's *Belle de Jour* and Louis Malle's *Dearest Love*, about affection between a boy and his mother. Some thought the two last rather strong meat, although many considered the Malle film entirely redeemed by great sensitivity of treatment. The series *Holocaust* represented the best of American films made for television and its purchase gave viewers here a chance of witnessing the experiences of two families caught up in the terrors of life in Germany between 1933 and 1945.

The two big sporting occasions of the year were the World Cup from the Argentine and the XIth Commonwealth Games from Montreal. Both required the BBC to overcome big logistical problems, in order to deliver to the viewer at home top quality pictures of the most exciting events as they happened and accompanied by informed commentary that could help those uninitiated in all the techniques of football or athletics, without boring that large section of the public that in fact already had considerable knowledge of both. David Coleman did well on both occasions, particularly perhaps the Commonwealth Games, and it is due to the expertise of such commentators that so many of the world's leading athletes are now household names in Britain.

In coverage of other sports, the BBC concentrated on supporting the chief commentators with the views of top performers of the present day. Thus, for tennis Dan Maskell was helped by John Barrett, and for the Wimbledon fortnight also by the British player, Mike Cox, as soon as he himself was knocked out of the competition. Tennis coverage had an unexpected bonus in the autumn, when it was able to show for the first time ever the British women's team beating the American girls in the Wightman Cup. Gareth Edwards was able to join Bill McLaren in some of his rugby commentaries, and Dick Pitman and many other steeple-chase riders deepened the pleasure of viewers in describing what it is like each year to ride in a really stiff race like the Grand National. Some 10 years ago the BBC played a big part in making show jumping and events like the Badminton Horse Trials more widely popular. It looks as if the BBC may now be able to do the same for three minor sports hitherto neglected on television: bowls, darts and snooker. Already these last two are

attracting audiences of four to five million, even very late at night.

The projection of music and arts on television was even more varied than usual. *Dance Month* on BBC 2 was able to devote a whole cycle of programmes in May–June 1978 to ballet and the art of the dance. This included a Bolshoi performance of *The Nutcracker* and a special 80th birthday tribute to Dame Ninette de Valois and a slightly up-dated film tribute to Dame Marie Rambert, who had recently celebrated her 90th birthday. Two competitions made enjoyable viewing: *The Sixth Leeds International Piano Competition* and the *Young Musician of the Year*, where all were struck by the incredibly high standard of most of the contestants, the winner this time being a trombonist. There was much coverage of performed music, including particularly the *New Year's Day Concert From Vienna*, many of the season of BBC Promenade Concerts and the pianist Ashkenazy playing Mozart. A full range of programmes celebrated the 150th anniversary of the death of Franz Schubert. As many operas were shown as could be afforded, notably a fine performance of *Tosca* from Covent Garden, Jonathan Miller's production for Kent Opera of Monteverdi's *Orfeo*, Raymond Leppard conducting Handel's *Alcina* at Aix-en-Provence, *Capriccio*, and *The Count of Luxembourg*, BBC 2's deliberate contrast to BBC 1 output on Christmas evening. *The Songwriters* was not a bad idea for a popular series on BBC 1, but it was ambitious to attempt to do justice – with only a small cast – to the songs and personalities of writers as well known to a modern audience as Ray Noble, Noel Coward and Ivor Novello. However, one unexpectedly successful programme was made about the work of Lennon and McCartney.

There were a few interesting programmes about fine art, notably a look at the work of the Spanish painter Joan Miro, an edition of *Omnibus* devoted to René Magritte and a tour round El Escorial with Professor Hugh Trevor-Roper explaining why it was that Philip II of Spain could regard the paintings of Hieronimus Bosch as acceptable, but those of El Greco as scandalous. More important were two fine series that dealt with architecture. One was *The Way We Live Now*, five films broadcast on successive days of the week, ending with a discussion, which surveyed much post-1945 architectural output and the effect of modern buildings in old towns since the war. The other programme was a look by Alec Clifton-Taylor at *Six English Towns*: Chichester, Richmond, Tewkesbury, Stamford, Totnes and Ludlow. These were invigorating

illustrated talks, although Professor Clifton-Taylor's passion for filming in the early morning, when no-one was about, sometimes made the towns themselves look a little uninhabited.

Apart from the success of *Shakespeare* and the serials, drama output had a good year. Great controversy was stirred by the BBC 2 series *Law and Order*, a series which many viewers did not seem to realise was as fictional as – say – *Telford's Change*. It was very far from being a documentary representation of how either the police or the prison service operates at the present time. And yet some unwelcome facets of the story rang true against a background of prison riots and trials of corrupted police officers – by no means general, but prominent enough to be worrying. A brave attempt was made at Aeschylus's great classical trilogy *The Oresteia* under the title *The Serpent's Son*. The dramatisation of both *The Agamemnon* and *The Libation Bearers* suffered, in the view of many, from being over-produced and lacking in that stark simplicity which we know to be true of the period when Aeschylus wrote. As in the fifth century BC, so in the 20th century AD, the force of the language could have been relied on to move the audience without too much help from designers. However, the last play, *Furies* proved a very interesting production, and for some, success here redeemed the experiment. Other plays that earned praise from reviewers were Dennis Potter's *Blue Remembered Hills*, and the trilogy *The Lost Boys*, about the life of J.M. Barrie. There were also sparkling interpretations of George Farquhar's Restoration play *The Beaux' Stratagem*, Sartre's play *Kean*, directed by James Cellan Jones, and Harley Granville Barker's *The Voyage Inheritance*.

The period under review represented the first full year's output presided over by Bill Cotton and Brian Wenham. Both can be said to have made a sure mark as Controllers of the two networks, and there is not space here to do justice to the number of routine programmes which seemed to keep up high standards. One final example may suffice. It has been customary for the *Blue Peter* team to go out for the summer holiday period and film a set of stories in far-away places. This year the team made good use of actors and three of their most striking productions were entertaining portraits of Antonio Vivaldi in Venice, Marie-Antoinette at Versailles, and the Duke of Wellington at his homes of Apsley House in London, and Stratfield Saye in Hampshire.

Prize-winning television programmes

Abroad

BBC Television won many awards abroad in 1978 and 1979. They included:

Italia Prize: Drama section: *The Spongers*, written by Jim Allen, produced by Tony Garnett and directed by Roland Joffe. Documentary section: *Casualty*, Episode One of the *Hospital* series, produced by Tim King.

The Silver Rose of Montreux: *Dave Allen at Large*.

The Silver Sea Swallow, at the Ninth Golden Seaswallow of Knokke event in Belgium: *Lena Zavaroni on Broadway*, produced by Robin Nash.

The prize for the Best Current Affairs Programme at the Monte Carlo Television Festival went to: *The Friends who put Fire in The Heavens*, a report for *Panorama* by Philip Tibenham (about German rockets in Zaire).

At an International Festival of Television Scientific Programmes in Paris, organised by the Centre National de la Recherche Scientifique, the major award was taken by *Horizon: Now the Chips are Down* (about silicon chips) produced by Ed Goldwyn.

At the Second International Caving Film Festival, at La Chapelle en Vercors, France, these awards were won: Grand Prix Award, *Beneath the Pennines: Alum Pot*; Best Sporting and Exploration Film, *Beneath the Pennines: Pippikin Pot*; Special Award for Quality in Actuality Sound Recording: Lindsay Dodd, who was the sound recordist on *Beneath the Pennines*.

At the Fourth International Festival of Television Sports Programmes in Yugoslavia, the Gold JRT Statuette went to: *Don't Shoot the Ref*, a programme produced by General Features.

In the Asia-Pacific Broadcasting Union Competitions at Izmir in Turkey, a Certificate of Commendation went to: *Fighting for Rights*, an edition of *Yesterday's Witness in America*.

Home

The BBC won five of the 1978 British Academy of Film and Television Arts craft awards. These were: Studio Lighting,

John Treayes for *Macbeth*; Sound Supervisor, Ray Angell for *Macbeth*; VT Editing, Geoff Higgs for *Macbeth*; Film Sound, John Murphy for *Eustace and Hilda*; Graphics, Bob Blagdon for *Omniбус*.

The BBC did particularly well in the 1979 main BAFTA awards:

Desmond Davis Award (for outstanding creative contribution to television), Christopher Ralling; Best Single Play, *Licking Hitler*, by David Hare; Best Factual Series, *The Voyage of Charles Darwin* produced by Christopher Ralling; Best Situation Comedy, *Going Straight*, produced by Sydney Lotterby; Most Original Programme, *Pennies From Heaven*, produced by Kenith Trodd; Best Actuality Coverage, The Open Golf Championship, produced by Slim Wilkinson; Writer's Award, Dennis Potter for *Pennies From Heaven*; Best Light Entertainment Performance, Ronnie Barker for *Going Straight* and *The Two Ronnies*; Rediffusion Star Awards, Harlequin Award for children's drama, Anna Home and Colin Cant, for *Grange Hill*; Children's Factual Programmes, Anne Reay, for *Think of a Number*; School's Programmes, Elizabeth Bennett, for *Music Time*.

The BBC also won many of the 1979 Broadcasting Press Guild awards:

Best Drama Series of 1978, Dennis Potter's *Pennies from Heaven*, produced by Kenith Trodd and directed by Piers Haggard; Most Original Contribution to Television, *Pennies from Heaven*; Best Single Play, Jim Allen's *The Spongers*, produced by Tony Garnett and directed by Roland Joffe; Best On-Screen Performance (in a non-acting role), Jonathan Miller, writer and presenter of *The Body in Question*; Best Documentary Achievement, *The Voyage of Charles Darwin*, produced by Christopher Ralling.

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

Cyril Bennett Award, Shaun Sutton, Head of Drama Group, Television; Silver Medal for Outstanding Creative Achievement in front of the Camera, Bryan Magee for *Men of Ideas*; Silver Medal for Outstanding Creative Achievement behind the Camera, Christopher Ralling for *The Voyage of Charles Darwin*; Writer's Award, Andrew Birking for *The Lost Boys*; Design Award, Barry Newbery

for *The Lost Boys*; Technique Award, The BBC for *The Light Princess*; Regional Programme Award, BBC North West for *From the Roots Came the Rapper*; Performance Award, Ian Holm, for *The Lost Boys*; Original Programme Award, Commended: *Pennies From Heaven*; Performance Award, Commended: Kate Nelligan, for *Licking Hitler*.

These were among the Pye Awards for 1977–78: Best Regional Production of the Year in Colour, *Shades of Grey* from BBC Midlands; Most Promising New Television Writer, Mary O'Malley, for the play *Oy Vay Maria*; Outstanding New Male Personality of the Year, Christopher Timothy for *All Creatures Great and Small*.

The BBC won the 1979 Glaxo Science Writer's Award. This went to: Barry Paine of the BBC's Natural History Unit in Bristol, for three scripts of *The World About Us*.

The BBC's Sports Department won a special award from the Central Council of Physical Recreation for its services to sport during the year, particularly for the help given to minority sports. Jonathan Martin received an award for his services to motor sport.

The British Institute of Management Award for the Management Broadcast of 1977 went to *The Money Programme* (for an edition about the work of middle managers). The John Player Award for British Management Journalism had earlier gone to *The Risk Business: Truck*.

Radio

The year's highlights

Radio has had a year of vigorous innovation, in which the lf/mf wavelength changes of 23 November were perhaps the most conspicuous event. In addition to establishing a different distribution of its existing frequencies to improve Radio 1's coverage and provide for a Radio 4 UK, radio has also significantly strengthened the content of its programmes.

In February 1979 Radios 1 and 2 were separated during the evening and early morning. Radio 1 introduced a number of new speech programmes in the early evening on weekdays which broadened the range of its output and, again during the evening, with Radio 2 meeting a number of different light music and entertainment needs, including those of specialist minorities. Radio 1 was able to cater separately for rock music

tastes. In response to the Gulbenkian Foundation's *Young Adult Study* Radio 1 also announced that it hoped to augment the service of advice and information which it offers young people, particularly in the field of careers and employment.

Radio 2, in addition to introducing some new weekend programmes, became the first UK network to broadcast regularly throughout the night. It quickly found an eager audience, many of them night-workers, for this new service of popular music and speech. The successful separation of Radios 1 and 2 on mf has underlined the need to achieve a separate vhf outlet for each, at any rate during the evenings; at present the two networks still share a single vhf and this arrangement is unsatisfactory.

At certain times Radios 3 and 4 also used to broadcast the same programmes as one another for economy reasons; this has now ceased and each network has developed along its own lines. In October Radio 3 introduced a new music programme, *At Home*, which soon established an appreciative audience. This development was made possible by the transfer of continuing education programmes from Radio 3 mf to Radio 4 vhf. During the year under review, Radio 3's evening broadcasting was extended to midnight too. There was a particularly successful Proms season during which Gennadi Rozhdestvensky made his debut as Chief Conductor of the BBC Symphony Orchestra.

Increasingly now, in practice as well as in design, Radio 3 is becoming a vhf service, as suits the character and quality of the programmes. While the other networks have only partial access to vhf, Radio 3 has a vhf outlet almost to itself (though it still accommodates certain Open University programmes). On the other hand, the other networks, particularly Radio 1, benefitted from the lf/mf wavelength changes. Radio 3 did not – its mf coverage was reduced (and would have been even more so as a result of foreign interference, had there been no change) and the importance of its vhf therefore increased. For future years the Open University will be asked to reschedule its programmes, on a phased basis, to allow Radio 3 to be broadcast on vhf throughout normal transmission hours.

Radio 4's spine of journalism has been strengthened this year with the new-modelled *Today* programme, and the extension of *The World At One* and *PM*. The recruitment of Robin Day to *The World At One* has been particularly appreciated. As mentioned in last year's Annual Report, Parliamentary broadcasting began on a permanent basis on 3 April 1978 and, a week later, listeners were able to hear the Chancellor's

Budget statement as it was delivered. A number of debates were broadcast live during the year, the twice-weekly *Questions to the Prime Minister* was scheduled on a regular basis, and *Today in Parliament* and *Yesterday in Parliament* were extended to include taped extracts from both Houses of Parliament.

Radio 4's Reith lecturer this year, Dr Edward Norman, provided one of the major intellectual contributions of recent years, with a series of lectures of exceptional interest and controversial content. Additionally Radio 4 has sought this year to restore a sense of occasion to its evenings, with its Thursday concerts, for example, and with the *Hi-Fi Theatre* series.

The wavelength changes extended Radio 4's reception throughout the United Kingdom, but there have been interference problems in particular areas, notably London, which have caused complaint. These have aggravated the dissatisfaction felt when normal Radio 4 programmes are not available on vhf because of the separate Open University, continuing education and schools programmes. This problem is particularly acute at the weekends. The programme 'traffic jam' on the BBC's very limited vhf allocation remains one of the most intractable problems, and both the levels of interference on mf/lf and the spread of stereo listening make it essential that a more satisfactory provision is attained.

Two separate audience research surveys on the lf/mf wavelength changes as a whole showed that the majority of listeners found their BBC reception either improved or about the same. The pattern of vhf transmissions, however, attracted considerable criticism.

In regional and local broadcasting, this has been a year of growth. The wavelength changes enabled both Radio Scotland and Radio Wales to develop services which are separate from Radio 4, as Radio Ulster has already done in Northern Ireland. In 1979 there has been further development of the Welsh language vhf service, Radio Cymru. In England, BBC Local Radio is to be extended: the Home Secretary announced nine new BBC locations in October 1978 (see Local Radio on page 17). After a long period during which the future of local radio was under review, the BBC welcomed the resumed growth of this integral part of its radio services and hoped it would continue under a change of government. The popularity and local focus of the BBC's stations have vindicated the policy decision taken at the time of *Broadcasting in the Seventies* steadily to replace BBC Regional Radio in Eng-

land by Local Radio. The service of news and information which the BBC stations provided to their local communities during the severe winter of 1978-79 is undoubtedly to be counted among BBC Radio's main achievements during the year.

As usual, the Radio Drama Department has been the greatest single patron of creative writing in the country and greater by far, in that respect, than any other broadcasting organisation in the world. Last year the department introduced 60 new playwrights and produced 500 new and original plays for radio. The overall output of plays was more than 900. As well as its dramatic output, the department is responsible for a considerable number of literary features and poetry programmes.

Radio 1

Having achieved the long awaited separation from Radio 2, Radio 1 now provides its own unique service from 6 am on weekdays, 7 am on Saturdays and 8 am on Sundays (though it does carry Radio 2's new all-night output after midnight). After five years on the breakfast show and at a peak of popularity, Noel Edmonds decided it was time for a change and moved to a three-hour show on Sunday mornings. Dave Lee Travis, who has been with Radio 1 since its inception, took over the prime breakfast show. He quickly proved to be a worthy replacement for Noel Edmonds and commands an equally large and loyal following. Other weekday daytime shows presented by established disc jockeys, Simon Bates, Paul Burnett, Tony Blackburn and Kid Jensen continued to attract vast numbers of listeners. New weekday evening programmes include a daily show by Andy Peebles, who joined Radio 1 from commercial radio, and, between 7.00 pm and 8.00 pm, new programmes aimed at informing as well as entertaining the audience. On Mondays *Stayin' Alive* has a doctor and journalist giving hints on living a full and healthy life; Tuesday's *Personal Call* gives listeners a chance to telephone a leading personality; on Wednesdays *Mailbag* reflects the thousands of letters received by Radio 1 each week, and Thursday's *Talkabout* tackles topics of the day with experts and young people in the studio. On Fridays the long established *Roundtable* remains a forum for discussion of new records with disc jockeys and star performers.

Favourite weekend shows, including Ed Stewart's *Junior Choice*, Jimmy Savile's *Old Record Club* and *Anne*

Nightingale's Request Show, have continued to be successful. *The Top 20*, now extended to *The Top 40*, retains the largest audience in British radio, and regularly attracts eight to nine million listeners. As part of the separation from Radio 2 a series of *Star Special* programmes now follows the *Top 40* in which leading rock music personalities introduce their own choice of music. Those who have taken part include Stevie Wonder, David Essex, David Bowie, Billy Joel and Smokey Robinson.

Alexis Korner returned to the network on Sunday evenings with his own very special brand of programme based on his wide travels and long experience as a leading figure on the British rhythm and blues scene. Following him is *Sounds of Jazz* giving two hours of music and news for jazz fans. Radio 1 listeners have much appreciated the opportunity to hear these Sunday evening programmes in stereo on vhf.

On Saturdays Radio 1's youngest DJ Peter Powell, attracts large audiences in the morning followed by Adrian Juste with his zany style of presentation. Paul Gambaccini, equally well known for his work on *Kaleidoscope* on Radio 4, presents the American *Top 40*, and the regular weekly *In Concert* has continued, featuring top rock bands recorded in our studios.

New programmes from Manchester were introduced on Saturday evenings reflecting the importance of the North in the rock and pop music world, involving listeners in the area, and using the facilities and production effort available. The programmes have new presenters: Mike Read has a 2½-hour studio show, starting at 7.30 pm and Chris Jones follows between 10.00 pm and midnight with the 'live' disco show *Discovatin*'. Two other Manchester productions have been a further series of *Quiz Kid* which once again attracted hundreds of entries from all over Great Britain, and Kid Jensen's *Band of Hope and Glory*, 'the search to find the best new band in Britain'. This also attracted hundreds of entries from bands who had not previously broadcast or made records, and eventually 12 were recorded and broadcast and the final three appeared in a special Radio 1 concert at the London Palladium at which the winner was chosen.

Radio 1's unique news service *Newsbeat* continued to expand and now has a third edition at 9.50 pm in addition to the established quarter hours at 12.30 and 5.30 pm.

Radio 1 has also been 'out and about' as much as possible to meet its listeners and give them a chance to meet the DJs. The Summer Roadshow was broadcast live from 35 different seaside resorts during the holiday period, and there were two

more 'weeks out' when the whole Radio 1 operation moved to the Southampton/Portsmouth area for a week in the autumn and to the Leeds/Sheffield area in the spring. On these occasions broadcasts came from a wide range of locations, and, as in previous 'weeks out', the DJs played a football match against the local BBC station. These and other activities raised tens of thousands of pounds for charity.

Radio 2

As Radio 2 moved into its second decade and became a service separate from Radio 1, it was able to offer its listeners a greater range of programmes. David Jacobs was heard on Saturday mornings for two hours starting at 8.00 am with a new programme of middle-of-the-road records, and his ever-popular *Melodies for You* show, featuring the BBC Concert Orchestra, which used to be later, also began at 8.00 am on Sundays. Although some listeners found this latter placing too early for their taste, the audience as a whole showed an immediate increase and David Jacobs himself won considerable acclaim for his expert handling of these two quite different programmes.

A less happy consequence of separation for Radio 2 was the need to surrender its stereo/vhf outlet to Radio 1 on Sunday evenings. This occasioned a number of understandable complaints from devotees of such programmes as *Glamorous Nights* and *Your Hundred Best Tunes*. It is true to say, however, that the general audience for those programmes held up well.

Other important Saturday morning changes included the emergence of a new presenter of a Birmingham-produced show, Kevin Morrison, and a regular feature, *Star Choice*, in which popular personalities present gramophone records of their own choice.

Sundays have also undergone important changes with the inclusion of a regular morning record programme introduced by Brian Rix. The traditionally successful *Family Favourites* is followed by *Two's Best*, a distillation of highlights of the week's programmes, while Peter Clayton's afternoon *Album Time* has gained many listeners since it started its run. Another new Sunday afternoon programme is Alan Dell's *Sounds Easy*. It does.

All-night broadcasting made a good start with *You and the Night and the Music*, hosted by staff presenters, keeping BBC Radio on the air throughout the country between 2.00 am and

5.00 am. Audience reaction was warm, enthusiastic and immediate. This programme is preceded by Brian Matthew's three-hour music-based arts magazine *Round Midnight*. Despite initial complaints about the amount of speech in this programme, the audience has grown steadily.

Another important development in the year under review was the extension of all weekday hourly news summaries from two to three minutes, which enabled the network to enrich the quality and increase the range and depth of its news coverage.

The spine of Radio 2 continues, of course, to be the mainstream weekday shows presented by Tony Brandon, Terry Wogan, Jimmy Young, Pete Murray, David Hamilton and John Dunn – all of whom have maintained, and judging by total audience figures even increased, their pre-eminence as popular entertainers. At breakfast time, Terry Wogan's unique blend of spontaneous humour and good natured banter has attracted audiences of up to five million at any one time.

The *Jimmy Young Show* has continued to demonstrate that information and entertainment are not mutually exclusive terms. Nationally important figures were drawn to the studio for searching interviews on current subjects. Among them were Dr David Owen, Mrs Margaret Thatcher, Mr David Steel, Mr Edward Heath and Mr Tony Benn as well as a wide assortment of business, industrial and trade union chiefs. Perhaps the high points of the year were live broadcasts from Cairo and Jerusalem including interviews with President Anwar Sadat of Egypt and Deputy Premier Yagael Yadin of Israel. The *Jimmy Young Show* also commissioned a two-volume National Opinion Poll survey on youthful attitudes to current political, economic and social issues, which made for some lively broadcasting and stimulated a great deal of press and other interest.

Radio 2 continues to attach great importance to the public concerts it presents all over the country and abroad. The annual International Festival of Light Music was given for the 26th year at the Royal Festival Hall, playing to capacity audiences. International artists featured in Radio 2 public concerts included Charles Aznavour, Petula Clark, Johnny Mathis, James Last and Nelson Riddle. The BBC Concert Orchestra, which plays an important part in many of these concerts, also performed in the annual festivals at Worthing and Bexhill-on-Sea. This orchestra also took part in an international gala festival in Jersey and gave three concerts in Portugal during a British Week there.

The network has maintained its involvement in regular co-productions with European broadcasting organisations. These included programmes such as *Pop Over Europe*, *European Pop Jury*, *European Music Game* and the annual Nording Festival held this year in Oslo.

As always, Light Entertainment played a major role in the Radio 2 schedules. In scripted comedy there were further series of *My Sainted Aunt!* with Trevor Bannister; *Would the Last Businessman . . .* with Leslie Phillips; a new show for Sheila Hancock, *Thank You, Mrs Fothergill*; and the ever popular *News Huddlines* with Roy Hudd.

Radio 2's store of quiz and panel games was raided for new series of *Pop Score*, *The Monday Movie Quiz*, *Beat the Record*, *Three in a Row*, *Pros and Cons*, *The Impressionists*, and *Wit's End*. There were series with top comics like Les Dawson, Windsor Davies, Roy Castle, Peter Goodwright and Des O'Connor, and, for the first time for a decade, hour-long variety bills from *The Frankie Howerd Variety Show* and *Variety Club* from the north. These shows introduced a host of new comics, singers, instrumentalists and impressionists to the radio audience, and featured such old favourites as Acker Bilk, Arthur Askey, Norman Vaughan, Charlie Chester, Albert Modley and Billy Daniels.

The Christmas schedule was very rich, with Roy Dotrice in *A Christmas Carol*; *Black Cinderella Two Goes East*, a pantomime featuring ex-Cambridge Footlights with a cast including John Pardoe, John Cleese, Peter Cook, Richard Baker, Richard Murdoch and the Goodies; and the start of a history of radio comedy called *Laughter in the Air*.

Towards the end of the year a new series featuring *The Grumblemeeds* with their unique blend of pace, earthiness and mimicry, began to attract widespread attention.

Sport on Radio 2

Radio 2 carried most of BBC Radio sports coverage (accounting for about 10 per cent of the network's output). The highlights of the year were the World Cup in soccer and the Commonwealth Games. The Sport and Outside Broadcasts department followed Scotland's World Cup team from their emotional farewell in Glasgow to their downfall in Argentina. There were 10 *World Cup Specials*, including commentary on all three of Scotland's games and on the final in which Argentina defeated Holland. That final, despite the competition of live television, attracted one of Radio 2's largest

evening audiences. There was also extensive coverage of British clubs playing in European competitions, the climax being live commentary on Liverpool's second successive European Cup victory. The Commonwealth Games, where the leading athletes of the Commonwealth gathered in Canada for what were appropriately described as 'The Friendly Games', were featured in *Edmonton 78*. This late night programme, presented by Terry Wogan and running for at least three hours each evening, combined live sporting action and the best of Radio 2 music.

The same recipe of sport and music was used for *Racing Specials*, with either David Hamilton or Terry Wogan as the link-man, from Epsom on Derby Day, from Cheltenham, and Royal Ascot.

Tennis was another of the year's sporting highlights as millions followed the fortunes of Britain's women's team in the Wightman Cup and the British men in the Davis Cup. As in previous years tennis enthusiasts were also well catered for with *Wimbledon Special*, five hours of daily broadcasting throughout the Wimbledon fortnight, combining commentary, news, analysis, and entertaining interviews. This programme (like *Test Match Special* on Radio 3) has a large and traditional following.

Sport on 2, a weekly four-and-a-half-hour programme covering all the main Saturday events and stories, is the corner-stone of the Sport and Outside Broadcasts department's sporting activities. Making maximum use of OB facilities, *Sport on 2* gave full on-site coverage of The Grand National at Aintree, The Open Golf at St. Andrews, and the Boat Race, for example. *Brain of Sport* moved into its fourth year, proving ever popular with competitors and listeners, while *Treble Chance* maintained its popularity, both at the various sites around the UK and with its listening audience.

In addition, Radio 2 has continued to carry a running results service on the air, with regular *Sports Desks* throughout the day, coverage of mid-week boxing at home and abroad, and a *Sunday Sport* programme in the summer.

Radio 3

The 150th anniversary of the death of Schubert fell in 1978, and many music broadcasts commemorated this fact. In particular, throughout the year, a Schubert song was played just before close-down. The innovation met with a warm response from the public. The Vivaldi anniversary was also celebrated,

while the 50th anniversary of Janáček's death was marked by the broadcasting of all his operatic output. There were concerts to celebrate Sir William Glock's 70th birthday and Sir Lennox Berkeley's 75th, as well as the 50th anniversary of the founding of the BBC Symphony Chorus (formerly The BBC Choral Society). The 1978 Henry Wood Promenade Concerts were notable for the first appearances of Gennadi Rozhdestvensky as Chief Conductor of the BBC Symphony Orchestra and for two memorable concerts by the Chicago Symphony Orchestra under Sir Georg Solti, during one of which the first British performance of Sir Michael Tippett's Fourth Symphony was given. The long series *Plain-song and the Rise of European Music* was brought to a successful conclusion, and there was a fifteen-part series on *The Trio Sonata*. A concert by the Chinese Central Philharmonic Society Symphony Orchestra, broadcast live from Peking, gave insight into the current state of Chinese orchestral composition and the way in which Chinese players tackle the Western European repertoire. Throughout the year Radio 3 continued to provide a very wide variety of music, played by a great number of talented artists, established and new.

The policy of broadcasting musical events simultaneously with television continued. Vladimir Horowitz was heard and seen playing Rachmaninov's Third Piano Concerto live from New York, and Carlo Maria Giulini conducting Beethoven's Ninth Symphony live from Los Angeles. Among operatic simultaneous broadcasts were those of Janáček's *The Makropoulos Case* (a Welsh National Opera production), *Dido and Aeneas* (from Aix-en-Provence), *Tosca* and *Lohengrin*. Operatic rarities broadcast included Martinu's *Julietta*, Verdi's *I Due Foscari* and Janáček's *The Adventures of Mr Broucek* from the English National Opera's seasons at the London Coliseum; a recording of the world premiere of Penderecki's *Paradise Lost* at the Chicago Lyric Opera; Promofiev's *Madalena* (a first performance); and two early Kurt Weill works, *The Protagonist* and *The Tsar has his Photograph Taken*, the last three in special studio recordings. Radio 3 broadcast live from Leeds the opening night of the newly-formed English National Opera North company – a performance of Saint-Saëns' *Samson et Dalila*. From Covent Garden listeners could hear Meyerbeer's *L'Africaine*. Radio 3's most ambitious single operatic enterprise of the year was the live broadcast, also from the Royal Opera House, of Wagner's *Der Ring des Nibelungen*.

There was a Dutch Evening, two evenings made up entirely

of archive material – one of them including a recording of Beecham's performance of Strauss's *Elektra* – and two evenings devoted to non-European cultures, those of the Caribbean and of Polynesia. Among notable drama productions were *Peer Gynt*, Albee's *A Delicate Balance*, *The Cocktail Party*, the Brecht-Weill *Dreigroschenoper* (designed as a companion to the earlier production of *The Beggar's Opera*), and a version, specially rewritten for radio by the author, of Tom Stoppard's *Rosencrantz and Guildenstern are Dead*. There was also a radio version of Alec McCowen's already celebrated solo reading of *The Gospel according to St Mark*. More in the nature of a *jeu d'esprit* was Andrew Sachs' wordless play *The Revenge*.

Radio 3 mounted a two-hour live discussion of the issues raised by Dr Edward Norman in his controversial Reith Lectures, which were repeated from Radio 4. Among other important talks 'series' were *Fiction, Fact and France*, an affectionate survey of French life and culture by Richard Cobb, and *Islam in the Modern World*, eight ambitious programmes introduced by Albert Hourani of St Antony's College, Oxford.

Evening broadcasting was extended until midnight, a new early evening programme *At Home* was introduced on medium wave, and, thanks to the co-operation of the Open University, Radio 3 regained its vhf channel from 7.10 pm. These developments permitted more flexibility in achieving a balanced evening output. However, with medium wave coverage now less than satisfactory in many parts of the country, a strong case exists for having all of Radio 3's programmes available on vhf.

Radio 4

The second half of 1978 saw further changes to the structure of Radio 4 programmes, as current affairs programming was strengthened; the simultaneous broadcasts with Radio 3 finally brought to an end; and, most importantly, the channel moved from medium to long wave covering the whole of the United Kingdom. Radio 4 thus gave up its role as a sustaining service in Scotland, Wales and Northern Ireland.

It was an expansive year in news and current affairs. In July 1978 the *Today* programme gained a new lease of life with a longer running time and the return of John Timpson as presenter. In October *PM* spread its wings, also with new presenters, to run up to *The Six O'Clock News*. In November

the *World At One* was increased by ten minutes and its team subsequently strengthened by the arrival of Robin Day. *The World Tonight*, *File on Four*, and *Analysis* all continued thoughtfully to portray the world at home and abroad, and the live and recorded proceedings of Parliament enhances the quantity of daily reporting of the affairs of Westminster.

However, with the growing importance of vhf and stereo listening, and some lf/mf reception problems, Radio 4 has felt acutely the need for some more satisfactory way of resolving the conflict of interest between general listeners to vhf and listeners to curricular educational programmes.

A substantial range of new programme initiatives continued throughout the year. In November *Hi-Fi Theatre*, top quality stereophonic recordings, gave listeners three opportunities during a week to hear major drama offerings like *Under Milk Wood*, *Moby Dick* and *Under the Volcano*. At the weekends a new series of 15-minute plays *Just before Midnight* made an interesting addition to late night listening. Also in the drama field successful serial productions of *Vanity Fair* and *Fame is the Spur* added to the wide variety of plays available to audiences on every day of the week. The work of writers from Bunyan to Saki and Isaac Bashevis Singer provided the material for daily readings from world literature.

Entertainment producers continued to produce a mix of quizzes and comedy with *My Word* and *My Music*, *News Quiz* and *Quote, Unquote* among the favourites. Another more experimental series, the *Spam Fritter Man* was less successful. At the weekend *Forget Tomorrow's Monday* and *Just After Noon* gave listeners light relief at Sunday lunchtime. Throughout the week *Kaleidoscope* provided criticism of the arts and news of cultural events.

The network produced a strong selection of consumer programmes ranging from the investigative *Checkpoint* and *Let's Get This Settled*, recordings made in the Small Claims Court for the first time, to *Money Box* for the financially minded, *Away from it all* for those planning holidays, *Going Places* for the traveller, *Parent Power* for those with school-age children, and *Enquire Within* for anyone with a nagging question in need of an answer. *You and Yours*, of course, gave listeners regular general consumer advice each weekday noon. Other specialist interests were well served by a new weekly series on every aspect of books and publishing; *Bookshelf Origins* visited Carthage and Macedonia to serve the archaeologist at home, and *Talking About Antiques* presented its inimitable comments on more recent artefacts.

Documentary and Feature subjects ranged from Maria Callas, Andrew Marvell, Captain Cook, T E Lawrence and Chris Bonington to the Salvation Army, breast cancer, pain, faith healing, Children's Hour, The Year of the Child, islands around Britain and the correspondence columns of the Times newspaper.

Listeners had their own correspondence column too. *Disgusted Tunbridge Wells*, under the piquant advocacy of Derek Robinson, aroused a good deal of comment among both listeners and staff. In the spring of 1979 a new series, *Feedback*, produced further lively reactions among the audience. *You The Jury* encouraged a different kind of audience participation with a series of debates on topics ranging from the televising of parliament to Rhodesia. *Woman's Hour* involved its listeners in topics outside the home and made special editions in China and the Arab States of the Gulf. Programmes on science and technology, natural history, religion, gardening and farming continued to make an important contribution to the network.

Music made an important leavening with old favourites like *Desert Islands Discs* and *Music to Remember*, and new offerings were introduced too: Richard Baker's *Dozen* replaced *These You Have Loved* and a special Radio 4 concert has become a regular feature of Thursday evenings. The *Life and Times of the Orchestra* with Jeremy Siepmann made diverting listening late on a Saturday evening. A Sunday evening before Christmas given over to the Messiah gained a large and appreciative audience.

Among the rich mix of other programmes, one key annual series caught public and critical attention. The Reith Lectures by Dr Edward Norman of Peterhouse, Cambridge dealt with *Christianity and the World Order*. Dr Norman's trenchant views provoked much comment and proved that this prime lecture series continues to wield substantial influence.

Local Radio

The winter of 1979 brought the severest weather Britain had experienced for 32 years. For many listeners and harassed local officials, it also brought the first real understanding of the value of BBC Local Radio in emergency conditions. Throughout the country, local stations provided special round-the-clock services. Details of road conditions, rail and bus cancellations, the availability of milk and food supplies, or school and hospital services – all these were provided via BBC

Local Radio to those who often had no other means of obtaining vital information. At Sheffield, no fewer than 60 Corporation plumbers turned up for work on Sunday in response to a broadcast appeal, and when, from the same station, South Yorkshire transport official Alan Marshall broadcast the names of three handicapped children whose bus was stuck in deep snow, the parents of all three telephoned Radio Sheffield within ten minutes to say they had received the message. Radio Carlisle supplemented its output with an emergency information service on the telephone. Radio Oxford called on listeners, as well as the authorities to contribute reports on local conditions. Radio Birmingham even persuaded a local zoo to offer broadcast advice on animal care in the 'arctic'.

Tributes to the services offered poured in from civic officials and listeners: 'a unique contribution to relieving chaos, the service went a long way to easing the burden'; local radio 'must now be seen to be essential', wrote some of the satisfied customers, while the people of the beleaguered Isle of Sheppey actually presented the staff of Radio Medway with a special award for 'devotion to duty . . . during freak weather conditions'.

This close involvement with the community continued in normal circumstances too. Other appreciative listeners to Radio Medway's more regular output have just formed a supporters' club. *Black Londoners*, Radio London's programme for the Caribbean community, which began as a monthly series, became a nightly event this year in response to the welcome it has received. Radio Nottingham has pioneered a *Link Opportunity Scheme* especially useful to the over-65s. Members offer the skills they have developed in their working lives – and benefit from those of others; the station administers the scheme, and expands it through on-air appeals for volunteers with special and additional skills to cope with new problems; the community in which the scheme operates acquires fresh bonds.

A few miles to the south, Radio Leicester involved the National Youth Bureau and the Manpower Services Commission in developing its new programme for school-leavers, *Hot Air* while Radio Stoke established close links with the West Midlands Arts Association in the production of a documentary series based upon local oral history. At Radio Brighton the Association of Community Broadcasters facilitated special programmes by the Sussex Astronomical Society, the Brighton Friends of the Earth, and the local Barbershop Singers. A somewhat different musical experience was offered by Radio

Leeds when it mounted the nation's first choir practice by radio. Rehearsals at home led to the public and broadcast performance of Haydn's Oratorio in *It's Our Creation*, with all concerned having a good deal of enjoyment on the way.

Twenty English communities at present enjoy the benefits of BBC Local Radio, but in 1978 the Government announced that the system would be permitted to expand. Nine areas were selected and announced by the Home Secretary for the first wave of development. Studio centres were to be established at Barrow-in-Furness, Cambridge, Lincoln, Norwich, Northampton, Shrewsbury, Taunton, Truro and York, and it was expected that the first stations would be open in the summer of 1980.

Prize-winning radio programmes

Radio Industries Club Awards:

Programme of the Year: The Jimmy Young Show (1978)

Radio Personality of the Year: Terry Wogan (1978) for the third year running.

Variety Club of Great Britain: Radio Personality of the Year: Charlie Chester for *Sunday Soapbox* (1978).

Imperial Tobacco Awards:

In November 1978 BBC Radio won 11 awards given by Imperial Tobacco in association with the Society of Authors:

The best actor award went to Denis Quilley for his part in *Peer Gynt*, broadcast on Radio 3; Sarah Badel received the best actress award for her performance in Radio 3's *A Moon for the Misbegotten*; Tom Vernon won an award as radio presenter of Radio 4's *News Stand*; the best Specialist Programme, *What Day's Christmas Anyway?*, broadcast on Radio Scotland, gained an award for Charles Nairn; John Amis and Natalie Wheen won an award for their music documentary *Music Now*, broadcast on Radio 3; the Light Entertainment award went to Douglas Adams for Radio 4's *The Hitch-Hiker's Guide to the Galaxy*; John Barrett and Dilys Breese received the best Talks award for *Elephants Can Tell Jokes*, broadcast on Radio 4; Radio 4's *Beau Brummel Prince of Dandies* won the best Dramatised Feature award for Gerard Frow; Desmond Hawkins gained the best Drama Adaptation award for Radio 4's *The Woodlanders*;

and Peter Redgrove won the Original Drama award for *The God of Glass* broadcast on Radio 3.

The special Gold Award went to Alistair Cooke.

The Giles Cooper Awards:

For the first time these awards were presented for the best radio plays of 1978:

The Monday Play: *Daughters of Men* by Jennifer Phillips

Saturday Night Theatre: *Remember Me* by Jill Hyem.

Afternoon Theatre: *Polaris* by Fay Weldon.

Thirty-Minute Theatre: *Is It Something I Said?* by Richard Harris.

Drama Now: *Episode on a Thursday Evening* by Don Haworth, and

Halt! Who Goes There? by Tom Mallin.

Pearl by John Arden.

Other radio awards went to:

Checkpoint, presented by Roger Cook, which was chosen as Outstanding Programme of the Year by the Broadcasting Press Guild.

Mary Goldring who won the 1979 Blue Circle Award for Industrial Journalism.

Erik de Mauny who received the British Atlantic Committee Prize (NATO) for the best article, programme or commentary about the North Atlantic Alliance.

Overseas awards:

The Clerks by Rhys Adrian won The Prix Futura in Berlin in March 1979. It was directed by John Tydeman; The Italia Prize in September 1978 gave special commendation to *The Singer In His Chains*, a play about Dylan Thomas which was produced by Hallam Tennyson; The Ondas Award (Radio Barcelona, November 1978) was awarded to *Alice's Adventures in Wonderland* by John Wells, with music by Carl Davis. It was directed by Ian Cotterell; Alan Stewart, the BBC entrant, sung the song that won the Grand Prix at the Slovene International Song Festival in Yugoslavia; both BBC entries in the European Broadcasting Union Competition for new music for brass won first prizes.

DJ award and polls:

Dave Lee Travis won the Carl Allan award for top DJ; John Peel was voted top DJ for the 11th year running by readers

of *Melody Maker*, readers of *Sounds* and by readers of the *New Musical Express*.

Awards for Local Radio:

BBC Local Radio won three top awards in the *Radio and Record News* Local Radio Awards:

Radio Blackburn for the Best Individual Documentary.

Radio Merseyside for the Best Outside Broadcast.

Radio Nottingham for the Best Rock Show.

Radio Sheffield won the Unda award in the song category of the Unda Religious Radio Festival.

Radio Leicester won the Leicester Publicity Association Award for having done most to publicise Leicester.

Radio Scotland:

Tom Ferrie of Radio Scotland won the Radio Industries Club of Scotland Award for Radio Personality of the Year in February 1979.

Party political broadcasts & broadcasts by Members of Parliament

Party political broadcasts

For the calendar year 1978 party political broadcasts were as follows:

In television

| | |
|--------------|---|
| Labour | 6 broadcasts of 10 minutes |
| Conservative | 6 broadcasts of 10 minutes (including one transmitted in Scotland only) |
| Liberal | 3 broadcasts of 10 minutes |

In radio

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

The party political broadcasts between 1 January and 31 March 1979 were as follows:

In television

| | |
|--------------|----------------------------|
| Labour | 2 broadcasts of 10 minutes |
| Conservative | 2 broadcasts of 10 minutes |
| Liberal | 1 broadcast of 10 minutes |

In radio

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

In addition to these national network broadcasts by the main parties, the Scottish National Party and Plaid Cymru were allocated party broadcasts in Scotland and Wales respectively during 1978, as follows:

In television

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

In radio

| | |
|-------------------------|--------------------------------------|
| Scottish National Party | 5 broadcasts of 5 minutes (Scotland) |
| Plaid Cymru | 1 broadcast of 10 minutes (Wales) |

Ministerial broadcasts

The following ministerial broadcasts were given between 1 April 1978 and 30 March 1979:

The Rt. Hon. James Callaghan, MP (Prime Minister) on General Election speculation on 7 September 1978. (BBC 1); The Rt. Hon. Margaret Thatcher, MP, (HM Opposition) in reply on 8 September 1978 (BBC 1); The Rt. Hon. James Callaghan, MP (Prime Minister) on Devolution after the Referendum results on 22 March 1979 (BBC 1); The Rt. Hon. Margaret Thatcher, MP (HM Opposition) on her reasons for putting down a no confidence vote in the Government on 23 March 1979. (BBC 1).

The Rt. Hon. Lord Thorneycroft (Conservative), The Rt. Hon. William Ross, MP (Labour), Russell Johnston, MP (Liberal) and the Rt. Hon. Donald Stewart, MP (SNP) in the third stage of a ministerial sequence on 26 March 1979 (BBC 1).

N.B. This was the first time a member of a Nationalist Party had participated in one of these sequences.

The Rt. Hon. James Callaghan, MP (Prime Minister) on the Government's defeat on the no confidence vote on 29 March 1979. (BBC 1).

N.B. The Leader of the Opposition's reply and the three-party discussion fell just outside the period covered by this list. They were as follows:

The Rt. Hon. Margaret Thatcher, MP (HM Opposition) in reply on 2 April 1979. (BBC 1 and Radio 4).

Stephen Ross, MP (Liberal), Michael Heseltine, MP (Conservative) and The Rt. Hon. Shirley Williams, MP (Labour) in the third stage of a ministerial sequence on 2 April 1979. (BBC 1).

Budget broadcasts

1 April 1978 – 31 March 1979

The Rt. Hon. Denis Healey, MP (Chancellor of the Exchequer) on his Budget on 11 April 1978. (BBC 1 and 2, and Radio 4).

The Rt. Hon. Sir Geoffrey Howe, MP (HM Opposition), in reply on 12 April 1978. (BBC 1 and 2, and Radio 4).

During the Parliamentary Year, 1 October 1977 to 30 September 1978 there were 1950 appearances by Members of Parliament in radio network programmes. In television network there were 470.

News

Two murders within 10 days brutally reminded the nation preparing for a general election of Northern Ireland and its continuing capacity to shock. Mr Airey Neave, MP, was killed by a bomb at Westminster itself, and a British Ambassador, Sir Richard Sykes, died from a terrorist bullet in the Netherlands. The explosion which killed Mr Neave was audible in the Chamber itself as MPs were completing their business before the dissolution. The noise of it, like the announcement of the narrow vote that had decided the Labour Government's fate two days earlier, were both heard in homes throughout the country. Since 3 April 1978, parliament had been 'on the air'. The Vote of Confidence debate was the last major 'live' broadcast from parliament in a crowded political 12-

month leading up to the election. The broadcasting of parliament put a valuable new tool in the hands of the BBC's political staff as they charted the minority Government's precarious progress from the budget (the first major 'live' broadcast) through the end of the Lib-Lab pact, and an autumn of sharpening political debate (reflected in the regular 'live' coverage of Prime Minister's Question Time) into a winter of argument over pay and industrial unrest, and the final inescapable dilemma after the devolution referendum in Scotland and Wales. *Today in Parliament* and *Yesterday in Parliament*, extended in length, used some 5,000 different recorded extracts from parliamentary proceedings. This was one measure of the immediate impact of this new source of material, which also featured extensively in news and current affairs programmes generally, and so gave the audience a new insight into the working of parliament. There was some feeling – inside parliament and outside it – that broadcasting, by bringing to a wider public the disembodied sound of some of the more robust exchanges across the floor of the Commons, did not always show MPs in a good light, and this gave rise to some criticism, mainly of 'live' coverage. The Commons themselves resisted a move towards introducing television cameras into the House. Nevertheless, there is no doubt that news reporting, by its use of parliamentary actuality, gained a new dimension.

Away from the political scenes it was a demanding time for newsmen at home and abroad. The pound rose in the markets, but so did unemployment and as the year ended, the rate of inflation was taking an upward turn again. The specialist correspondents and general reporters were hard pressed to provide adequate and balanced coverage of the economic arguments, the series of strikes on the roads, in the hospitals and in other public and civil services. The likely and actual effects of such strikes are frequently a matter of dispute. Editorial judgements had to strike a balance between the clearly observable and verifiable, and the propagandist attitudes of those involved – not always an easy task, and one where the messenger tends to be blamed for the message he carries. Not the least difficulty was the most severe winter weather for many years, which compounded the effects of industrial unrest, and added to the sheer physical problem of adequately covering the news. In that task, the BBC's extensive and growing network of news sources in the English and National Regions and in Local Radio again played a vital role, with their own local coverage and their contribution to the

network output. This, in radio, has been strengthened by reinforcing the news gathering machinery at the centre and by the appointment of special correspondents in Scotland, Wales and the North-west of England, to be followed by a fourth in Belfast, and others in the Midlands and the West Country.

For the Regions and Local Radio, in turn, there has been the benefit of an enhanced service of national and international bulletins prepared in London and available to them for placing in their own output.

The coming of Radio 4 UK, all-night broadcasting on Radio 2 and the re-shaping of the sequence programmes, each under its own editor, have all posed new challenges. The resources of Radio News and Current Affairs have been increasingly harnessed in a joint effort, and the new *Today* programme fully reflects the degree of success already achieved.

For Television News, it has been a tantalising year, in terms of technical progress. A one-year experiment with the new lightweight miniaturised electronic cameras and recorders known as ENG (Electronic News Gathering) was highly successful. More than four hundred assignments fully demonstrated the advantages and flexibility of a system already in widespread use in many parts of the world. However, at the end of March, permanent use by the BBC of this equipment still awaited agreement with the Unions. Not until then would BBC newsmen once again be on an equal technical footing with the world's TV organisations. The lack of ENG was felt particularly acutely in the coverage of the Middle East, where so much of the year's foreign news interest was focused, and where much local news gathering and its transmission by satellite to the rest of the world is largely geared to this new system. In the Middle East, the year proved particularly strenuous for BBC newsmen. The long pursuit of peace between Israel and the Arabs engaged the efforts of correspondents on the spot as well as those in Europe and America, ending, some 16 months after President Sadat's initiative, with a treaty signed on the White House lawn. Even more demanding, and often dangerous, was the reporting of the final months of the Shah's rule in Iran, and the revolution there. In politically sensitive conditions and with poor communications, BBC correspondents, reporters and camera crews chronicled the disintegration of one regime and the first fumbling steps of the new Islamic republic. They displayed courage and professional skill of a high order.

Africa was not out of the news for long. A flare-up in Zaire when Kolwezi was overrun by invading rebel forces produced

some notable reporting from David McNeil, the BBC's South African Correspondent. He, and his colleagues in Africa, John Humphries, John Osman and Brian Barron moved constantly in and around Southern and Eastern Africa, reporting political manoeuvring and terrible killings from Rhodesia, the death of President Kenyatta, the uncertainties in Uganda and the Horn of Africa. Their efforts were regularly supplemented by local 'stringers' and staff men sent out from London.

The Far East brought echoes of the Vietnam War when that country invaded its neighbour, Cambodia, and in turn was 'disciplined' by China. Access, as always, was difficult and reporting was limited to virtually official material. Developments in China itself included a remarkable political relaxation and a succession of visitors to and from the West; the establishment of a BBC correspondent in Peking the year before paid handsome dividends in the immediate reporting of the wall poster campaign and the longer-term changes it heralded. On the edge of the Asian mainland, BBC correspondents in Hong Kong and Tokyo brought to audiences at home the continuing aftermath of Vietnam, as pathetic shiploads of 'boat people' sought a refuge. Human rights and the dissident movement continued to be a theme of reporting from Moscow. As the year under review ended, the Eastern European coverage was being strengthened by the posting of a correspondent in Poland, who would be on station in time for the new Pope's visit to his native country.

If these were the main strands in national and international developments which made headlines throughout the year, there were others more shortlived but vivid at the time: several oil tanker accidents off British and nearby coasts; a heart transplant; the Thorpe committal hearings; the macabre mass suicide in Guyana. Not all was sombre: there were more cheerful stories to report: among them, the successful delivery of the first 'test-tube' baby; reports of the Queen on her travels, particularly her major tour of the Gulf States; and England's cricketers trouncing the Australians.

The effort to report from around the world became no easier. As new communications opened up in some areas, others were closed by new barriers, not least the growing cost of an extensive news operation such as the BBC's, and the need arising from that, to make its reporting effective, in cost as well as on the air.

For the newcomer in the BBC's services, CEEFAX, it has been a year of consolidation; through extending editorial coverage in the evening and reinforcing the financial services.

There has been experience and experimentation in the handling of major news events, like the budget, and the referendum in Scotland and Wales. National Teletext Week brought a sharp rise in public awareness; so did demonstrations such as that at the Motor Show, where many thousands of visitors saw CEEFAX.

Religious broadcasting

Broadcasts of Christian worship

During recent years most of the new developments in religious broadcasting have been in documentary and topical religious programmes. The *Sunday* religious magazine programme led the way here, quickly gaining a much larger and more diverse audience than was expected. In television *Everyman* was the principal series outside the traditional early Sunday evening placing for religious programmes. But important as these and similar new projects have been, both to the networks and to the national regions, it is still the various programmes of worship which, broadly speaking, attract the largest audiences.

To begin at the most popular end, programmes which consist mainly of hymns still hold attention. *Sunday Half-Hour* gets a good audience with a programme formula which has stood the test of time. Its television counterpart *Songs of Praise* is now watched by more people than any other regular religious programme. Unlike *Sunday Half-Hour* it has undergone quite radical change in the last two years, attracting in the process more viewers than it has ever had before. The filmed interviews which intersperse the hymns give the series variety and a very human touch, some confessions of faith undoubtedly drawing those who hear them into genuine attitudes of worship. Next in popularity with the audience come broadcasts of church services and the *Daily Service*. There is no doubt that those who listen most frequently to programmes of this kind are the sick and elderly. The Sunday services are often treated as the next best thing by people who would go to church if they could. But the *Daily Service*, broadcast live most days from All Souls, Langham Place, has a large and particularly faithful 'congregation'. Those members of BBC staff who take it have a strong sense of the unseen presence of thousands of listeners joining them every day in prayer. This broadcast, one of the BBC's very oldest (and only most cautiously reformed from time to time) brings those

responsible for it hundreds of Christmas cards each year and an appreciative and varied correspondence all through the year. *Choral Evensong* has (not surprisingly, considering its nature) a smaller audience but it is an important series both because it demonstrates the vitality of that branch of music composition in which the British have most excelled, but also because the purity of such liturgical worship draws many thoughtful people silently to participate.

It is on the whole those forms of worship generally called 'experimental' which listeners and viewers find least attractive. *The People's Service* on Radio 2 is something of an exception to this perhaps, although it has now been running long enough in its present form for the word experimental to seem out of place. It is in television, though, that the chief difficulty lies. Outside broadcasts of services from churches have never been as satisfactory there as in radio and attempts to find an acceptable alternative have not so far been very successful. *A Church to Yourself* and *Pebble Mill on Sunday* have been true experiments but the right formula has still to be found. So far as the big occasion goes there is no better way than a well-directed outside broadcast. The 'year of three Popes' gave ample opportunity to demonstrate this.

Radio

The year has seen substantial output of religious radio programmes, mainly in the National Regions. Radio Scotland has attempted an entirely new pattern though straightforward worship programmes and brief morning talks have continued much as before. Radio Wales has followed a very similar course with an interesting sequence programme on Sunday mornings including several elements other than religious broadcasting drawn together by a single presenter. Development in Radio Ulster has been along somewhat different lines with a new emphasis on the reporting of religious affairs.

So far as the network is concerned, the policy of augmenting the time-honoured regular placings of religious programmes with short series and single programmes has been carried much further with altogether pleasing results.

In *Talkabout* on Radio 1, young people are asked to discuss a serious issue, and audience figures are high for a programme placed opposite *Top of the Pops* on BBC 1.

Television

The overall shape of the 'Television Sunday' has not been materially altered this year – religious programmes for child-

ren and worship in the morning, *Songs of Praise* in the early evening and *Everyman* documentaries around 10.30 pm.

Because most religious television programmes originate from local churches, the Department's output is heavily dependent upon outside broadcasts. This collaboration between the National and English Regions is not simply a matter of the efficient distribution of resources throughout the country; there is the distinctive texture which each area brings to the richness of the total. So both *Sunday Worship* and *Songs of Praise* reflect a fascinating variety of traditions, both religious and geographical.

Everyman's current run has covered a sweeping range of topics, from reflective personal essays such as *Abide with Me*, to hard religious news stories in the form of coverage of the reaction in his native Poland to Pope John Paul II's Election.

On BBC 2, *The Light of Experience* continued to offer discerning viewers a series of intensely personal testimonies about crucial life-events. A much more demanding series was *The Price of Freedom*, in which a number of former prisoners of conscience talked of their experiences at the hands of so many authoritarian governments, demonstrating that tyranny knows no frontiers and expresses no ideological preferences.

Educational broadcasting

During the year the BBC provided from its licence revenue more than 150 series of radio and television broadcasts for schools, including those for Scotland, Wales and Northern Ireland only, and more than 100 for people interested in further and adult education. It also provided broadcasts in support of Open University degree courses and part courses, the costs of which were met out of funds made available to the Open University by the Department of Education and Science.

As predicted in the last Report, the sales of publications provided in support of broadcasts to schools have shown some buoyancy and there are signs that schools are able to order more freely than in recent years the reduced number of items offered by the BBC. A notable example of this trend was the quick and complete sellout of the first 300,000 copies of the new song book to accompany the *Service for Primary Schools*. In consequence it is hoped that the provision of school publications can be enriched in the future.

The BBC has continued to develop its contribution to basic adult education. During the year it co-operated with the Gulbenkian Foundation, the Manpower Services Commission, and the IBA in a research study into the needs of young people and the part which broadcasting might play in satisfying them. The Senior Education Officer, Further Education, was seconded for six months to work on this project. The Report of its findings, *Broadcasting and Youth*, was published early in 1979.

School Radio

The pattern of school radio continues on well-established lines with strong emphasis on music, drama, English literature and language, modern languages (in particular French and German), religious education, science, history and geography.

During the year a major effort has been put into producing a new edition of *Man*, which has been completely revised, although its objective, to familiarise children (10–12) with what is known about the evolution of life and the development of man, remains unchanged. Special emphasis has been placed on radiovision programmes to introduce each half-term unit in the Autumn and Spring. For older pupils (13–16) a new series, *Days that made History*, has been introduced. It corresponds closely with a number of O-level and CSE syllabuses covering both 20th century world history and British social and economic history. The radio presentation is vivid and dramatic to capture the interest of teenage listeners. This series also makes use of radiovision. It will be repeated annually in the three years 1979–82 so that schools can make the maximum use of the 1978–79 publications.

Another new series, *Introducing Science*, is intended for use in primary schools, particularly by teachers who have no special knowledge of science. No pupil's pamphlets are provided but the notes for teachers are comprehensive and contain material which can be reproduced for pupils to use. The approach is environmental, with emphasis on developing the skills of observation, interpretation, and communication.

The music programmes for primary schools continue to be a large and important part of the output. A recent survey by HM Inspectors of Schools, *Primary Education in England*, noted that radio programmes were used in three-fifths of the classes observed and made a significant contribution to the music curriculum. It said:

'In part this is a tribute to well established programmes which have won the confidence of many teachers. It was noticeable that the introduction of songs and simple accompaniments during the course of these programmes was frequently followed up by teachers who made no claim to musicianship but felt it important that their classes should have the opportunity for this kind of work'.

At sixth form level more attention has been directed to units of programmes related to A-level and Higher Grade examinations eg *Advanced Studies: English* concentrating on Shakespeare, and the *Language of Mathematics*. As in previous years the French and German language series have drawn large audiences among classes of older pupils. As already noted, in previous years there have had to be reductions in the range of supporting publications, but there are encouraging signs that schools may be better placed to take advantage of an enhanced service in the future. Meanwhile, the range of new radiovision programmes with accompanying filmstrips has continued to be extended in geography, history, languages, science, and especially art.

During the year much consideration has been given to encouraging schools to tape record the broadcast programmes. For four weeks from 27 February 1979 an experiment was mounted in which test transmissions were broadcast between 00.30 am and 01.15 am and were recorded in selected English secondary schools using equipment fitted with time switches supplied by the BBC. Depending on the assessment of this experiment, a much broader feasibility study is being considered to assess the educational implications of using recordings of overnight transmissions in the classroom.

School Television

The academic year 1978-79 has been one of consolidation for School Television. Output has continued in all the important areas of school activity to which television has traditionally contributed, at both primary and secondary levels. Current concerns about youth unemployment and the need to prepare children at school for the life they will encounter when they leave are reflected in series such as *Going to Work*, *A Job Worth Doing* and the social studies series *Scene*. An extension of School Television's contribution in this important area is being planned for the next school year. Training in 'the basics' must begin at a very early stage of schooling, and in English a new 10-part series of *Look and Read* for seven to

nine-year-olds has been produced, based on a specially filmed serial story on the theme of the protection of rare birds. To help slightly older pupils to make the most of their reading ability, the series *A Good Read* offers both encouragement and the chance to develop new skills that will make reading more enjoyable and more useful. And for upper secondary school pupils a new production of O'Casey's *The Plough and the Stars* has been added to the literary material on offer. Mathematics continues to have a major place in the Department's output. A new series, *Everyday Maths*, has been added to the existing three series. This is designed for teenagers who have failed to cope with the most essential mathematical ideas and operations. It offers a last chance to master these before leaving school. Programmes for more able mathematicians taking O-levels are already in production for next year.

Television's ability to bring the reality of other countries into the classroom is greatly appreciated by the teachers of modern languages and of geography. For the former there are new series about France *Encounter: France* and in the French language *Rendez-vous: France* whilst for geographers a new series about the social and economic life of Japan has been filmed during the year. *Japan: the Crowded Islands* has been an expensive venture for School Television and costs have been shared with two West German stations and with Norway, Sweden, Denmark and Finland. So this series will be seen by schools in six countries.

Two great concerns of our present society have been increasingly affecting School Television thinking and output. To assist in the education of the mentally handicapped School and Further Education Television have jointly transmitted a series called *Let's Go*. This is for older pupils and young adults who are mentally handicapped and it has had both daytime and evening transmissions so that it can be viewed either in schools and other institutions or at home. This pioneering series has been greatly appreciated by both the mentally handicapped and those who care for them, and the BBC hopes to build on this experience in future years. In the field of education for a multi-cultural society discussion and research have been carried out by the School Broadcasting Council during the past year and a senior producer with the special responsibility of co-ordinating the Department's response has been appointed in School Television.

Almost 90 per cent of all schools now use BBC School Television programmes, and audiences for most series con-

tinue to rise. This is particularly true in secondary schools, 70 per cent of which now have the equipment to record programmes. However, it is disappointing that still only 38 per cent of schools can receive programmes in colour.

Further Education Radio

So that regular 'student' listeners should not have their listening habits disturbed in mid-series, the wavelength changes that were more generally effected on 23 November 1978 were, for the purposes of educational programmes for adults, brought forward to 1 October. Since that date *Study on 4* which, on Sunday afternoons (Radio 4 vhf) had previously supplemented what was mainly a weekday evening service (on Radio 3 mw), has been the mainstay of the service, occupying the four hours from 2 until 6 pm. Individual programmes are rebroadcast each weekday evening from 11 until 11.30 pm, also on Radio 4 vhf. Some variations in this pattern have occurred both in Scotland and in Wales where the Radio 4 vhf frequency is increasingly and independently used to enable the development of Radio Scotland and of Radio Wales/Radio Cymru. Alternative arrangements for the transmission of networked adult education programmes have in some part been made in both countries.

A special BBC Radio leaflet, *Opportunities for Weekend Learning*, was widely distributed throughout the UK during the late summer of 1978 in order to herald the main changes described, and to provide details of the new service. This now consists principally of curricular-based foreign language and other long courses, together with shorter series designed to contribute to the occupational education and in-service training of specific groups of listeners.

The first part of the afternoon (from 2.00 until 3.30) is at present set aside mainly for language courses – these, in 1978–9 have been in Spanish, *Digame!*, and French, *Ensemble*, for beginners, and in German, *Wegweiser*, for second stage students. These courses, for all of which a terminal assessment of learning achievement is available, have been followed at 3.30 by the final rebroadcast of the series *What Right Have You Got?*, linked to an original adult syllabus certificated at GCE (alternative) O-level. A similarly certificated new series for adults, *World Powers in the 20th Century*, was launched in *Study on 4* in October, to provide at 5.30 the concluding strand of the afternoon's transmission. In addition to a course book and local tutorial classes, students of *World Powers* have had access to a choice of related correspondence

courses, offered respectively by the Civil Service Correspondence School, the International Correspondence School and the National Extension College.

In the mid-afternoon, from 4.00 until 5.30, *Study on 4* has carried a range of series aimed to assist the development of teaching methods and the enlargement of social skills. Under the first heading, new series were broadcast on *Helping with Spelling*, *Adults Learning*, *Teaching*, *Communications*, and on *Assessment and Evaluation*; under the second, *Helping with Health*, and *Fostering* together with a series linked to television's programmes for the young mentally handicapped, *Let's Go*. The radio programmes, broadcast in the weeks separating the two parts of the TV series, were addressed to those caring for and working with the mentally handicapped under the title *Let's Go Into Practice*.

The Production department responsible for making *Study on 4* programmes throughout the year has not, however, limited itself to the specialisations of that service. For larger audiences, and carried amongst general network programmes on Radio 4, four programmes on *Parliament in Profile* (drawing on the new radio archives of recordings of parliamentary proceedings) were broadcast on Tuesday and Thursday afternoons during the Christmas recess; and on the eve of transmission of the first six of BBC 2's Shakespearean productions, six Radio 4 Saturday afternoon *Prefaces to Shakespeare* were designed to stimulate public appreciation of the plays. The department has also collaborated significantly in the development on Wednesday evenings of Radio 1's *Mailbag*.

Further Education Television

The autumn saw the start of the major joint project already mentioned above. The two departments – Further Education and School Television – have collaborated on *Let's Go* – designed to be of help to mentally handicapped young people. The series was supported by a wide range of back-up materials, and each programme was broadcast three times per week to be of maximum benefit to the viewer. The series was preceded by a documentary film, *Accident of Birth*, made for a general audience and transmitted at peak time. Further provision for the mentally handicapped is planned for future years.

Other series for handicapped people were *The Skill of Lip Reading* and *Lost for Words*, five programmes for the speech-impaired.

Once again a wide range of programmes catered for family

and home interests, hobbies, crafts and sports. A new venture in this area was *Feeling Great!* a series of short programmes broadcast in peak viewing time, designed to encourage families to take physical exercise and supported by a free booklet produced by the Health Education Council. Other series were *The World of Rugby* (produced in conjunction with BBC Wales) *In the Past*, an introduction to the subject of stamps and stamp collecting, *The Story of English Furniture*, *Exploring Photography* and the first 10 of a 30-programme series: *Delia Smith's Cookery Course*, all with substantial publications.

Programmes for specialist audiences included a series for teachers, *Modern Language Teaching*, supported by a booklet produced in association with the Centre for Information on Language Teaching; *Working for Safety*, a series of films made in response to recent legislation and designed to help safety representatives and others responsible for workplace health and safety, and *Working with Young People* designed for adults in industry, the public services and education and those working on special training projects such as the Youth Opportunities Programmes, some of whose schemes were illustrated in a parallel series: *A Taste of Work*.

Provision continued to be made for colleges through *Business World*, a series which gave students on Business Education Council (BEC) and Scottish Business Education Council (SCOTBEC) courses an insight into the workings of the business world and an understanding of its legal, social and political environment. As in previous years, colleges continued to make use of adult language series. These included a repeat of the multi-media French series *Ensemble*; a mixed-media series for beginners in Spanish *Digame!*, and a second series of *Tele-Journal* which presents and explains French Television news material. For the first time a similar series using German news material is in preparation.

In the key area of personal and family relationships a new-style parent education magazine series *It's a great life ... if you don't meaken*, has developed telephone referral and print support links with the National Children's Home. Plans are also in progress for the return of the popular series for those in retirement, *The 60 70 80 Show*.

Roads to Conflict, 10 programmes which analysed the origins and development of the Arab-Israeli dispute, was an important contribution in the area of public affairs. The broadcasting of five public talks on race relations, *Multi-Racial Britain*, will be followed in 1979 by an in-depth documentary series on the

same subject. In the arts and sciences *Shakespeare in Perspective* was a series designed to complement the BBC's first season of Shakespeare plays; *Crime Writers* aimed to instruct and entertain some of the millions of buyers of crime fiction and make people more thoughtful about what they read; *Design by Five* presented the work of five interior designers with the aim of offering ideas to those interested in redecorating their own homes; *Come to Your Senses* was a series about all aspects of human perception.

The current year will also see the transmission of two important series in the developing field of adult basic education: *Spelling*, which is a further contribution to the adult literacy project and *It Figures*, a contribution to numeracy. Both will offer telephone referral.

Open University

Early in 1979, the BBC reaffirmed its commitment to its partnership with the Open University. The partnership has continued to provide 36 hours of programmes a week on television and 30 hours on radio. Original transmissions for OU courses in 1979 total over 2,500 in television and about the same for radio. Each year the BBC makes 300 new TV programmes and 300 radio programmes. As the University's 'profile' of courses reaches its full Faculty requirement, the pressure on airtime increases. Some courses on television and many courses on radio are no longer repeated. The Government proposals contained in the White Paper which followed the Annan Report on Broadcasting, that a fourth TV Channel should provide additional time for the Open University were welcome, but difficulties remained on radio. On the audio side, alternative technologies in the shape of cassettes, and the possibility of developing a late-night distribution system using time clocks, are being explored to alleviate the difficulties. It is thought they will provide a positive addition to the full multi-media range of this unique institution.

The new purpose-built Broadcasting Centre on the Open University campus at Milton Keynes was 'topped out' by the Vice-Chancellor, Lord Perry, in January 1979. The BBC is proud to have the opportunity of developing this new Centre as an expression of its continuing and successful partnership with the University. Meanwhile Open University Productions has been designated a 'Production Centre', which makes it somewhat analogous to the BBC's other Network Production Centres at Birmingham, Bristol and Manchester.

There are now 70 producers at the Open University Pro-

duction Centre at Alexandra Palace. Working with them are nearly 300 staff providing the full range of facilities – TV studio, radio suite, scenic and graphic design, engineering, outside broadcast unit. The Graphics Department is the largest in the BBC and, in association with its engineering colleagues, has developed the BBC's first video-rostrum. The Centre has also developed the BBC's first broadcast quality video-microscope. The Outside Broadcasting Unit has this year become the first in the BBC to be equipped with new lightweight link cameras.

With just over 60,000 undergraduates, ranging in age from 22 to 80, and covering a wide variety of professions and jobs, the Open University is now the largest university in the country: and its degrees are comparable, in terms of academic quality, with those of any other university.

In addition, the Open University is developing, in conjunction with other bodies, courses in continuing education including, this year, one on language development and another on the ageing population. Some of the radio and television components of these courses are transmitted within the same period as the undergraduate courses (February–October) and others in the months between academic years (November–January).

The Open University's international activities continue to grow. A Centre for International Co-operation has been established, and there are over 70 formal arrangements with other parts of the world. The BBC receives a steady stream of international visitors to Alexandra Palace, as does the University to its campus at Milton Keynes. A BBC producer has been formally seconded to work with the developing International Co-operation Service. The Open University Marketing Company, Open University Enterprises Limited, is developing effectively and BBC producers have been involved in that also.

In 1979 the Open University celebrated its 10th Anniversary. The celebrations included the installation of Lord Briggs as the University's new Chancellor on 10 May, and a visit by Her Majesty the Queen to the University Campus on 27 June.

Local radio and education

Radio Leicester's programme for young people *Hot Air*, exemplifies one significant trend of development for the BBC's 20 local radio stations during 1978–79. The programme is produced in co-operation with the National Youth

Bureau and the Manpower Services Commission and is part of a growing effort in local radio to provide programmes of particular help to young people facing up to problems of contemporary society.

Secondments of teachers to work on local stations became stabilised at a much lower level than that achieved before cuts in local authority spending. This drop continues to be a major factor in the growing emphasis on adult and continuing education on local radio, although many locally produced schools programmes have been transmitted.

Institutions of higher education have continued to develop co-operation with local stations. The Open University regions have been working with several stations, notably Newcastle, on programmes both for OU students and for the general listener. On Humberside the Hull College of Higher Education is co-operating with the station in the provision of a course in radio production and in Brighton, both the Polytechnic and the University of Sussex have produced programmes as part of an 'access' experiment. A significant development has been the production by network schools radio of a series of readings and drama featuring O-level English set books for transmission by local stations. Central resources have been used to create the material to be set in context by local examiners and teachers.

Supporting services

BBC Publications and BBC Enterprises provide supporting services for the BBC's educational broadcasts. Despite the unfavourable financial climate BBC Publications sold in the school year 1978–79 in excess of six million pieces of material related to school broadcasts: teacher's notes, pamphlets for the student, filmstrips, wall pictures, pupils' worksheets and so on. In accordance with BBC policy the aim was to break-even. For the adult student BBC Publications produced about 1.3 million items to accompany further education series, including gramophone records for the language series, colour slides and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value. Unlike school publications, they are sold through the trade as well as by direct mail.

BBC Enterprises supply a large selection of BBC television programmes on 16 mm film for sale and hire and on video-cassette for sale only, for use by schools, universities, colleges and other organisations, to support educational or training courses. Many of these are BBC School or Further Edu-

ation productions and most are also available for sale overseas.

Liaison with schools and continuing education

The BBC is guided in the formulation of policy and new directions in school broadcasting by the School Broadcasting Council for the United Kingdom. School broadcasting in Scotland, Wales and Northern Ireland is similarly guided by the School Broadcasting Councils in those countries.

In the broad field of continuing education the BBC is helped by the Further Education Advisory Council, which from April 1979 will be redesignated the Continuing Education Advisory Council.

Further details of the work of both Councils are given in the section of the Annual Report devoted to Advisory Bodies.

Regional broadcasting

The separate Reports of the Broadcasting Councils for Scotland and Wales can be found on *pages 74–86*. This chapter includes sections on the BBC in Northern Ireland and in eight English Television Regions. There are also sections on the work done in the three Network Production Centres which produce television and radio programmes for the networks from Birmingham, Bristol and Manchester.

Northern Ireland

The past year has been notable in both progress and plans for development. Contributions to the television and radio networks included two television current affairs programmes; sports coverage; a television gala concert and *The Bold Bad Baronet* (about a celebrated Irish legal case) for BBC 2; regular programmes by the BBC Northern Ireland Orchestra for Radio 3; a wide range of radio drama; and a special *Friday Night is Music Night* for Radio 2. In Regional output, Radio Ulster increased to 60 hours per week. Plans for development include new studio facilities at Broadcasting House, Belfast, and the introduction of BBC Radio Foyle, based in Londonderry.

Among the most demanding elements in the output during the year was the provision of a special Service Desk which kept the public informed about the effects of industrial action by petrol tanker and road haulage drivers. One Belfast news-

paper carried the prominent heading 'BBC Will Keep You Informed' and its editor expressed his admiration for the service provided. It was one of the most sustained operations mounted by BBC Northern Ireland, the Service Desk being open from 6 am to midnight on 14 consecutive days. Radio Ulster broadcast 68 programmes of information and the many tributes from the public and organisations included one from the head of the education board in Belfast: 'BBC Radio Ulster certainly justified its existence. Thank you for the service to teachers, parents and education generally.'

There has been a marked international element in the Northern Ireland Region's output. Programmes on politics, economics and agriculture have examined the implications of EEC policies and have included coverage of developments in Dublin, London, Paris, Brussels and Strasbourg. News and current affairs programmes carried regular reports from Westminster about Northern Ireland issues and debates. The News Department's services on television and radio continued to reflect the troubles in Northern Ireland, but its output has also included the wide range of events and developments which have been sustained and are part of a general news service.

The Region's weekly television current affairs programme *Spotlight* produced the first in-depth programme on the 'dirty protest' by prisoners in 'H' Block at the Maze Prison; had the first comprehensive interview with Mr John de Lorean, the American sports car manufacturer, about his plans for a big sports car factory in Belfast; examined the high rate of infant mortality in Northern Ireland and the life and death of Captain Robert Nairac, GC, the Army Officer who was murdered on special duty in South Armagh. *Spotlight*, however, was not always about the serious and the gloomy; a notable exception to the gloom was the Christmas production of *Aladdin* by mentally handicapped children, which was a triumph for the children and their teachers.

The arts output was comprehensive and stimulating. Television coverage ranged from folk theatre to contemporary painters, from the Irish cinema to piano virtuosi. One special programme featured the distinguished National Folk Theatre of Ireland (Siamsa) and another in the *Gallery* series was a portrait of the late Micheal MacLiammóir. In radio arts, the range was also wide: Sir Hamilton Harty, Oliver St John Gogarty, Dickens in Belfast, the Yeats Summer School and the Dublin Theatre Festival. There were also contributions to Radios 3 and 4.

The Northern Ireland Radio Drama Department expanded its output considerably during 1978. It commissioned 25 new Irish plays, broadcast 13 new plays with a further 11 scheduled for the first six months of 1979. The plays cover a wide range in theme and subject, from contemporary social dramas and historical plays to light comedies and domestic dramas. They are broadcast in the major network drama outlets on Radios 3 and 4. The writers and actors are drawn from the whole of Ireland as well as Great Britain.

General programmes in television included John Betjeman's Dublin, a personal selection of buildings, and *Who Stole The Crown Jewels?*, an investigation into the theft of the regalia of the Order of St Patrick from Dublin Castle in 1907. School broadcasting was comprehensive on television and radio: it included series for various age groups, categories including knowledge and experience of life in Northern Ireland, folklore, modern Irish history, poems, music and song. During 1978 a School Broadcasting Council for Northern Ireland was established.

The External Services continue to reflect life in Northern Ireland in English and other languages. Documentaries produced in the Region for the World Service have included *The Past Decade in Ulster* and *Sean O'Casey - Shadow of a Patriot* as well as a series of Irish Music programmes.

Finally, in sport an important element was the coverage of the Commonwealth Games by members of BBC Northern Ireland staff in Edmonton, Canada. In addition to specifically Regional sport, coverage included six European international soccer fixtures and a documentary on the Ulster and Ireland rugby player, Michael Gibson.

The English Television Regions

The growing importance of the eight English Regions was underlined during the year by the decision to go ahead with another major stage of their overall development plan. Each station was given the extra staff and finance to produce another 20 programmes, moving the total up to just under 90 half-hour opt-out programmes a year. Now, for the first time, audiences have the opportunity of seeing two programmes most weeks, over and above the nightly news magazine, devoted entirely to their own region's affairs. This has enabled the local managers to plan their output more compre-

hensively; to cater for a greater number of minority interests and to schedule programmes either in the early evening one night of the week, or later at night on another, so that the content is more appropriate to the time of day, and produced for the widest possible audiences. The programme makers have responded well to the new challenge.

Subjects which had been under-represented in the past are now forming the basis of major series. Current affairs, with particular emphasis on both local and Westminster politics, is an example. But there have also been major steps in regional drama, in film-making, in music and arts programmes, documentary, and entertainment programmes. The point of local programmes is to involve regional audiences, at work and at play. The local producer knows his audience well, and is best able to judge the contribution they can make in ensuring the full richness of Regional life is properly reflected on the screen. A measure of their success can be gauged by the whole-hearted involvement of local people who are coming to recognise that the BBC's regional TV stations, like its local radio stations, play an increasingly important part in the fabric of society. *Direct Line* from North Region at Leeds was an example of a live phone-in to regional MPs which became very popular. North won two major prizes with its film series *Beneath the Pennines*. Regional drama was a major development by BBC North-west in Manchester. In *Sense of Place*, the work of writers who live in the region was made on location. *Unlucky for Some* examined how people were working to overcome their handicaps while on the lighter side *Sit thi Deavn* featured the region's music and humour.

Among the output from BBC North-east in Newcastle was *Mr Swan's Electric Light*, a dramatised account of Joseph Swan's work, while in *The Closure of Tress*, those involved reconstructed the causes of the death of an engineering works.

In the Midlands the region's younger people became involved in *Look! Hear!*, which featured contemporary music, and in which they had their own air-time letters spot. Thirty years of motor-car racing at Silverstone was featured in *Copse and Maggotts*, while *Midlands Tonight*, a weekly current affairs programme, told more of the stories behind the headlines. BBC East at Norwich, in *John Bunyan of Bedford*, celebrated the tricentenary year of the publication of *Pilgrim's Progress*, while *Time Slip* discussed the experiences of people in the Region who said they had broken through the barriers of time.

BBC South's immensely popular *Hey Look That's Me!*

involved thousands of youngsters in the region, reflecting as it did their interests, attitudes and ingenuity. *All Together Now* discussed topical local issues, while *The Liners*, a three-part film series, recalled the heyday of the great Atlantic liners. From Bristol BBC West moved into drama documentary with *Loved I not Hannah More*, about a west country playwright and philanthropist. *It's in the Blood* was a popular series, being the diary of a year in the life of a farming family on Mendips. BBC South-West in Plymouth, in the *Platform* series, gave local groups an opportunity to air their views. *The Last Adventure* was a moving documentary tracing the lives and deaths of the lone Atlantic yachtsman, Mike McMullen, and his wife. In all eight regions, work was going ahead during the year on *Diary of Britain*, a major series for BBC 2 about life in the different parts of the country. And all regions continued to make substantial contributions to *Network*, the popular programme also on BBC 2.

The regional newsrooms continued to make substantial contributions to the overall output. Five nights a week the nightly news magazines bring the latest in news and topicality, reflecting and reporting the local scene and making major contributions to the national *News* outlets when the occasion demands as well as to *Nationwide*. The freak winter, the blizzards and the industrial unrest were running stories which occupied newsrooms up and down the country. South-West and Midlands took major prizes in the Royal Television Society awards. But the news output was by no means all a catalogue of gloom and doom. Developments and achievements, industrial, social and political progress, were all recorded and accounts of the lighter side of life leavened programmes which achieved record audiences during the year. Meanwhile, preparations went ahead for both the General and European Elections, and some stations, in their output, achieved closer links with their counterparts in European television stations.

New equipment was introduced, including a small, light-weight two-camera, outside broadcast unit based in Manchester, which broke new ground in its approach to regional programme making. Planning and installation work continued at other centres, either towards providing new studios or improving facilities in existing stations. Overall, the year has been one of significant achievement, and as the programme teams settle in after a series of major developments, there is now time for consolidation and preparation for the challenge of the eighties.

The Network Production Centres

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

Birmingham – Television

It was a busy and successful year at Pebble Mill. The television studios housed such shows and series as *All Creatures Great and Small*, *Empire Road*, *Pebble Mill*, *Basil Brush*, *The Big Band Show*, *Play for Today*, *Saturday Night at the Mill*, *Pot Black*, *Tycoon*, *Farming*, *Angels*, *Don't Forget to Write*, *Top Gear*, and the Asian Programmes. Titles of separate plays included *Vampires*, *The Chief Mourner* and *The Out of Town Boys*. A series of religious programmes was produced in the Mill's much exploited foyer, from which Mrs Margaret Thatcher also gave a Party Political Broadcast on Television.

Christmas was a particularly lively period as the outside broadcast unit was responsible for the *Christmas Eve Watchnight Service* and on Boxing Day there was a live light entertainment from the foyer, while from the large television studio Don MacLean and his friends gave a 50-minute concert, which was shortly afterwards repeated. The following day saw the start of the run of 15 *Pot Black* programmes.

Birmingham – Radio

The radio side of the Centre has also had a prolific year. With the demise of one current affairs phone-in programme, another *One Man, One Voice* immediately replaced it and already has a very long list of distinguished contributors. The series deals with topical political issues and is broadcast for 45 minutes on Sunday mornings on Radio 4.

The centre is building up its drama output and the storyline of the resilient *Archers*, the family at Brookfield Farm, has subtly altered under new management after 27 years with the same producer.

The distinguished series of live celebrity concerts on Friday night for Radio 3 has continued and the Midland Radio Orchestra has contributed music of a lighter type for Radio 2 throughout the year.

Three other names have featured strongly in the schedules, Charlie Chester, who incidentally was this year's Radio Personality (voted by the Variety Club of Great Britain), Tony Brandon and Kevin Morrison.

In outside broadcasts, agriculture, programmes for women, features and documentaries together with programmes for immigrants, Pebble Mill has supplied a great deal of material to the networks.

General

Communication between management and staff has been enhanced during the year by the establishment of 'Millfax'. In the restaurant, entrance, BBC Club and in offices, information is displayed daily on a closed circuit television system to keep everyone aware of news and developments in their working lives. This innovation has been welcomed and accepted by everyone as a modern method which tends to close the gap in staff communication.

This report on the Birmingham Network Production Centre should end on a note by its management on the way that its regional television colleagues collaborate in the precise economic planning of the television studios and ancillary equipment at Pebble Mill. In shorthand terms, their co-operation enables the Centre to use three television studios more or less full-time with the equipment normally needed for two studios. The productivity thus obtained at Pebble Mill must, therefore, be among the highest in the television service.

Bristol – General

This year has seen the start of a major reconstruction of the programme-making facilities on the BBC's Whiteladies Road site.

The first stage will transfer film facilities from temporary accommodation, built at the end of the war, into a purpose-built dubbing, viewing theatre and editing accommodation. The eventual completed development will include modern studio servicing facilities, a comprehensive workshop and a new 6,000 sq.ft. studio, all built as a modern broadcasting complex, but blending with the present Victorian architecture. Bristol will, therefore, by the late 1980's, have facilities to match the high standard of its programme-making.

Bristol – Television

It was a year in which once again the Natural History Unit made the headlines. After three years of travelling to 49 different countries the epic and breathtaking *Life On Earth* came to the screen. In 13 parts, David Attenborough took the

viewer from the first appearance of life 3,500 million years ago to the emergence of man. For David Attenborough, Executive Producer, Christopher Parsons, and producers John Sparks and Richard Brock, it was the realisation of a dream – and the series has been acclaimed throughout the world.

But *Life On Earth* was only part of the Natural History Unit's output. Once again, half the programmes for *The World About Us* came from Bristol. Nearer home, there was *In Deepest Britain*, looking at every aspect of wildlife whether on the Mendips in Somerset, the Gower Peninsula in Wales or Lough Erne in Ireland. *Wildlife On One* brought programmes including *At Home with Badgers*, *Who's A Clever Birdie?* and *Goldfish*. Jacques Cousteau paid a flying visit to Bristol to take part in a studio discussion with environmentalists, conservationists and ecologists, chaired by Julian Pettifer. This followed a series of *The World of Jacques Cousteau* during which he and the crew of *Calyпсо* looked for the lost civilisation of Atlantis, searched for Roman plunder, and explored the wreck of the *Britannic*, the sister ship of the *Titanic*, sunk in the Aegean. *Country Game* also returned but this time with Angela Rippon ably helped by Phil Drabble. Field sports, conservation, country walks, horse trading were just some of the subjects that helped to bring a breath of the country to the long winter evenings. Johnny Morris once again brought *Animal Magic* into the lives of children – some seven million of them, a record figure since this popular series started some 20 years ago. This past year also saw a new children's programme *Wildtrack*, presented by Tony Soper and a new face to the screen, that of Sue Ingle. *Wildtrack*, which goes out live, has been described as a wildlife newsreel.

The countryside has also been portrayed by the General Programmes Unit in Bristol. *The Vet* showed what life was like for a country vet working on Exmoor and there was another series of Michael Croucher's oblique look at a country – this time in *The Irish Way*. The countryside provided the setting for a beautiful programme on Christmas Day – *Anne Hughes, Her Boke* – which showed 18 months in the life of a farmer's wife who lived in Herefordshire in the 18th century. The programme was faithfully reconstructed from the diary she kept at the time.

Many of those antiques that were shown in the programme could have found their way into *The Antiques Roadshow*, a new series which enabled people to take their treasured possessions along to the village or town hall for them to be assessed by Arthur Negus and a team of experts from the

country's auction houses. The programme travelled to England, Wales and Scotland, and people turned up in their thousands and there were more than a few surprises. Arthur Negus was also involved in a series about *The History of English Furniture*.

The General Programmes Unit made a wide range of contributions to Children's Programmes including *Going for a Gold* about the Duke of Edinburgh's Award Scheme and another series of *Young Explorers*. There were also contributions to Further Education, and to Religious Programmes including *Songs of Praise*. The Network Production Centre provided total live coverage when HM the Queen went to Winchester Cathedral to distribute the Royal Maundy Money.

Bristol – Radio

Two drama producers now based in Bristol have made substantial contributions to *Afternoon Theatre* and the other outlets on Radios 3 and 4. Two of the notable drama productions of the year were *Westward Ho!*, transmitted on Sunday evenings in the summer and *The Moonstone* by Wilkie Collins.

On the music side, regular concerts from St George's Church, Brandon Hill, Bristol are becoming a feature of the music output. There has also been a major series of music from English cathedrals on Radio 3 which featured Salisbury, Chichester, Winchester, Exeter and Wells.

Any Questions?, now in its 31st year, continues to attract a considerable audience. Other regular programmes include *Down Your Way*, *Origins*, *Talking About Antiques*, *Story Time* and the natural history series, *The Living World* and *Wildlife*. *Down Your Way* has visited places as far apart as Australia, West Germany and Northern Ireland. *Origins*, the programme about archaeology, has been to Egypt and Israel.

The regular natural history programmes have been supplemented by programmes dealing with the more scientific aspects of natural history and it is expected that this will be an increasing feature of the output.

Manchester – Television

The rewards of working in television are rooted in the success of programme ideas and the steady growth of new talent. At the same time, there is the satisfaction of the further development of established favourites. Manchester has enjoyed just such rewards during the year.

The TV Features department, which started as a handful of staff with the words *Brass Tacks* pinned on the door, is now widely recognised for the spread of its output.

It has presented the reporting skills of Eric Robson and welcomed BBC local radio as phone-in partners. It has further developed, with much technical innovation, the talents of Richard Stilgoe. It has introduced Michael Wood to identify some tantalising archaeological footprints, starting with King Offa.

From TV Features have also come the *City* series and *Seven to One*, which gave the rising generation an all-too-infrequent chance to question a variety of public figures.

Living on the Land and *Roots of England* provided two more examples of Manchester's reputation for sensitive film documentaries.

Programmes for children have been equally to the fore. *We're Going Places*, in which Peter Purves introduced children to a plenitude of holiday activities, attracted no fewer than 100,000 requests for the accompanying literature.

John Noakes had an equally enthusiastic following in *Go with Noakes* as he strode around Britain with Shep.

Underlying these Manchester programmes is the call to children to get involved, not just to watch. *Stopmatch* employs this approach, too, this time in the world of sport.

Screen Test is more than a test of observation, it is a showcase for the youngsters' own film making.

The Sunday Gang takes some of the old truths and gives them new meaning, and when the children want to 'let go', there's *Pop with Cheggers* and *Rod Hull and Emu*.

No broadcasting centre at the heart of English comedy could ignore laughter and Rochdale's Mike Harding and *Hinge and Bracket* have been two of BBC 2's big successes.

Fun still abounds in *It's a Knockout*, which broke new ground with the arrival of Yugoslavia in these madcap Olympics. *Star Town* uncovered more local talent and from it will emerge further shows. Make your own costume and you can always participate in *The Good Old Days* – if you're prepared to join the queue. The word has got round to the Scandinavians, too. Rarely a recording in Leeds passes without some of them rolling up in feather boas and straw boaters.

Outside broadcasts, particularly in sport, will always be a major network contribution from Manchester.

The expertise repeatedly shown by those who direct, operate and back up the cameras has expanded into new fields.

Outstanding presentation of darts and snooker, on a nightly

tournament basis, has chalked up audiences of eight million for a part of the sporting scene.

Manchester – Radio

The first music programmes to be broadcast on a regular basis from outside London on Radio 1 were launched in January with *The Mike Read Show* and *Discovatin'* providing an exciting new element in Saturday night listening.

One of the best-received programmes was *A Tribute to Wilfred Pickles*, regarded by many as the North's leading man of radio. This feature was followed by two classic productions, *Hindle Wakes* and *Hobson's Choice*, which demonstrated the range of Wilfred Pickles' talents as an actor and broadcaster.

In drama, John Arden's historical play, *Pearl*, for Radio 4 received wide critical acclaim and its production in the studio in Manchester was featured in London Weekend Television's *The South Bank Show*. Among the many other new plays was *The Naylor Affair* by Elizabeth Bond, a new writer from Lancaster, and the Stan Barstow trilogy which began with *A Kind of Loving*, continued with *The Watchers on the Shore* and was completed with *The Right True End*. Manchester also produced the Sunday serial *Fame is the Spur*, an adaptation by Ken Whitmore of Howard Spring's novel with Ian McKellen. The discovery of new writing talent was the aim of the new Radio 4 series *Just After Noon*, and 20,000 people responded to the invitation to submit material and the programme, in many ways expanding the tradition of 'The Northern Drift', won a substantial and appreciative audience. As well as the monthly *Poetry Now*, edited in Manchester, poetry programmes included the series *Among the Witnesses* on Russian women poets and *The National Voice*, three programmes on the poetry of Ulster, Wales and Scotland.

In Current Affairs, *File on 4* covered a wide range of domestic and foreign issues. Editions from Rhodesia and Zambia were particularly successful. The reminiscences of Marshal of the Royal Air Force, Sir Arthur Harris, and of Albert Speer, were the centre-piece of the documentary *The Bombers*. Other features included *The Dark Wood of Dialect* on the Italian dialect; *Theatre Workshop* on the achievements and significance of the theatre group of that name; an account of *The Lancashire Calamity* at the time of the American Civil War; and *The Thorns of Summer*, a programme about Cardinal Newman. The well-established series, *Bestsellers*, *Gardeners' Question Time*, *A Word in Edgeways*, *Round Britain* and *Round Europe Quiz* continued to be popular, and two new series,

The Popular Image and *The Age of Operetta*, made attractive additions to the list.

In Light Entertainment the major innovation was *Variety Club*, a new series featuring the best of variety and bringing many of the great names of popular entertainment to Radio 2. The very versatile Grumbleweeds also started a new series, and other long-running shows, *Listen to Les*, *Castle's on the Air*, continued to do well.

Contemporary music formed an important part of the Centre's output. Eight programmes devoted exclusively to the work of young British composers were recorded at the Royal Northern College of Music, and other concerts by the Northern Symphony Orchestra and the Northern Singers included a high proportion of contemporary works. The NSO also took part in two of the year's competitive events – the BBC's *Young Musician of the Year* and the *Leeds International Piano Competition*. Music of a different kind came from the Northern Radio Orchestra in its weekly programme *Music from the Movies* and at public concerts given in Newcastle and Bridlington.

Sports producers in Manchester had a busy year once again, with a full programme of coverage involving the North's major football clubs. There were also outside broadcasts of cricket, including the Third Test, of racing at Aintree and Doncaster, of Rugby Union and Rugby League, golf and athletics.

A great variety of religious programmes was carried on all four channels, with particular emphasis on increased contributions to Radio 3 by Northern theologians and on religious current affairs through regular production of the *Sunday* programme.

Appeals for charity

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

The total amount received in response to all regular television appeals in 1978, including those broadcast in the national regions was £237,267. The largest sums raised were as follows: Simon Community Trust £34,490, Association for Spina Bifida and Hydrocephalus £42,643, Multiple

Sclerosis Society £34,743, Order of St John £18,093, Battle of Britain Museum Appeal £21,000, King George's Fund for Sailors £13,304 and The Samaritans £13,637.

The total of all *The Week's Good Cause* appeals during the year was £433,538, including the Royal National Lifeboat Institution (Scotland) £26,891, Mayflower Family Centre £16,647, REFRESH £13,538, Toynbee Hall £19,146, Plymouth and Cornwall Cancer Fund £15,327, Anti-Slavery Society for the Protection of Human Rights £5,891, Polish Air Force Association £15,703, British Kidney Patient Association £24,856, Feed the Minds £10,563, National Canine Defence League £9,563, Royal Air Forces Association £7,085 and St Martin's Christmas Fund £50,161.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £86,396. The BBC's own annual appeal for Children in Need of Help (radio and television) raised £64,364.

Audience reaction

Estimates of the audiences to all television and radio programmes were continually monitored during the year by Audience Research's Daily Survey of Listening and Viewing, in the course of which nearly one million people were interviewed.

Another, and equally important, side of Audience Research is the study of the opinions of listeners and viewers and their reactions to the programmes. The separate Listening and Viewing Panels, which have some 6,000 members, receive questionnaires each week dealing with forthcoming broadcasts, and each panel member is asked to give his opinion about the programmes he happens to have seen or heard. During the year some 5,000 programmes were covered in this way.

Aside from the daily survey and the panels, Audience Research also conducted a number of special surveys during the year ranging in scope from a study of British viewers' reactions to *Holocaust* to research related to The Adult Literacy Campaign.

The amount of viewing during the year averaged 17 hours 34 minutes a week per head of the population, a little lower than in 1977/78. As in previous years, the highest level was recorded in the January/March quarter, when the average rose to nearly 20 hours per head, and the lowest in the

July/September quarter – around 15½ hours per head per week. There was some change in the pattern of viewing over the year as the BBC 2 share of the audience increased. This increase began in the second quarter of 1978 and was most marked in the first quarter of 1979.

As in previous years, the highest audiences of the year were recorded over the Christmas holiday, with 26½ million watching the Christmas Day presentation of *The Sound of Music* and 25 million the *Queen's Speech* earlier in the afternoon. The film *Oliver*, also in Christmas week, attracted 22½ million and *The Two Ronnies*, on Boxing Day, 20½ million. Apart from Christmas programmes, sport featured high on the list of the year's top audiences, with the BBC's coverage of the *World Cup Final* and the match between *England and Brazil* earlier in the year being seen by 19½ million and the *Grand National* by 19 million.

Light entertainment programmes were, as always, extremely popular. *The Two Ronnies* regularly drew audiences of 19 million and Frank Spencer's misadventures in *Some Mothers Do 'Ave 'Em* averaged 18 million. Larry Grayson's *Generation Game* and *That's Life*, with Esther Rantzen, achieved average audiences of 15½ million, while the audience for *The Good Life Special*, performed in the presence of the Queen, was 14½ million. *Dick Emery*, *Blankety Blank* and *The Liver Birds*, all topped 14 million and the *World Circus Championships* in February were seen by 13½ million, which was also the average for the repeat of *The Good Life*. Other popular series were *The Ronnie Corbett Thursday Special* and *Top of the Pops* (13 million), the repeat of *Butterflies* (12 million), *Mastermind*, *Citizen Smith*, *It's a Knockout* and *Are You Being Served?* (11½ million) and *Val Doonican* (11 million).

Moving from Sunday to its Saturday night placing, *All Creatures Great and Small* regularly attracted audiences of 15 million. The tough police series *Target* and the Sunday afternoon serialisation of *Pinocchio* both achieved audiences of 10 million – indeed, serials were generally popular, with between 9 and 9½ million viewers following *The Aphrodite Inheritance* and *Running Blind* and 7½ to 8 million *The Onedin Line*, *A Horseman Riding By* and *Telford's Change* on Sunday evenings. *Play for Today* had an average audience of five million, particularly favourable reception being accorded to *Waterloo Sunset* and *Donal and Sally*, while *The Voyage Inheritance* was the most highly praised Play of the Month presentation.

Among imported programmes most impact was made by *Holocaust*. Shown on four consecutive evenings on BBC 1, it

attracted audiences ranging from 14½ to 19 million. There was almost universal agreement about the significance and importance of the subject-matter, although the response to the series itself was more diverse. Three-quarters of the viewers felt that the handling of the subject had been both appropriate and successful, and in general these viewers considered the series authentic and convincing in all respects. In contrast, the minority of one-quarter who disliked the treatment of the subject mainly condemned the series as unconvincing in dialogue, characters and story. It is perhaps also interesting to note that the majority of those people who did not watch *Holocaust* had made a positive decision not to see any of it. Thus, for viewers and non-viewers alike, *Holocaust* aroused a deeply emotional response.

Jim'll Fix It was easily the favourite children's programme, averaging 13 million viewers, followed by *Noel Edmond's Lucky Numbers* (8½ million), *Go with Noakes* and *Dr Who* (8 million), *Grange Hill* and *Basil Brush* (7½ million).

Turning to sport, *The Superstars* was seen by 14½ million, *Match of the Day* 9 million and *Sportsnight* 8 million. Documentary series on BBC 1 included *Hong Kong Beat* and *Wildlife on One*, both seen by 8½ million, and *The Undersea World of Jacques Cousteau* and *James Burke's Connections*, which drew 7 million. Eight million viewers watched the *Nine O'Clock News*, while the audiences for *Nationwide* and *Panorama* averaged 6½ and 3½ million respectively.

On BBC 2, the highest audiences of the year were achieved by *Fawlty Towers*, with an average of 11½ million. *Olivia*, repeated from BBC 1 and featuring Olivia Newton John, gained an audience of 10½ million, with another repeat series – *Roots* – attracting 9 million viewers. Outstanding in drama, the Play of the Week presentation of *On Giant's Shoulders* – the true story of the adoption of thalidomide victim Terry Wiles (played by himself) – achieved an audience of 8 million and was widely commended for its moving and sensitive handling of its subject. David Attenborough's major natural history series *Life On Earth* set new standards of excellence, with audiences averaging 6½ million (rising to 9 million) and the highest possible praise for both the photography and narration.

Shows by *Des O'Connor*, *Marti Caine* and *Lennie and Jerry* averaged between 6 and 6½ million. The serialisation of Daphne du Maurier's *Rebecca* achieved 6 million and *Tigris* – four programmes telling the story of Thor Heyerdahl's Sumnerian Voyage – 5½ million. Five-and-a-half million people

also stayed up late to watch the *World Professional Snooker Championships*, while darts, a sport new to television, gained an instant success, with audiences averaging 4½ million for the *World Championships* in February. Repeats of *Monty Python's Flying Circus* averaged 5 million, *The Voyage of Charles Darwin* 4 million, *Man Alive* 3 million (with particular praise for the edition dealing with brain surgery in Belfast) and *The World About Us* 2 million.

The BBC's six-year project covering the complete canon of Shakespeare's plays started well, with audiences for the first half-dozen plays averaging 1½ million and a generally appreciative response, especially for *Henry VIII*, *Measure for Measure*, and *Richard II*.

Radio listening in 1978/79 averaged 8 hours 57 minutes a week per head of the population, slightly higher than in the preceding year, the increase occurring in the January/March quarter when the average rose to 9¼ hours a head – the extreme weather conditions no doubt a contributory factor. The total listening was made up of 7 hours 32 minutes per head of listening to the BBC Radio services, national and local, and 1 hour 25 minutes per head to Independent Local Radio and Radio Luxembourg.

The *Top Twenty* still attracted by far the largest radio audience, with an average of 7 million. Also well in the forefront was *Junior Choice*, with 5 million on Saturday and 4 million on Sunday. Noel Edmonds' Sunday morning programme, together with *Family Favourites*, and *Terry Wogan's* daily morning spot regularly drew 3 million listeners, 2½ million tuning in to *Simon Bates*, *Dave Lee Travis*, *All There Is to Hear* and *Jimmy Saville's Old Record Club*.

With the start of live broadcasting from Parliament, coverage of the *Budget Speech* attracted Radio 4's highest audience of the year, rising to 2½ million. The 8am *News* was heard by 2 million and the part of the *Today* programme which followed it, 1½ million. The audience for the *One O'Clock News* also averaged 1½ million, as did that for *The World at One*. On Saturdays, *Any Questions?* attracted 900,000 listeners, while *Woman's Hour* and the afternoon edition of *The Archers*, between 750,000 and 800,000.

Among radio programmes highly praised by the listening panel were, on Radio 3, *Donald Wolfit's King Lear* and *The Defect* (a talk by Ian Kennedy about society's response to defective children) and, on Radio 4, *Goodnight Children Everywhere* and *A Voice is a Person* (Sir Peter Pears' tribute to Kathleen Ferrier).

During the year, the results of a large-scale and comprehensive study of how people spend their time was published in the form of a reference book, *The People's Activities and Use of Time*. It is the latest in the line of similar surveys, which date back to 1939.

People in Britain divide their time into three roughly equal parts: sleep, which takes rather more than one-third (37 per cent); 'essential' activities, i.e. work, looking after the home and family, personal care, etc. (34 per cent), and 'leisure' (29 per cent).

Perhaps the most interesting facts to emerge from the survey are the changes which have occurred in activity patterns over the years. A striking difference between the immediate post-war years and the present concerns the proportions engaged in 'meals/domestic activities' during the evening. The amount of time spent in this way in 1948 seems to have been very much greater than now. There are several plausible explanations for this. It is not unreasonable to assume that people did not make eating secondary to listening in the way that they now sometimes do to viewing; 'convenience foods' were not then so common and 'TV dinners' unknown.

Equally striking were the changes that have occurred in bedtimes. In 1948 and 1961, about 20 per cent of the population were in bed between 10.00 and 10.30 pm (the 1939 figures are uncertain), compared with only eight per cent in 1975. An hour later the 1939, 1948 and 1961 figures all show 70 per cent or more in bed whereas the 1975 figure was only 42 per cent. It is noteworthy that television transmissions have been extended considerably in recent years, and the programmes available after 10.30 pm have tended to include more 'popular' items, with the result that viewing audiences then have increased. Children's bedtimes have also become later in recent years – and by a considerably greater amount than adults. In 1953, some 50 per cent of five-to-nine year-olds were in bed by 7.30 pm, whereas the figure in 1975 was only 15 per cent. In 1953, over 90 per cent were in bed by 9.00 pm, compared with 70 per cent in 1975. A similar change has occurred in the bedtimes of older children.

In April 1978 the BBC and the Independent Television Companies Association (ITCA) announced their intention of setting up a common system of audience research for television. The decision was embodied in a 'letter of intent' sent jointly by the Chairman of the BBC and the Chairman of ITCA to the Home Secretary.

The plan provides for the setting up of a controlling board,

composed of representatives of the BBC and of ITCA, under an independent chairman, which will commission the research and hold copyright in the research data. The task of estimating the size of audiences is to be allocated to an outside contractor, using the method at present used by JICTAR for the ITV companies; that is, the combined diary and electronic meter systems. The task of assessing audience appreciation and the impact of television programmes will be assigned to the BBC Audience Research department.

This arrangement is in line with the view of the Annan Committee, which recommended a single system of audience measurement and also urged that there should be a shift of emphasis away from head-counting towards more qualitative research.

The BBC Programmes Complaints Commission

The membership of the Commission on 31 March 1979 was:

Sir Edmund Compton (Chairman)

Sir Henry Fisher

Professor Kathleen Bell

The Commission adjudicated on seven complaints in the year under review. Each was published in full in *The Listener* and in summary in *Radio Times*.

The adjudications, in summary, were as follows:

Complaints by the Hackney Community Relations Council and the Hackney Under Fives Committee (two complaints taken together)

Summary

The Hackney Community Relations Council and the Hackney Under Fives Committee complained that they had been unfairly treated by an item in three BBC television news bulletins broadcast on 16 October 1977.

The item dealt with a march against racism, of which Hackney Community Relations Council had been one of the organisers and in which both complainants had participated. It was incorrectly stated in the first broadcast that the march had been organised by the Socialist Workers' Party, and in all

three broadcasts the march was described as 'provocative'. The complainants also complained of the omission of fuller information about the nature and purpose of the event, and the failure by the BBC to broadcast any apology or correction of an admitted mistake. The Hackney Under Fives Committee also complained of unfairness due to a further inaccuracy.

The BBC agreed that the statement that the march had been organised by the Socialist Workers' Party was incorrect but claimed that the use of the word 'provocative' was justified. The BBC claimed that no unfairness to the complainants resulted from the admitted mistake or from the other matters complained of.

The Commission upheld the complaint that unfairness was caused to both complainants by the mistaken reference to the Socialist Workers' Party. The Commission considered that the BBC were justified in describing the march as 'provocative'. The Commission did not uphold the other complaints.

Complaint by Mr A.A. Castle

Summary

Mr A.A. Castle, a retailer of Countesthorpe, Leicester, complained that he had been unfairly treated by a news item broadcast on Radio 4 on 4 January 1978 in which the BBC reported that three named supermarket chains were cutting their prices of instant coffee.

The Commission did not uphold this complaint.

Complaint by Mrs E.M. Tibbitts

Summary

Mrs E.M. Tibbitts of Leeds made three complaints against the BBC arising from a report in the *Look North* programme broadcast on 20 December 1977. Mrs Tibbitts complained that having then reported a charge against her the BBC failed to report in January 1978 that it had been withdrawn. She complained too of subsequent delay in broadcasting a corrective statement.

The BBC acknowledged that they were at fault in these two respects. The Commission upheld these two complaints.

Mrs Tibbitts also complained about the text of a corrective statement broadcast by the BBC in October 1978. This complaint was not upheld.

Complaint by 19 teachers at Faraday High School

Summary

Nineteen members of the National Union of Teachers at Faraday High School in the London Borough of Ealing complained that they had been unfairly treated by a *Panorama* programme broadcast by the BBC on 21 March 1977.

The Broadcast mainly consisted of a series of scenes giving what was described as a fly-on-the-wall view of life in an ordinary comprehensive school in outer London. The teachers complained that:

1. it was unfair to describe the school as 'an ordinary comprehensive';
2. the broadcast was unbalanced and untruthful, and that important features of school life were omitted;
3. the BBC had unfairly concentrated on two classes;
4. there had also been an unfair concentration on inexperienced teachers;
5. an incident showing two pupils smoking had been contrived and made to appear to have taken place in the school;
6. the BBC had failed to honour an undertaking to show the programme in advance to staff representatives;
7. the BBC had refused to allow them to appear on 'Panorama' or other appropriate programmes.

The BBC rejected these complaints.

The Commission did not uphold the complaint under (1). Under (2), (3) and (4) they upheld the complaint to the extent that (as specifically alleged in point (4) the concentration on inexperienced teachers resulted in an unbalanced picture of classroom teaching; they did not uphold the complaints on the other matters raised under (2) and (3). The Commission upheld the complaint under (5) to the extent that the incident may have conveyed an unjustified impression of lack of control by teachers during school hours inside the school buildings. They did not uphold the complaints under (6) and (7).

Complaint by Mr J. Wilder

Summary

Mr J. Wilder, Director of the Psychiatric Rehabilitation Association in Tower Hamlets, London, complained that he had been unfairly treated in connection with a broadcast in the *Today* programme on 10 October 1978 about a strike of social

workers. He complained that an interview which he had recorded had been edited in such a way that his criticisms of some social workers in Tower Hamlets had been misrepresented and made to appear to be of general application. He also claimed that the BBC had not honoured an understanding that the substance of all his remarks would be included in the broadcast, and in particular that his commendation of local workers in residential and day care centres in Tower Hamlets had been unfairly omitted.

The BBC denied that there had been any such understanding. The BBC further claimed that the editing of the interview had not resulted in any misrepresentation; Mr Wilder's criticism of the social workers had been on general grounds which were not special to Tower Hamlets.

The Commission upheld Mr Wilder's complaint only to the extent that the BBC omitted to include in the programme as broadcast Mr Wilder's commendation of residential and day care social workers in Tower Hamlets. The Commission did not uphold his complaint in other respects.

Complaint by Mr J.M. Shersby, MP

Summary

On 24 September 1978 the BBC broadcast in the series *A la Carte* on Radio 4 an item about sugar, which featured the case against sugar as a hazard to human health. Mr J.M. Shersby, MP, Director of the British Sugar Bureau, who contributed to the programme, complained that important points he had made in a pre-recorded interview were unfairly omitted from the broadcast and that he was given no opportunity to comment on emotive phrases used by the presenter of the programme.

The BBC claimed that Mr Shersby's views were fairly represented in the broadcast, that the phrases complained of were accurate and the presentation of an investigative report was justified.

The Commission upheld Mr Shersby's complaint.

Public accountability

The BBC's concern to keep in touch with the public and to demonstrate its belief in the concept of accountability continued and expanded during the year in the course of a total of

17 public meetings in England, Scotland, Wales and Northern Ireland.

Throughout Britain more than 4,000 listeners and viewers responded readily to the invitation to go and meet the BBC, in the persons of senior programme staff and engineers, usually with a member of the Board of Governors in the audience or on the platform.

In the six meetings held in London and the South East – Hounslow, Bromley, Kensington, Slough, Gravesend and Hitchin – well-known television personalities presided and a BBC Governor introduced each meeting. In the rest of England, which is divided into eight regional organisations, the meetings were held under the banner of the Regional Advisory Councils, the chair at the meeting being taken by the chairman of the appropriate council. Meetings in the English regions took place at Stoke-on-Trent, Torbay, Bedford, Workington, Bristol and Nottingham. Meetings in Wales were held in Pontypridd and Wrexham, in Scotland in Motherwell and Stirling, and in Northern Ireland at Ballymena. The pattern of questioning was largely similar at most of the meetings, the topics ranging from local programmes close to the heart of the area in question to the wider issues of the portrayal of violence on television, the size of the licence fee and the frequency of repeat programmes. As the effect of the wavelength changes became apparent, more and more of the questions turned in that direction and views about reception difficulties were forcibly expressed. A senior BBC engineer was always present at the public meetings to help where possible on a matter which had clearly caused much concern. Once again the BBC received over half a million unsolicited letters during the year, many of them being straightforward requests for information, others commenting on a wide variety of television and radio programmes. The comments were analysed and regularly reported to the Board of Governors, Board of Management and the senior programme staff, to take account of their content in reaching programme decisions.

By far the largest volume of comment in the form of nearly 11,000 letters and many thousands of phone calls concerned the wavelength changes introduced in November 1978. Many of the calls and letters were handled by a special information unit of publicity and engineering staff which was set up to help enquirers. The subjects of the complaints included poor long wave reception in the North-west and elsewhere, the irritation of finding Radio 3 and Radio 4 vhf occupied by educational programmes, or the Radio 2 vhf network oc-

cupied by hard rock from Radio 1, and difficulty in receiving Radio 3 on its new frequency. Sample investigations suggested that many of the difficulties could be rectified with little trouble.

Among the more prominent topics for other correspondence were the dramatic serial story of *Holocaust*, broadcasting from Parliament, and various changes in the Radio 4 programme schedules. Some of the most appreciative comments were about David Attenborough's series *Life on Earth*.

A revised version of the film *It's Your BBC* was shown to some hundreds of association gatherings and meetings of other groups throughout the country. It describes, with excerpts from programmes, the range of BBC activities and its methods for making the best use of resources.

Advisory bodies

The Government White Paper on Broadcasting (Cmnd. 7294) said of the advisory bodies that 'the Board of Governors consider, and the Government agrees, that these committees have worked well and that they should continue as an integral part of BBC broadcasting in this country'. This endorsement of the role of the advisory bodies was seen as a welcome encouragement to all those from many different walks of life, who give voluntarily of their time to advise the BBC. There are, in all, 57 such bodies, described variously as advisory councils, advisory committees and consultative groups. The structure has evolved in response to the need for general or expert advice. It enables the BBC to consult expert opinion and obtain representative views on all the services which it provides for its domestic audiences. Appointments to all the central advisory bodies are now first considered by a committee of the Board, under the chairmanship of Mrs Stella Clarke. This committee also regularly reviews the work of all these bodies.

The General Advisory Council

The General Advisory Council acknowledges a fundamental interest in supporting the Board of Governors in maintaining the independence of the BBC. In the year under review, the

Council was again concerned with matters of national broadcasting policy. The Government White Paper on Broadcasting (Cmnd. 7294) was published on the day of the Council's summer meeting. On that occasion, the Council listened to a live relay from the House of Commons and held a short preliminary discussion on the leading proposals in the White Paper. This discussion continued at the Council's next meeting in October, at which it had before it a paper on the BBC's reactions to the Government's proposals. The Council agreed with the view expressed in the White Paper that there can be no separation of the final responsibility for providing a broadcasting service from the final responsibility for what is broadcast. It supported the retention of the Royal Charter as the best guarantor of the BBC's continuing independence.

Members agreed also that the BBC should seek to develop and improve accountability to the public. But they felt strongly that the introduction of Service Management Boards, as intermediate bodies between the Governors and the Director-General, was likely to diminish the responsibility of the Governors and threaten the independence of the BBC. The Council gave support to the Governors in their declared intention to review their procedures, both to improve the accountability of the BBC and to improve the lines of communication between the Board, the senior management and the staff.

In addition to these concerns, the Council, as usual, considered a number of main policy papers, requested by the Council's Business Committee. The first such paper, which was discussed at the April meeting and subsequently published in pamphlet form, was on *The BBC's Programme Responsibilities Towards Adolescents and Young Adults*. The Council foresaw the growing importance of programmes in this area of the output and members made several valuable suggestions to the BBC's programme makers. In particular, the Council noted, from the information given in the paper, that young people seemed to watch news and current affairs programmes proportionately less frequently than they watched other programmes. This led to discussion of ways in which information about the world could be presented in an interesting and not a patronising form. Many members emphasised the importance of radio as a medium of information and entertainment for young people. The Council's debate was informed by the feeling that young people want to develop a better understanding of the world and that it is part of the BBC's responsibility to help them achieve this.

Other main papers considered during the year were on *Educational Broadcasting and the BBC* and *Radio Programme Policy*. These subjects were in some ways inter-related and the Council recognised that there were aspects of both which it would probably need to return to at later meetings. The discussion on educational broadcasting gave rise to a member's paper by Dr Harry Judge, Chairman of the School Broadcasting Council, which reflected some anxieties in the educational world about the scheduling of educational programmes. In the course of discussion, the BBC re-affirmed its commitment to educational broadcasting. The paper on *Radio Programme Policy* was welcomed by the Council as a fresh and radical stock-taking of programme philosophy, as it might have changed in the period since 1970, the year in which the BBC had published its statement, *Broadcasting in the Seventies*. The paper before the Council drew attention to the financial and logistical problems facing the management of the BBC, but it forecast a period ahead of vigorous innovation and high programme achievement, encouraged by the growth of stereo listening and the stimulus of competition from Independent Local Radio.

The BBC's financial difficulties and, at the close of the year, its industrial problems, figured prominently in the Council's discussions. Before the BBC received an increase in its licence fee, in November 1978, the Council advised that it should state publicly the amount that it needed if it were to maintain its services and make realistic plans for capital expenditure. The Council regretted therefore that the BBC's declared need for a £30 colour licence was met by an increase in the colour fee to £25. The later decision by the Government to increase the limit of the BBC's borrowing powers, from £30 million to £100 million, was also criticised by the Council, on the grounds that it was wrong in principle for the BBC to run its current account on borrowing. The Council also gave advice to the BBC on the administration of the licence system. In particular, members spoke strongly in favour of some form of payment by instalment, as a means of reducing the burden on the poorest members of the community.

Following past practice, the Council received regularly a paper summarising public reactions to the BBC. There were discussions of recent programmes and their impact on their audiences at each of the quarterly meetings. In particular, the Council commented on the BBC 2 drama series, *Lam and Order* (which had aroused disquiet amongst some members), on the changes in radio frequencies, on the coverage of in-

dustrial disputes, on programmes for ethnic minorities, on the showing and placing of feature films and on the portrayal of violence and use of bad language in programmes. At its meeting in July, the Council watched a presentation of a typical television drama production, arranged by the staff training department of the BBC. At the following meeting in October, members were able to question two senior producers on the procedures shown in the presentation. This session developed into an interesting discussion on the principle and practice of 'referring up', on those occasions when, in the producer's judgement, a programme was likely to raise difficult questions of policy.

Lord Aldington, who had been Chairman of the Council for the past nine years, retired in July. Sir Michael Swann, the Director-General and, on behalf of the members, Mr Ben Jones, paid tribute to the outstanding contribution that he had made to the work of the Council. Sir Frank Figgures succeeded Lord Aldington as Chairman.

English regional advisory councils

This has been an active year for the English regional advisory councils. In the period of public debate following the publication of the Annan Report on the Future of Broadcasting, the Councils, in addition to their regular meetings, have held open meetings in Stoke-on-Trent, Torbay, Bedford, Workington, Bristol and Nottingham. Each open meeting has been chaired by the Chairman of the appropriate Council, and at the Councils' request the BBC has been represented by Members of the Board of Governors – including the Chairman, Sir Michael Swann – Managing Directors, Radio and Television Network Controllers, Regional Television and Local Radio Managers and Regional BBC programme personalities. The meetings have been lively and informative – for the Councils, for the BBC and for the audience. They have been both hard-hitting and congratulatory about BBC programmes and decision making, and well attended by a broad spectrum of local inhabitants.

As far as the regular, formal meetings of the Councils are concerned, there has always been a considerable amount of time devoted to commenting on programmes – first the regional and then the network output of the BBC. The Councils have all considered, in advance of its receipt by the

General Advisory Council, a major paper on future BBC Radio Policy. Other topics which have been debated include sports coverage, reaction to the Government White Paper on Broadcasting, and the most difficult problem of BBC financing. On this latter point the Councils have unanimously urged that the BBC must be adequately financed – preferably through the licence fee – and that the term for which any licence agreement runs must be long enough to enable the BBC to plan forward in a sensible way.

The apex of the English regional advisory structure is the regular quarterly meeting of the eight Regional Chairmen. This meeting takes place immediately before the meeting of the General Advisory Council, of which each Regional Chairman is an ex-officio member. The eight Chairmen represent consensus and individual views from their respective Councils to the BBC's Director of Public Affairs and a member, or members, of the Board of Governors – often to the Chairman himself. The Controller, English Regional Television and his Assistant, who is secretary to all the Councils, also attend, as does the Chief Assistant, Regions. A genuine dialogue takes place between the BBC and the Chairmen who, in turn, report back to their Councils at their next meetings.

The Councils welcomed the establishment, under the chairmanship of Mrs Stella Clarke, of a committee of the Board of Governors to consider and make recommendations on the appointment of new members. Members serve on the Councils in their personal capacities, but the Councils are intended to be broadly representative of the main interests and activities in the particular broadcasting regions.

Local radio councils

The prime purpose of each Local Radio Council is to advise the BBC, and in particular the Local Manager and his staff, of the programme policy appropriate to the area served. But a Council is expected to be much more than a critical audience. It provides a bridge between the community and the station. Members concern themselves with various sides of the station's work, with education, publicity, access broadcasting, or with any other aspect to which their own experience, common interests or training are relevant.

Members are chosen from all sections of the local community. Individuals do not attend as delegates from particular

organisations or groupings, but it is intended that overall membership will be broadly representative of the community as a whole. The members are appointed by the Board of Governors to serve for a period of two or three years, after a nomination procedure that often involves 'on-air' advertising by the station. The past year has shown a steady increase in the number of women members.

Meetings are held every six to eight weeks. The Chairmen meet once a quarter with the Managing Director Radio and other senior BBC staff. A development this year has been a weekend seminar giving Chairmen an opportunity for lengthy discussion of all aspects of local radio.

Educational bodies

The School Broadcasting Councils for the UK and for the National Regions were all concerned during the course of this year in a particularly close dialogue with the BBC's Board of Governors. The Governors revived their Education Group to make a special study of the BBC's educational commitment, and they were naturally interested to discuss this with the Councils. This in turn accorded well with the Councils' own developments, since they had begun a review of their constitution and procedures; and this review was actively encouraged by the Governors. Its main results towards the end of the year were a limited reduction in the externally nominated membership, an increase in the Programme Committees' representation on the UK Council, the encouragement of more policy discussion and less detailed formal business (which was referred to a Business Committee), and closer relationships with the Further Education Advisory Council.

The Council also agreed with the BBC's radio directorate to develop a two-stage feasibility study of the directorate's proposal to broadcast a number of secondary school radio series during the small hours of the morning, for timeswitch recording in the schools. The National Regional Councils were much pre-occupied with the consequences of the development of the national regional radio services and with developing further their own school publications. The Council's education officers conducted major enquiries into science in the middle years, the teaching of technology, maths and music in the primary school, the development of modern language teaching, and needs in multi-cultural education.

The Councils' committees gave detailed consideration to the Warnock Report on Children with Special Needs and the Report by HM Inspectors on Primary Education.

The UK Council suffered a very sad loss through the death of its Vice-Chairman, Sir Lincoln Ralphs, who had also been Chairman for a number of years previously of the Further Education Advisory Council. Dr Michael Birchenough, Chief Inspector of the Inner London Education Authority, was appointed to succeed Sir Lincoln as the Council's Vice-Chairman.

The Further Education Advisory Council also was engaged in discussions with the Board of Governors, while continuing to review its own constitution and procedures. The effect of its final recommendations, which were approved by the Governors during the year, were to reduce its externally nominated membership from four-fifths to two-thirds, to increase its individually invited membership (in order to call on a wider range of views), to reduce the term of membership of all its members and to redesignate itself the BBC's Continuing Education Advisory Council.

The Council also continued to work towards closer relationships with the School Broadcasting Councils; and this closer relationship was highlighted by the report of the Joint Working Party on Broadcasting for the 15-19 Age Group and by the report of the study of *Broadcasting and Youth*, sponsored jointly by the Gulbenkian Foundation, the Manpower Services Commission, the BBC and the IBA. This was a new development in collaboration. The Council in fact seconded one of its senior officers to work full-time for five months on the latter study. It was expected that both reports would lead to important developments in policy and programmes. The Council's Further Education officers were meanwhile conducting further enquiries into several areas of community education, including adult basic education, the needs of parents with young families and the special needs of ethnic minorities. There was continuing consultation in industrial and business education.

The staff of both Councils combined with BBC educational staff to prepare extensive evidence for the Committee of Inquiry into the Teaching of Mathematics in Schools.

Other specialist bodies

The Central Religious Advisory Committee advises the BBC

and the Independent Broadcasting Authority. It normally meets in separate sessions attended by representatives of the appropriate authority. When there are matters of general interest to consider, however, the Committee may meet in joint session, in the presence of representatives of the BBC, the IBA, the Independent Television Programme Companies and the IBA Panel of Religious Advisers.

The Committee held two BBC meetings and two joint meetings in the course of the year. At each of the BBC meetings, it considered reports by the Head of Religious Broadcasting and his senior colleagues and held discussions on subjects chosen by its agenda committee. The subject for the first meeting in the year was 'Religious Broadcasting in the World Service'; the subject for the second meeting, in the form of a paper written by a member of the Committee, was 'The Wider Needs of Religious Broadcasting'. At its two joint meetings, the Committee considered members' papers on 'Open Time' (the implications for religious broadcasting of moving programmes out of the protected or 'closed' period of television broadcasting early on Sunday evening), on 'The Promotion of Religious Broadcasting', and on 'Religious Education and Broadcasting'.

The Committee thus divided its time between discussion of programmes, and their placing in the schedules, and discussion of more general issues of religious broadcasting in a society in which many faiths are represented, in which religious belief tends to be a more private matter than formerly and in which the Christian and Judaic tradition is becoming a less cohesive force. The Committee looked to religious broadcasting to provide continuity, by reflecting the practice of the churches, and to present, in a variety of ways, the religious dimension in life.

Central Music Advisory Committee. As usual, the Committee held two formal meetings during the year, in April and October. These were the first meetings held under its new Chairman, Mr Gerald McDonald.

Some of the main subjects discussed at these meetings were the balance in the output between 'serious' and 'light' music; the Promenade Concerts; the BBC *Young Musician of the Year* Competition; BBC Television and the dance revolution in Britain; television credits for composers and musicians; and the *Master Class* programmes. Committee members suggested also that there should be additional informal gatherings with music staff in radio and television, at which they could see or hear playbacks of programmes and develop

contacts with producers. The first of these informal meetings was held in March, with BBC music staff in radio.

Central Appeals Advisory Committee. The 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. In November 1978, Radio 4, which carries the *Week's Good Cause Appeals*, changed from medium to long wave and became a service with no regional variations. The Committee was glad, therefore, to receive from the Appeals Committees in the National Regions application from charities whose work and needs might be helped by a broadcast addressed to the UK as a whole. The number of applications for appeals on radio and television fluctuated during the year but maintained a high level overall. The Committee would welcome, however, more applications from organisations in the BBC's English regions, and from the North of England in particular. The response to BBC appeals (*see page 33*) continued to be most encouraging. There was a high average level of donations, and some exceptional results, particularly for the established annual appeals for Children in Need, the British Wireless for the Blind Fund and the St Martin's Christmas Fund. Mr W.L. Graham, Secretary of the Elderly Invalids Fund, retired as Chairman of the Committee in July. He was succeeded by Mr Lewis Waddilove, Director of the Joseph Rowntree Memorial Trust.

The Central Agricultural Advisory Committee advises the BBC on the range and content of farming and gardening programmes broadcast on the radio and television networks. It also takes a close and continuing interest in the output on these subjects from the various Regional centres and from the BBC's 20 Local Radio stations.

The Committee has a membership of 17, widely representative of agricultural, horticultural and consumer interests. Its Chairman is Mr Derek Barber, a leading agriculturalist and consultant. It met as usual three times during the last year and continued to expand its interest in BBC programmes on topics of interest to farmers, and others in the industry, produced outside the regular series. It continued its already lively and practical dialogue with the BBC producers on farming and gardening, a dialogue which is welcomed on the BBC side for its frankness and constructive qualities. The Chairmen of the separate Agricultural Advisory Committees for Scotland, Wales and Northern Ireland are *ex-officio* members of the Central Committee and play their part in

providing an overall view of the coverage of farming affairs throughout the United Kingdom.

The Asian Programmes Advisory Committee met twice during the past year, as has been customary, and, with encouragement from the BBC, has arranged to meet more often in the future. It has taken a close interest in the programmes made, with the Asian communities in mind, by the BBC's Asian Unit and by the Further Education Department. It has also taken a close and constructive interest in the findings of a survey into audience reaction to the programmes for Asians on network radio and television and local radio, conducted by the Commission for Racial Equality in association with the BBC.

After the meeting in February 1979, Lord Jacobson retired from the Chairmanship of the Committee, a post which he had held with distinction, and to which he had devoted much hard work, since 1973. He has been succeeded by Lord Chitnis of Ryedale.

The Science Consultative Group. The Group held two formal meetings, in May and October. At each meeting, which was attended by staff responsible for the science output in television, domestic radio and the External Services, the Group considered programme suggestions by its members and plans for future programmes. The Group was concerned, in particular, with the need for broadcasting to help people to prepare themselves for the new technology. They were encouraged to pursue this topic by the success of the *Horizon* programme on semi-conductors, *Now The Chips Are Down*. The Group held also two informal supper meetings, one hosted by Mr Aubrey Singer, Managing Director, Radio, to discuss the general strategy for presenting science on radio, and the other for informal discussion of the coverage of medical matters in the light of criticism published in the *British Medical Journal*.

The Engineering Advisory Committee. The Committee is a small group of eminent scientists and engineers which advises the BBC on its engineering research and development programmes and seeks to correlate these programmes with similar activities in industry and elsewhere. The Committee, which is chaired by Sir Robert Cockburn, held four meetings during the year and also visited Research Department and the Monitoring Service at Caversham and Crowsley Park.

Subjects on which the Committee's advice was particularly welcome included preparations for the forthcoming World Administrative Radio Conference (Geneva 1979), the future of television bands I and III following the closure of the 405-

line television services in the mid-1980's, and the development of a traffic information service for motorists.

The Archives Advisory Committee. During the year the membership of the Archives Advisory Committee continued unchanged. The full Committee met on three occasions and in addition the various specialist groups concerned with specific sections of the Archives also held a number of meetings. Most of the Committee's time during the year was spent on preparing its Report, of which successive drafts were considered in detail, both by the specialist groups and by the full membership. At the end of the year, in March 1979, the final version of the Report was being completed, for submission to the BBC's Board of Governors in April.

The Consultative Group on the Social Effects of Television. The Group met seven times during the year. The Group concentrated its attention on the portrayal of violence in television programmes. At a meeting in November, Miss Monica Sims, Chairman of the Staff Working Party on the revision of the guidelines on violence, explained her thinking and heard the views of the Group. Members of the Group prepared various papers on the subject and their Chairman, Dr Roger Young, attended a meeting of the Board of Governors Television Programme Policy Committee, at which the Group's own paper was discussed.

This paper welcomed the Sims report and endorsed its main conclusions. It trusted that, written as it was by respected professional broadcasters from a number of different programme areas, the report would command widespread support. The Group endorsed the view of the White Paper that: 'The programme issue which has caused most concern to the public is the portrayal of violence on television and its effects . . . The Government is in no doubt that the only safe course is for broadcasters to assume undesirable effects unless evidence to the contrary emerges'. The Group hoped that the guidelines would be properly applied by the Corporation and felt that this was the clear responsibility of management. They called on the BBC to repeat the internal monitoring exercises carried out by Audience Research in the early 1970's. The area of greatest concern, they felt, was purchased films. They understood the reasons for not giving the classifications of the British Board of Film Censors on the screen or in publicity, but felt that the BBC should publish their own Family Viewing Guide.

The Group discussed also the BBC's coverage of reports about effects of whooping-cough vaccinations and racial

questions. They looked at recordings of the BBC's television programme, *A Question of Immigration* and *It Ain't 'Alf Racist, Mum*, a programme made by the Campaign Against Racism in the Media in the *Open Door* series. At the end of the year, the Group was preparing papers on the coverage of racial questions, for future discussion.

The Consultative Group on Industrial and Business Affairs. The Group was originally set up in the autumn of 1976 for two years in the first instance. That period came to an end in the autumn of 1978, when the Board of Governors showed its appreciation of the work done by the Group by deciding that it would henceforth take its place as one of the BBC's regular advisory bodies. During the year the Group continued to view extracts from programmes dealing with industrial and business subjects and to discuss them with the programme makers. They discussed not only specialist programmes such as *The Money Programme* and *The Risk Business*, but also industrial coverage by general current affairs and feature programmes and on one occasion a programme in a series intended for technician students and produced by the BBC's Further Education Department, Television. On a number of occasions the Group's discussions covered not simply what was being done, but other areas to which it felt that programme makers might profitably turn their attention. The Group's members are drawn from industry, the City, trade unions, journalism and the consumer interest.

External broadcasting

Introduction

One of the main issues to rise to the surface during the year under review has been the free movement of ideas and information across the world.

The issue itself is not a new one. For many years, during the period of the Cold War in the fifties and sixties, the Soviet Union and some of its allies demonstrated their sensitiveness to the penetration of their closed societies by Western broadcasts by jamming those which they saw as the most dangerous. What is new is that the issue is now no longer to be seen in the narrow context of the war of ideas between the Communist world and the Western democracies. A concerted movement calling for an end to Western dominance in the field of news gathering and dissemination and to alleged inequalities in the flow of information to and from developing countries has been gathering momentum in the Third World. It has found expression at recent UNESCO conferences, where there have been calls for the creation of a new 'World Information Order'. Though Western delegations at these conferences have put up a stout and so far successful resistance against proposed declarations which would regulate and restrict the activities of foreign correspondents and make governments responsible for the coverage of international affairs in their own media, the long-term threat to freedom of information is far from lifted. International broadcasting is a particular target for those governments which wish to insulate their societies from information unmediated by themselves. Though the BBC is seldom singled out as a particular target, its ability to do its job properly would be gravely affected, particularly as the fight could well colour the proceedings of the coming World Administrative Radio Conference, at which the use of the short-wave spectrum for international broadcasting will be a particular issue. The section on International Broadcasting gives further details of recent developments in this field.

Sensitiveness to BBC broadcasts on the part of foreign governments is, of course, a recurrent phenomenon, which

has been frequently touched on in the past. It was at its most acute in Iran during the internal disturbances which led to the downfall of the Shah. The BBC Persian Service came under fierce criticism for its allegedly biased coverage of those events, for giving undue prominence to the statements of the Ayatollah Khomeini and for assisting in the 'destabilisation' of the Iranian regime. There are those who will continue to believe that events would have taken a different course had it not been for the impact of BBC Farsi broadcasts. However, very careful scrutiny of what was transmitted showed that the vast majority of complaints related to news bulletins and to despatches from BBC correspondents on the spot, which were in almost every respect the same as those transmitted in the English-language World Service. A critical comparison of the original English texts with their rendering in Farsi at the microphone showed that translation was not at fault. Nor was the place given to the utterances of the Ayatollah Khomeini greater than that which was dictated by responsible journalistic judgement. It would be unrealistic to suggest that these broadcasts played no part in what took place. But the daily account they gave of events, as accurately as was possible in the difficult circumstances which prevailed at the time, was bound to be perceived as inimical to the status quo in a society in which the role of broadcasting and the press was largely seen as necessarily supportive of the government in power and manipulative in purpose. The exaggerated importance attached to the supposed impact of BBC broadcasts reflected a reluctance to admit the existence of deeper sources of instability. It is perhaps not altogether surprising that the new men in power in Iran take a view of the BBC which is not dissimilar to that of their predecessor.

The existence of a large and interested audience in Iran was never in doubt. There are other countries, however, where it is impossible to gauge the size of the BBC's following. China was one of them until very recently.

For many years only a thin trickle of letters reached Bush House from mainland China, and the Chinese Service had scant evidence of audience reaction. However the recent transformation in the policies of the Chinese authorities and the relaxation of control have led to a sudden flood of correspondence which reached its peak in the last week in March, when 2,000 letters were received in one week, indicating the presence of a large, hitherto submerged audience, which now feels itself free to communicate with the outside world. It is a gratifying reward for the many years during which the Chinese Service persisted in its efforts without receiving or expecting a response.

Finally and on a totally different subject, it was good news that the previous Government had endorsed in principle the plan for the rapid modernisation of some transmitters both at home and at the relay station in Cyprus, and for the building of additional transmitters overseas to improve reception in East, Central and Southern Africa. Though differences of view between the Government and the BBC about the financing of part of the programme had not been resolved by the end of the year under review, the prospect of much improved audibility in Eastern Europe, the Middle East and Africa is one to which the External Services look forward, particularly in view of the substantial increases in audiences which have invariably followed the coming into service of new and more powerful transmitters in the past.

Language Services

Western and Southern Europe

It is clear from the reactions of the local media and listeners in Europe to the commemoration of the 40th anniversary of broadcasting from London in French, German and Italian, that BBC programmes in Western and Southern European languages retain strong and widespread support not least among the young. In the German Federal Republic both television channels, every major radio station and many newspapers featured the event at some length. The tributes received from listeners in France and Belgium by the French language service were particularly numerous and moving. Commemorative programmes were broadcast by domestic French and Italian radio and television. In Italy some forty newspapers prominently carried articles highlighting the value of BBC Italian programmes. Similar evidence of mas-

sive support was also manifest in Spain, Portugal and Greece at the time of a modest series of exhibitions and lectures illustrating the work of the BBC External Services.

Much of this continued support is probably due to constantly developing co-operation between the BBC language services concerned and various national broadcasting organisations. A projected trial in connection with the first direct elections to the European Parliament of a daily programme jointly produced by the radio organisations of the Nine received much support within the Community, but failed to materialise largely owing to French reluctance to agree to the creation, even experimentally, of a supra-national editorial agency. On the other hand, bilateral arrangements are increasingly in demand. Thus there are now no less than three weekly programmes produced jointly by the BBC Italian Service and the national Italian organisation RAI. Another instance, among many, was provided by the visit to Britain of President Eanes, in the course of which he gave the BBC Portuguese Service his first radio interview ever, while Portuguese State Radio gave available peak listening time on successive days to extensive reports produced and edited in Bush House.

Eastern Europe

Events gave those broadcasting to Eastern Europe plenty of opportunity to bring quick, accurate and reliable information to countries where official information suffers from some lack of these qualities; to correct the picture of a decadent and strife-riven Britain vigorously put forward by the East European media; but also to highlight every activity that links us with the people of Eastern Europe.

A telling example was provided by the election of Pope John Paul II, an event of incalculable significance throughout the area. By a fortunate chance the Polish Service was on the air when the announcement of his choice was made, and Polish listeners thus first heard this news and comments upon it from the BBC. Special coverage was later given to the new Pope's first pronouncements and, in particular, to his visit to Latin America.

The debate about devolution and the issues in Northern Ireland stand out as the British topics selected for special attention.

As to the realm of ideas, the exclusive interview given to the Russian Service by Alexander Solzhenitsyn on completing

World radio & television receivers – 1978 *All figures approximate*

| | Radio | | | | | Television | | |
|---|-------------------------|---|---------|---------|-----------|---|---------|---------|
| | Population in thousands | Number of radio sets (excluding wired receivers) in thousands | | | | Number of television receivers in thousands | | |
| | 1978 | 1955 | 1965 | 1970 | 1978 | 1965 | 1970 | 1978 |
| World Figures | 4,067,000 | 237,000 | 529,000 | 758,000 | 1,178,500 | 177,000 | 273,000 | 475,700 |
| Europe | | | | | | | | |
| Western Europe | 414,000 | 65,308 | 116,500 | 153,400 | 230,000 | 49,400 | 81,900 | 124,300 |
| USSR & European Communist Group | 373,000 | 20,260 | 59,700 | 73,500 | 107,700 | 24,000 | 45,300 | 95,400 |
| Middle East | | | | | | | | |
| including North Africa | 184,000 | 2,200 | 12,300 | 18,800 | 37,100 | 1,250 | 2,600 | 10,000 |
| Africa | | | | | | | | |
| South Africa | 27,000 | 875 | 2,600 | 4,500 | 6,000 | — | — | 1,100 |
| Other African countries | 287,000 | 360 | 4,800 | 10,000 | 20,500 | 98 | 237 | 1,000 |
| Asia | | | | | | | | |
| Chinese Peoples Republic | 825,000 | 1,000 | 6,000 | 12,000 | 35,000 | 70 | 300 | 1,100 |
| India | 650,000 | 1,000 | 4,800 | 14,000 | 35,000 | 2 | 16 | 800 |
| Japan | 114,000 | 12,000 | 27,000 | 60,000 | 62,000 | 18,000 | 23,000 | 58,000 |
| Other countries | 598,000 | 1,800 | 13,300 | 27,600 | 66,000 | 700 | 2,700 | 12,500 |
| Australasia, Pacific & Oceania | 23,000 | 2,760 | 7,800 | 10,400 | 17,100 | 3,200 | 4,000 | 5,800 |
| Western Hemisphere | | | | | | | | |
| United States of America | 216,000 | 111,000 | 230,000 | 304,000 | 444,000 | 68,000 | 89,000 | 125,000 |
| Canada | 24,000 | 5,500 | 14,000 | 20,000 | 26,000 | 5,000 | 7,200 | 10,000 |
| Latin America | 322,000 | 12,600 | 29,400 | 47,000 | 87,700 | 7,400 | 16,100 | 29,200 |
| West Indies | 10,000 | 189 | 860 | 2,700 | 4,400 | 101 | 725 | 1,300 |

five years of exile followed by two programmes in which distinguished British academics and Russian literary figures discussed and assessed the ideas he put forward, were all designed to provide listeners in the Soviet Union with food for thought and argument.

There are many restraints to listening to Western broadcasts, and the BBC in particular, in Eastern Europe. To this must unfortunately be added (insofar as the BBC is concerned) the effect of the massive technical improvement in transmitters operated by other Western broadcasters which makes broadcasts from London correspondingly less easy to listen to. Despite this, studies carried out in the United States indicate that the impact of BBC vernacular programmes in the area remains deep and widespread. A prominent Soviet visitor to London reported that 'some of the BBC broadcasters are better known than members of the Politburo'; while the clergy in Poland openly exhort the faithful to tune into foreign broadcasts and some of the more senior among them have expressed special approval of the transmissions from London. The intensity of the struggle for men's minds in Eastern Europe and the importance attached to this issue in the Communist world were tragically highlighted by the murder, clearly at the hands of a sophisticated secret service, of George Markov, a distinguished member of the Bulgarian Service.

Africa

The death of President Kenyatta of Kenya provides an illustration of the kind of challenge to which the African Service has become accustomed in recent years. The Service and its Swahili component in particular, immediately became focal points for the provision of information and material to journalists and others in London. The Service's archives were used by domestic radio and television, Israel Wamale (its Assistant Head) was interviewed live on the next BBC 1 News. A copy of its special obituary programme was requested on the spot by the *Voice of Kenya*.

President Siyad Barre of Somalia insisted on meeting African Service representatives during his brief visit to London in 1978, and the marked increase in letters to the Somali Service also showed the influence which the BBC continues to have in the Horn. Besides closely covering the major developments in Africa, special attention was also devoted to less well reported affairs, such as the Chad crisis, political changes in Ghana and the domestic problems of Tunisia. But politics is

not all and there has been, for instance, a very appreciative response from listeners and re-broadcasters to a series of *African Theatre* radio plays.

As for listeners in Francophone Africa, there is increasing evidence that they want much more information than that provided by their national broadcasting organisations. The BBC French Service is more than holding its own in this growing audience by providing world news, items about Britain and Europe, but above all by meeting the African listeners' desire for facts and comments about all aspects of African life, a fact stressed, for instance during a visit by a large delegation of MPs from the Ivory Coast to Bush House.

Two problems which confront the African Service are the lack of a truly competitive signal in East Africa and the continuing refusal of the Nigerian Government to grant visas to journalists. The first will be overcome by the proposed Relay Station in the Indian Ocean, while the other can only yield to growing Nigerian confidence in the goodwill of journalists.

The Middle East

The confused and violent events of the year, from the Lebanon to the Western Sahara, put a particular strain on BBC reporting resources, excited the sensitivities of the audience, and led to heavy pressures on the Arabic Service. Against this sombre background a happy and welcome event was the tour of Her Majesty the Queen to Saudi Arabia and the Gulf States in February. This was covered by among other BBC reporters, a member of the Arabic Service. Apart from emphasis placed upon the friendly relations that exist between the United Kingdom and all these territories, attention was drawn to trade links, important projects completed with British participation and the commercial opportunities for the future.

Asia

From Iran to Burma and on to China, the year under review could hardly have been more eventful.

As always, listeners in the countries concerned turned to the BBC for accurate and objective reporting of events at home and abroad. But the coup in Afghanistan provides a telling illustration of the difficulties involved. Listeners there were tuning into the BBC's Persian and Urdu programmes in large numbers for instant news and interpretation of events; on the other hand, closure of the border and censorship of outgoing

news meant scouring every source and making something of the fragments of information available. The BBC stringer in Pakistan filed from the traditional listening post in Peshawar and the BBC Teheran correspondent drew on the experience of a recent visit to Kabul. The BBC Delhi correspondent eventually managed to visit Kabul briefly, while the BBC Monitoring Service provided some vital pieces of the jigsaw. The score of the BBC Persian Service, which is widely followed in Afghanistan, was 13 despatches and 24 news stories in the two weeks immediately following the coup.

The ability to follow events in Iran in adequate depth was due almost entirely to the reporting from Teheran of the joint BBC-*Financial Times* correspondent who, as the crisis developed, was one of the very select band of journalists to be granted an interview with the Shah. On several occasions during the year a senior producer from the Eastern Service was sent out as a reinforcement to sustain the flow of news and to interpret the increasingly complex political scene. Throughout this difficult period the Persian Service was encouraged by the many messages of support which came by telephone (from Iran itself and from as far afield as the USA) and through the mail; and by the testimony of many British journalists and travellers who insisted that the BBC Persian Service was the only source of unbiased news for large sections of the population of Iran. This partly made up for the vicious and unfounded vilification of the Service, both by the old regime and its supporters, and now by the extremist factions of the new one.

The major story of Burmese interest during the year was of course the exodus of Muslim refugees into Bangladesh and its sequel. Programmes carried extensive coverage from several correspondents on both sides of the border at various times throughout the year.

The general impression gained from Burmese listeners' letters is that the BBC is providing a service, particularly in outlying regions of the country, which cannot be obtained from Rangoon. As a listener in Maymyo in Northern Shan State put it: 'If for some reason I miss listening to the BBC for one day, I literally ache with a feeling of emptiness'.

The modernisation programme in China has involved astonishing changes in policy. The Chinese Service responded to this change and its Chinese audience at long last began to reveal itself. In past years there had been very few letters from China. Early in 1979 the flow started. It was like the bursting of a dam; first a tiny trickle, 32 in January, 185 in February

and then over 2,000 letters in the first week of March. The letters came from all over China and revealed a large dedicated audience who had only waited the tacit removal of official interdiction before writing to the BBC. There were recurrent themes: gratitude for broadcasts which had 'cleared many people's eyes to see the whole world, not just a narrow view of it'; interest in learning about Britain as 'an enlightened society' in which 'science, culture and every sort of industry are developed to a high degree' and, in an overwhelming number of cases, the desire to learn English from lessons broadcast with Chinese explanations.

In March 1979, a *People's Daily* article declared: 'Many writers in foreign countries or in Hong Kong are our friends and they say some things that we don't say. It won't hurt us to listen'. In response to the Chinese interest a series, *The Shape of the Future*, explored technological change in Britain over the next five to 10 years, and a new English-teaching programme was instituted to answer questions. Time on the air limits what can be done, however. Moreover, some letters pointed out that the BBC compared unfavourably with such competitors as the Voice of America and Radio Australia as to length of programmes and strength of signal. Such strictures come from areas distant from the relay station in Singapore, which only became fully operational in March but has already shown its value for listeners in SE Asia.

Listeners' reactions from Indonesia, Thailand and Vietnam reflect the importance that they attach to current affairs. In Vietnam evidence of widespread listening has come from Government officials and from a visitor's report that in Saigon 'at half-past six in the evening the people sitting in the cool of the street outside their houses disappear indoors not to reappear until the Vietnamese transmission has finished at seven o'clock'. The Japanese Service on the other hand, out of respect for Japan's own sophisticated media, tends to give proportionately more time to projecting Britain and its way of life. Clear evidence of its continuing impact came with the selection of the Japanese Programme Organiser, an Englishman who regularly broadcast in Japanese. He was chosen for the second year running by the readers of a leading Japanese radio magazine as 'the best foreign broadcaster of the year.'

Latin America

The Caribbean Relay Station which the BBC and Deutsche Welle share on the island of Antigua, came into its own in

1978 when many of the newsworthy events of the year in Latin America took place in the countries of the isthmus and in Mexico, one of the main areas the station was designed to serve.

In an area where the media are not noted for fearless free speech the BBC's improved signal in Spanish was able to provide a reliable news service just when it mattered most to the local population. It was also able to offset with accurate news Guatemala's vociferous campaign to dismember the neighbouring British colony of Belize.

In November, the President of Mexico, in the presence of the Duke of Kent, opened the British Technology Exhibition in Mexico City. The decision to make a modest investment in a BBC External Services stand at the fair, which was the largest showcase organised by the British Overseas Trade Board in 1978, was vindicated by the interest aroused by the BBC presence not only among Latin American visitors but also among British fellow-exhibitors, many of whom were unaware of the BBC's role in support of British achievement in industry and technology.

World Service

World Service took on something of a new look in January 1979, when a number of new regular programmes were introduced. For some time it had been felt that more emphasis needed to be given to the issues and problems, especially those outside the political field, which concern the people of Britain. *Network UK* with three editions each week provided from production centres in Cardiff, Glasgow and Belfast as well as from London, sought to fill the gap. January also saw the start of the weekly newsletters in which local observers gave their views of the past week's happenings in Wales, Scotland and Northern Ireland. A longer *Book Programme* allowed coverage of the publishing world and a weekly 'review of reviews' to be included, in addition to interviews with authors and reviews of recently published books. *Theatre Call* acquired greater scope to reflect the variety of theatrical happenings in London and elsewhere. *In the Meantime* provided listeners with programme details, information about frequencies and reception conditions – anything which concerned World Service listening.

This was, for Britain, the year of the hustings. In February

1979, *About Devolution* considered the circumstances which had led to the calling of the Referendums and the constitutional implications for Scotland, Wales and Westminster. The results of the Referendums were analysed in regular current affairs programmes, and *Network UK* on 2-3 March included special contributions from Scotland and Wales. In March, *Design for Europe* examined both the principles that inspired the founders of the Community twenty years ago and the changes in the Community that expansion and the election of Parliamentarians might bring. With a British general election impending, programmes such as *Twenty-four Hours* and *People and Politics* kept World Service listeners well abreast of developments at Westminster.

The topical magazine *Outlook*, on the air three times a day, five days a week, did much to keep World Service listeners in touch with people, events and opinions, in Britain and elsewhere. During the year under review special editions came from Plymouth, Cardiff, Belfast, Londonderry, Glasgow (shortly before the Referendum), and, somewhat further afield, from Finland. Listeners also had the chance of a tour of No 10 Downing Street, with Mrs Callaghan as hostess.

Side by side with news and current affairs programmes, documentary series, talks and features help to give the World Service its special character. One such series was *Degrees of Revolt*, which looked at student revolt in 1968 and its repercussions. The 200th anniversary of the death of Captain Cook, was reflected by *Pacific Prospect*, a series which recalled the scale of Cook's achievement, considered the Polynesians' heritage and traced the impact of social change, independence and Western technology on the island way of life. *The State of the Unions* examined the origins and the present-day role of Trade Unions in Britain and other industrialised countries, *The Way of Everyman*, explored ways of looking at and beyond life within the world's main religious traditions.

The World Service also broadcast a number of scientific, geographical and natural history programmes which gained much approval from listeners. For instance, *The Frontiers of Endurance* examined the interaction of man and environment in polar regions, deserts, oceans and tropical rain forests, while in *One Man's Lifetime* Otto Frisch, Lord Todd, John Yudkin and Sir Bernard Lovell looked back at developments in their fields over the past 50 years.

A recent World Service panel survey pointed to the listeners' interest in books; 59 per cent of the respondents had read a book as a result of hearing about it on World Service and

28 per cent had bought one. In addition to the regular series of book programmes, a number of series had a literary flavour. In *Poetry UK*, for example, four distinguished poets, broadly representative of the nations of the UK talked about their life and work. As another instance, the 50th anniversary of the 1918 armistice was commemorated by *The Poetry and the Pity*, an anthology of poetry and prose written during the First World War. The efforts of International P.E.N. in protecting authors from exploitation and pressures, were examined by Victor Price, himself a member of P.E.N., in the feature *Writers Across Frontiers*.

An increasing number of letters from listeners paid tribute to the quality of drama broadcast on World Service. Most of the productions in *Play of the Week*, either at 60 or 90 minutes, were originated by the small World Service Drama Unit. These ranged from the classics – Shakespeare's *Richard II* and *The Merry Wives of Windsor*, Chekhov's *Uncle Vanya* – to the contemporary – Edward Bond's *Bingo*, Pinter's *Night School* – by way of O'Neill's *Long Day's Journey into Night*, Hemingway's *The Old Man and the Sea* and O'Casey's *The Plough and the Stars*, the latter being preceded by a feature, *Sean O'Casey, Playwright and Patriot*. Outstanding amongst the year's serials were *The Count of Monte Cristo* and *The Brontës of Haworth*, both produced especially for World Service and *The Woodlanders*, repeated from Radio 4.

Millions of listeners throughout the world turn to World Service for its comprehensive and continuing service of sports programmes. The summer of 1978 had the fullest sporting calendar for many years and World Service provided fast and accurate coverage of all major events, such as the World Cup Football Finals in Argentina. In connection with this event, entries for a competition to guess the winning team and its final score approached 30,000. In tennis, World Service brought listeners news of the Italian, French, US and Australian championships, but pride of place went to Wimbledon. Cricket lovers in the Indian sub-continent – and they are very many – were disappointed not to hear the ball-by-ball commentary on the England v Pakistan Test Matches because of hurricane damage to the Eastern Relay Station. The Commonwealth Games at Edmonton dominated the latter half of 1978's 'great summer of sport'. Radio stations in many Commonwealth countries, unable to send their own reporters to the Games, relied on World Service for their Edmonton coverage.

In addition to *Music Now*, a regular weekly magazine pro-

gramme, a number of series reflected events and personalities in Britain's musical life. *From the Music Festivals* captured the essence of different festivals up and down the country. In *Anatomy of a Competition*, Jeremy Siepmann traced the history of the Leeds Piano Competition and the course of events in 1978, from the preliminary rounds to the final. Eight programmes featured outstanding recordings by the choir of King's College, Cambridge, leading up to the broadcast of the Festival of Nine Lessons and Carols. On the lighter side, a series about the pop music of the 1960's, *Magical Mystery Tour*, produced by the World Service Popular Music Unit, proved a favourite with listeners.

One of World Service's longest running programmes celebrated its 1,000th edition in 1978. Since 1959 *The Farming World* has found items to interest listeners in temperate and tropical climates and in both developed and developing countries; pest control, fish farming, cash crops, forestry, agricultural research and rural development are just some of the topics covered.

The service provided by the *Financial News* broadcast on World Service is much appreciated by listeners worldwide. From May 1978 the last transmission, at 0930 GMT, was updated, live, to provide information on developments following the close of New York markets and running up to the opening of the London markets. Reaction to the news provided on Tokyo, Hong Kong and Sydney dealings, and London's opening prices, has been very favourable.

Come Here was the invitation extended by Malcolm Billings and a number of reporters in a 13-part series exploring some of the many different kinds of holiday that can be taken in the British Isles: boating on Lough Erne, pony trekking, visiting stately homes, learning English, touring, camping, getting the best out of London. Many listeners wrote expressing interest in one or more of the holidays described and a pamphlet was prepared to give them further information.

Industry & exports

Major stories in the work of the External Services to feature the achievements of British industry and ease the task of the exporter are plentiful enough to quote. For example the Arabic Service coverage of the opening by the Queen and the Ruler of Dubai of the dry dock in Dubai, in February 1979, at

over £230 million, one of Britain's most valuable overseas engineering contracts; or the provision by Powell-Duffryn of a waste disposal system for the Nigerian capital, Lagos, which received wide publicity both in the Hausa Service and in English for Africa. Many other such stories were reported, ranging from the Rolls-Royce/Westland joint venture in setting up a plant to build helicopter engines at Helwan in Egypt, to the Booker-McConnell managed sugar-growing project in Somalia.

It is the other end of the commercial scale, however, that provides the clearest picture of the interaction between broadcaster and listener, and of the favourable climate the broadcasts create among populations at large. The German Language Service, for example, tends because of the nature of its audience to concentrate on small, high-technology consumer-goods. German listeners wrote in to enquire about products as diverse as square golf-balls, made-to-measure bicycles and a solar doll's house. A lady in Berlin asked if someone in Britain could knit her a cashmere pullover to measure and she was duly given an address in the Isle of Arran. Another Berlin listener asked for the address of the makers of Contreat, a water-repellant treatment for exterior walls, adding 'I am going to hand on the address to my builder, who will use it for my old cottage in Ireland'. The Service is heard outside German-speaking areas: for example, an item on the National Trust's gift catalogue brought requests from various addresses in the Federal Republic, but also from Oran in Algeria and from the Netherlands. One Dutch listener from Warmond, near the Hague, obtained special contact lenses from the British manufacturers after hearing about them on a BBC German Language programme.

Services broadcasting to Eastern Communist countries bear in mind that purchases abroad are usually the preserve of State agencies, yet even here private enterprise creeps in. The BBC Czechoslovak Service had five enquiries from individuals following a broadcast about a new type of Dunlop tyres, while a Hungarian carpenter interested in a new chisel, but lacking hard currency, offered some salami in exchange.

In this field also, the sudden and recent upsurge of letters from the People's Republic of China, has been one of the most encouraging developments of the year under review. A listener, in Guangxi Province wrote in January 1979: 'Your country is an enlightened society; science, culture and every sort of industry are developed to a high degree. It is a leader in modernisation. By listening to your broadcasts we can in-

crease our understanding of you and learn from you'. The External Service's programmes in English and other languages received many testimonials and compliments: from the French Minister for Research, Pierre Aigrain, who told the French Language Service that he often quoted the BBC as an example of an organisation which gives due attention to science and research; from the 10,000 people who snapped up BBC leaflets at the British Industrial Exhibition in Mexico City in October 1978; from the thousands of people who write in annually to the World Service *New Ideas* programme and the Japanese Service's *New Idea from Britain*. But that letter from Guangxi, coming from a society which had been closed to the outside world for a generation and has relied on the BBC to keep the channels of communication open, is perhaps the most moving.

Transcription & topical tapes

The Transcription Services are responsible for the supply of all types of recorded radio programmes to broadcasting organisations overseas; the longer-established radio equivalent of BBC Enterprises Ltd in television. The department markets both long-term Transcription programmes and the weekly series of airmailed Topical Tapes produced by Overseas Regional Services in Bush House. Transcription Services' programmes, distributed from London by sea and air, are heard regularly on the domestic radio networks and stations of over 100 countries.

Both revenue and volume of sales of Transcription programmes are the highest ever. In the financial year 1977-78, revenue was 22 per cent up on the previous year to be followed in 1978-79 by no less than a 24 per cent increase. This very healthy state of affairs enabled Transcription Services to take out overseas rights in an even wider range of programmes, thus enabling subscribing radio stations to choose from the cream of all BBC radio programmes. Some 520 hours of new programmes were added to the Transcription catalogue in the year, including over 100 hours of drama and 170 hours of music of all kinds.

Rock music is always a world-wide best-seller and the BBC's offerings included documentary features on the Bee Gees and Jethro Tull, while the weekly *Top of the Pops* show, hosted by Brian Matthew, notched its 750th edition in early 1979.

Light Music output included Bing Crosby's last recording and a new series, *Folkweave*, recorded at the Cambridge Folk Festival. Seven full-length Promenade Concerts were issued including Rozhdstvensky's debut as Chief Conductor of the BBC Symphony Orchestra. The first five prize-winners were recorded at the Leeds Piano Competition and the winners of the first Benson and Hedges Gold Award for Singers at Snape Maltings. The recording of Britten's last composition, his Third String Quartet, marked the end of an historic creative life in British music, while the first performance of Maxwell Davies' Symphony at the Royal Festival Hall demonstrated an important landmark in this composer's output. The 25th anniversary of the death of Dylan Thomas was marked by a new production of *Under Milk Wood* and this, *The Beggar's Opera* and a new dramatisation of *Alice in Wonderland* by John Wells, with a witty musical score by Carl Davis, were all distinguished additions to the Drama catalogue.

Science fiction was a feature of the year's output with the issue of Asimov's *Foundation Trilogy* and the original radio series *The Hitch-Hiker's Guide to the Galaxy*. Light Entertainment featured a further series of the popular *Lord Peter Wimsey* mysteries and a 13-part life of Noel Coward. The Readings category profited by the inclusion of authors in unique performances of their own work such as *Joyce Grenfell Requests the Pleasure*, John Le Carré's *The Spy Who Came in From The Cold*, and *Dear Me*, the autobiography of Peter Ustinov. The controversial *Reith Lectures* by Dr Edward Norman followed *The Long Search Continues*, the exceptional documentary series, into the Religious section of the Transcription Services' catalogue.

BBC Topical Tapes provide a weekly airmailed service of virtually up-to-the-minute spoken word programmes and are regularly broadcast by nearly 100 stations in 65 countries and distributed to a further 300 stations in North America. The series cover current affairs, sport, science and technology, money, education, books and programmes on development themes designed for Third World audiences.

Despite a rise in charges in January 1979, orders have continued to increase to an average of 365 a week (a 15 per cent increase on the previous year). Topical Tapes are produced by the Overseas Regional Services, who also provide services for rebroadcasters by cable, satellite and transmission in Australia, New Zealand, the USA, Mauritius and the Falkland Islands.

English by radio & television

In radio, an entirely new transmission of *English by Radio* lessons was inaugurated for Latin America in May 1978. New series have included programmes specially devised for those requiring English in the context of the oil industry, *The Petroleum Programme*.

There has been a further increase in the number of countries broadcasting BBC *English by Radio* lessons on their local air and the Department now supplies radio stations in 120 countries with English-speaking programmes. One of the latest countries involved is Australia where the Special Broadcasting Service, set up to serve migrants in Australia, is broadcasting BBC *English by Radio* lessons with explanation in Arabic and Turkish to sizeable minority groups in Melbourne.

The Department's *English by Television* programmes are also finding their way into new areas. The Soviet Union, for example, has just made its first-ever purchase of BBC *English by Television* series – the recently produced *Songs Alive*, based on traditional songs from the English-speaking world. Also, for the first time ever, China has purchased three *English by Television* series – a beginner's course, *Walter and Connie*, the elementary series, *On We Go* and the intermediate series, *People You Meet*. However, students using the *Walter and Connie* series textbooks at the South China Institute of Technology in Canton were warned early in 1978 that 'the form of the content of this teaching material serves to propagate the rotten capitalist class viewpoint and to prettify the mode of life of the capitalist class'.

English by Radio and Television has now embarked on its largest ever undertaking – a multi-media co-production involving West German Television, Austrian Television, Swiss Television, The Council of Europe and the adult education authorities of West Germany. The series will take the learner from absolute beginner level to a level of basic general competence in English and will be transmitted on all German tv stations, on Austrian television and on television in Switzerland; radio stations in all three countries will carry the radio programmes in parallel with the television transmissions, whilst the published materials will be available to the individual student at home and to learners in adult evening institutes.

The Department's publishing activities are illustrated by, for instance, the adult part-work which has now sold more than 10 million individual fascicles in Spain and several Latin

American countries. The children's part-work launched in France last year has spread to other countries and its first fascicle, for example, sold 50,000 copies in Mexico. Other new publications will include a new intermediate level course, a course of English for navigation at sea and a course on the English of technology.

Technical developments

Following the recommendation made in the Central Policy Review Staff Report that there should be a substantial increase in capital expenditure, a joint BBC/FCO Technical Working Party proposed to the Government three options for improving the audibility of External Services. While all options contained the basic provision for the replacement of the Skelton B and Crowborough transmitting stations, a speed up of the Cyprus modernisation programme, a new relay station to serve East and Southern Africa and provision for a satellite distribution network for feeding programmes to the overseas relay bases, the further options provided for either higher power or additional transmitters in the UK and overseas. In accepting the second option which provided for the installation of 250kw transmitters in the proposed Indian Ocean relay station and the existing Ascension Island relay station, the Government proposed that the extra cost of the programme should be offset by economies in operating costs. As the scale of savings which were required could not be found without extensive reduction in either the number or duration of existing vernacular services, proposals have been put forward by the BBC for reducing the total cost of the programme by deferring the installation of two new transmitters at Ascension Island and by making greater use of existing sites in the UK. On the basis of capital provided in the 1979-1980 estimates for the first year of the programme a technical survey has taken place to find a site for a relay station in the Indian Ocean. Formal agreement to its siting has yet to be obtained, but planning is well advanced. In the UK work is progressing on finding a suitable site for a new hf transmitting station and the placing of contracts for the delivery of transmitters.

Discussions have continued with the government, regional broadcasting organisations and other international broadcasters to ensure that adequate provision is made at the forthcoming ITU World Administrative Radio Conference

(WARC 1979) in Geneva for additional frequency space in the hf bands for international broadcasting. Agreement has been reached with the Home Office on the UK position at the Conference. However, in the face of the importance attached to the use of the hf bands by the developing countries and the known attitude of the Eastern Bloc countries to preserving the existing situation, it will be essential for the UK to adhere to its requirements for additional space for hf broadcasting if audibility is to be maintained in the face of the vastly increased use of the international broadcasting bands which has taken place since the last Conference in 1959.

Overseas the transfer of the Far Eastern Relay Station to its new site in Singapore has been completed on schedule and the last transmission from the former station in Malaysia took place in March 1979. During the move which took four years to complete, continuity of service was maintained by ensuring that between the two sites the same number of transmitters was always available for broadcasting. At the Eastern Relay Station on Masira the damage caused by the 1977 cyclone has been repaired and both the medium and short wave sites are in service. The introduction of the short wave transmitters has provided a significant improvement in reception in the Indian sub-Continent and Gulf areas.

The wavelength changes required to implement the 1975 Geneva plan took place in November 1978 when seven External Services frequencies were changed. In the UK the high power medium wave transmitter used for services to Western Europe was changed to a lower frequency which gives a substantial improvement in the station's daytime coverage. At the Eastern Mediterranean Relay station two new high power transmitters were brought into service and these enable External Services to provide a much more competitive signal in the Middle East.

International broadcasting

In November 1978, the 20th UNESCO General Conference adopted a Declaration of Fundamental Principles concerning the contribution of the mass media to strengthening peace and international understanding. The Declaration called for 'a free flow and a wider and better balanced dissemination of information', stressed the need 'to correct the inequalities in the flow of information to and from developing countries and

between those countries', and required member states to 'facilitate the procurement, by the mass media in the developing countries, of adequate conditions and resources enabling them to gain strength and expand'.

The Declaration made no allusion to state control of the media. This had been a major cause of Western opposition to previous drafts which had proposed that 'States are responsible for the activities in the international sphere of all mass media under their jurisdiction'. Nor did the Declaration reflect the reservations of some member states on the principle of the free flow of information: A study on *The New World Order for Information*, for example, submitted to both the UN Special Political Committee and the UNESCO International Commission for the Study of Communications Problems by a State prominent in the Non-Aligned Movement, argued that, in respect of the developed countries, the aim must be 'to put an end to the pernicious activities of foreign stations established outside national frontiers'.

Similarly restrictive views were recorded in the course of preparatory studies for the World Administrative Radio Conference 1979 (WARC) which have taken place during the past year. The results of the WARC will guide the pattern of national and international radio-communications systems into the next century. It is recognised that the growing needs of developing countries and the growth in the use of increasingly powerful transmitters throughout the world make changes necessary in international frequency allocations and related frequency management procedures in the interests of international development and communication. Yet in this field, too, restrictive political considerations have been advanced. A meeting of broadcasting experts from the Non-Aligned countries in May 1978, for example, 'warned against the danger of foreign radio stations whose frequencies extend outside their national borders', and advocated 'curbing the activities of foreign broadcasting stations which influence the developing countries'. Looking to the future use of satellites for broadcasting, another proposal argued that 'the development of technology should be encouraged to prevent broadcasts spilling over the borders of countries, preventing any attack on the cultural heritage of others and thwarting attempts at cultural alienation in any form'.

Despite these cautions, well over 80 developing as well as developed countries provide external broadcasting services specifically addressed to listeners outside their own national boundaries. In addition, many countries deliberately extend

the coverage of their domestic services to audiences abroad. The table on page 57 gives the estimated programme hours per week broadcast in December 1978 by a selection of the world's external broadcasting services, together with an indication of the fluctuations since 1950. This clearly shows that developing as well as developed countries in all parts of the world are devoting considerable and in many cases increasing attention to international communication by radio.

With an output of 2,010 hours per week in more than 80 languages, the USSR continues to head the table. A major innovation during 1978 was the launching by the USSR of a 'World Service' in English which is now on the air almost continuously and addresses all parts of the world at appropriate times. Formerly directed to different regions of the world in separate transmissions, Moscow's English Service made preparatory schedule changes in the spring of 1978, introduced a 'General Service' of 12 hours a day in June, and expanded this to 14, and then to 19 hours a day. This was renamed the Radio Moscow World Service on 30 October 1978, and it is believed that the intention is to make it a round-the-clock operation. To accommodate this change, the output in some vernacular services was adjusted and in some cases reduced. In December 1978, however, the services in Dari and Phstu were increased, and in January 1979 an earlier reduction in the Persian Service was restored to a total of 43½ hours per week.

The USA's Voice of America introduced two new language services. In January 1979, a Hausa Service was launched, with an output of 3½ hours per week, and in April a Persian (Farsi) Service was introduced, also with an output of 3½ hours per week.

In July 1978, the Chinese People's Republic's external broadcasting services lost the use of relay transmitters which Albania had made available since 1969. China subsequently halved its output in Czech, Serbo-Croat and Italian. Late in 1978, China's broadcasts in Vietnamese were stepped up to 35 hours per week, and there were further increases in the broadcasts in Amoy and Hakka addressed to Nationalist China. After a temporary reduction, the broadcasts in Burmese were restored to a weekly total of 17½ hours.

Japan's external services, hitherto confined to transmissions from Japan itself, obtained the use of transmitters at Sines in Portugal to relay, on an experimental basis, the General Service in English and Japanese to Europe and the Middle East.

Among the many adjustments and changes made in other broadcasting services, some were particularly notable in that

they reflected, or foreshadowed, political events and developments. Having withdrawn the relay facilities formerly made available to China, Albania introduced a Chinese Service in September 1978, with an output of 21 hours per week, and increased its transmissions in French, Portuguese, Spanish and Turkish. Vietnam stepped up its broadcasts in Standard Chinese by $3\frac{1}{2}$ hours to $52\frac{1}{2}$ hours per week. Cambodia re-introduced external broadcasting in September 1978, first in Vietnamese and subsequently also in English and Chinese. North Korea further increased its broadcasts in Korean to South Korea and Japan. Thailand introduced broadcasts in Japanese, India launched a service in Thai, Malaysia launched a Burmese service. Kuwait introduced a Persian Service, and Israel almost doubled its output in that language.

It is of note that, as a result of the increases mentioned above, Albania has now overtaken Egypt in the output volume of its external broadcasting services and now ranks in seventh place among the world's major external broadcasting services, after the USSR, the USA, the Chinese People's Republic, the Federal German Republic, the BBC and North Korea.

The Monitoring Service

The year under review was one of almost continuous pressure on the Monitoring Service – a reflection, no doubt, of the increasing instability of the world we live in; for the monitoring of foreign broadcasts and news agency reports is at its most productive and useful in times of international disorder. There was plenty of that about; most prominently in the revolutions in Iran and Afghanistan and the wars between China and Vietnam, North and South Yemen, and Uganda and Tanzania. These events generated a vast amount of additional broadcasting to be listened to, sifted, translated, and reported quickly and accurately to BBC newsrooms and government departments.

Undoubtedly the most significant development for the West was the dramatic collapse of the Shah's regime in Iran. It was also the most difficult for the Service to cover, simply through shortage of manpower. The strain on the small team of Persian monitors, strenuously as they worked, was altogether excessive and extra staff had to be engaged and trained as quickly as possible. The need for swift access to emergency funds for crisis situations like this was once more dem-

onstrated. It takes far too long to re-deploy existing resources, and the increased workload absorbed over the past few years has anyway left little room for re-deployment without cutting back on other valuable activities. The problem is being pursued with the Government which funds the Service through an annual Grant-in-Aid.

Besides its coverage of world crises, the Service, of course, continued to publish extensive reports on broadcasts from the USSR and Eastern Europe, the Middle East, Africa and the Far East. Income from sales to news agencies of items from its newsfile showed a marked increase, though sales of the *Summary of World Broadcasts* declined slightly, influenced perhaps by recent price increases. BBC domestic newsrooms made more use of monitored material and its further exploitation by domestic radio is under active consideration.

Over the past 40 years monitoring has proved to be a cheap and efficient way of gathering news and information about international affairs, both political and economic. There is every evidence that it will be required for the foreseeable future.

Audience studies

Surveys based on standard sampling methods are the only practical way of measuring radio audiences and the BBC commissions these from market or opinion research companies in a number of countries each year. By means of personal interviews with representative samples of adults, information is obtained about the size and nature of the audiences for the BBC and other international broadcasters, together with general radio and television data. Facilities for conducting such enquiries vary a great deal. In Western Europe there is a choice of comprehensive services but in some less developed countries there may be no resident research organisation or difficulty in covering the rural population, while in certain parts of the world it is not possible for the BBC to carry out surveys at all. Nevertheless, over the years, survey results have become available from more than 50 countries and based on all such evidence and related assumptions drawn from it, a very broad estimate has been made of the size of the BBC's world wide audience. This suggests that the BBC's external output, both direct and relayed, is heard regularly (at least once a week) by around 75 million adults. This audience

External broadcasting

Estimated total programme hours per week of some external broadcasters

| | 1950 | 1955 | 1960 | 1965 | 1970 | 1971 | 1972 | 1973 | 1974 | 1975 | 1976 | 1977 | 1978 |
|----------------------------------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| USSR | 533 | 656 | 1015 | 1417 | 1908 | 1915 | 1884 | 1952 | 1986 | 2001 | 2019 | 2006 | 2010 |
| United States of America | 497 | 1274 | 1495 | 1832 | 1907 | 1829 | 2001 | 2060 | 1933 | 2029 | 1775 | 1799 | 1813 |
| Voice of America | 497 | 843 | 640 | 831 | 863 | 785 | 929 | 882 | 795 | 789 | 796 | 810 | 804 |
| Radio Free Europe | — | 431 | 444 | 523 | 547 | 547 | 574 | 576 | 554 | 554 | 554 | 555 | 554 |
| Radio Liberty | — | — | 411 | 478 | 497 | 497 | 498 | 602 | 584 | 686 | 425 | 434 | 455 |
| Warsaw Pact Countries | | | | | | | | | | | | | |
| <i>other than USSR</i> | 386 | 783 | 1009 | 1215 | 1264 | 1287 | 1325 | 1376 | 1390 | 1449 | 1473 | 1492 | 1479 |
| Poland | 131 | 359 | 232 | 280 | 334 | 336 | 340 | 340 | 340 | 340 | 340 | 335 | 338 |
| East Germany | — | 9 | 185 | 308 | 274 | 273 | 284 | 322 | 316 | 342 | 349 | 352 | 331 |
| Czechoslovakia | 119 | 147 | 196 | 189 | 202 | 211 | 225 | 234 | 250 | 253 | 254 | 254 | 254 |
| Bulgaria | 30 | 60 | 117 | 154 | 164 | 175 | 175 | 179 | 179 | 197 | 206 | 226 | 234 |
| Romania | 30 | 109 | 159 | 163 | 185 | 188 | 190 | 190 | 190 | 190 | 197 | 198 | 195 |
| Hungary | 76 | 99 | 120 | 121 | 105 | 104 | 111 | 111 | 112 | 127 | 127 | 127 | 127 |
| Chinese People's Republic | 66 | 159 | 687 | 1027 | 1267 | 1309 | 1292 | 1326 | 1317 | 1423 | 1438 | 1438 | 1436 |
| German Federal Republic | — | 105 | 315 | 671 | 779 | 792 | 806 | 806 | 773 | 767 | 770 | 796 | 789 |
| United Kingdom (BBC) | 643 | 558 | 589 | 667 | 723 | 720 | 746 | 751 | 727 | 719 | 706 | 708 | 711 |
| North Korea | — | 53 | 159 | 392 | 330 | 330 | 314 | 453 | 455 | 455 | 455 | 590 | 602 |
| Albania | 26 | 47 | 63 | 154 | 487 | 487 | 490 | 490 | 487 | 490 | 501 | 501 | 564 |
| Egypt | — | 100 | 301 | 505 | 540 | 545 | 601 | 613 | 638 | 635 | 636 | 559 | 542 |
| India | 116 | 117 | 157 | 175 | 271 | 300 | 314 | 321 | 326 | 326 | 330 | 340 | 342 |
| Australia | 181 | 226 | 257 | 299 | 350 | 360 | 362 | 348 | 386 | 379 | 336 | 333 | 333 |
| Cuba | — | — | — | 325 | 320 | 327 | 354 | 354 | 310 | 311 | 321 | 326 | 326 |
| Netherlands | 127 | 120 | 178 | 235 | 335 | 327 | 388 | 389 | 402 | 400 | 402 | 281 | 285 |
| Japan | — | 91 | 203 | 249 | 259 | 259 | 259 | 257 | 256 | 259 | 259 | 259 | 259 |
| Spain | 68 | 98 | 202 | 276 | 251 | 237 | 371 | 361 | 354 | 312 | 258 | 240 | 254 |
| Portugal | 46 | 102 | 133 | 273 | 295 | 295 | 297 | 297 | 112 | 190 | 187 | 207 | 210 |
| Israel | — | 28 | 91 | 92 | 158 | 161 | 185 | 191 | 197 | 198 | 193 | 201 | 204 |
| Italy | 170 | 185 | 205 | 160 | 165 | 165 | 170 | 168 | 168 | 170 | 171 | 170 | 170 |
| South Africa | — | 127 | 63 | 84 | 150 | 172 | 168 | 184 | 139 | 141 | 140 | 140 | 167 |
| Sweden | 28 | 128 | 114 | 142 | 140 | 151 | 154 | 158 | 144 | 154 | 161 | 161 | 159 |
| Canada | 85 | 83 | 80 | 81 | 98 | 113 | 123 | 164 | 148 | 159 | 140 | 135 | 140 |
| France | 198 | 191 | 326 | 183 | 200 | 196 | 309 | 306 | * | 108 | 102 | 91 | 110 |
| Yugoslavia | 80 | 46 | 70 | 78 | 76 | 86 | 86 | 86 | 82 | 82 | 82 | 79 | 79 |
| Ghana | — | — | — | 212 | 186 | 177 | 166 | 161 | 131 | 131 | 131 | 131 | 63 |

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

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

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

External Broadcasting Audience Research, March 1979

includes in the region of 60 million listening to the BBC's vernacular services and about 25 million to broadcasts in English; some of course listen to more than one language. The total listenership, including those who tune in to the BBC less than once a week, is estimated to be of the order of 130 million adults.

The amount of listening to external broadcasters naturally varies from country to country and results of surveys must be assessed against a variety of factors, such as the amount of output, availability of medium wave or vhf as well as short wave, the quality of the BBC signal, the local radio and TV alternative and the state of the country's development. Some of the more recent results follow. They are, of course, subject to the margin of error inherent in all sampling procedures.

Two 1978 surveys in Latin America provided evidence of increased audiences following the introduction in 1977 of the Antigua relay and the consequent improvement in reception. In May and June, a survey was carried out in Mexico City and its environs among a sample of adults designed to represent only the upper and middle socio-economic groups, which comprise about two-fifths of the total adult population of the area. It gave the BBC Spanish American Service a regular – listening at least once a week – audience of 9.3 per cent, which is equivalent to some 250,000 listeners among these upper and middle class adults. The BBC audience was almost equal to that for the Voice of America and a good deal larger than those for the five other broadcasters asked about. In the case of listening in English, the BBC, with a regular audience of 7.1 per cent, about 200,000 listeners, was well ahead of the Voice of America. Comparison with the findings of a 1976 survey, based on a sample drawn from the same population groups, shows there had been some increase in BBC audiences and that the gap between the Voice of America and the BBC in Spanish had considerably narrowed, while in English the BBC had overtaken Voice of America.

The other survey was in Colombia in July and August and was based on a representative sample of adults in all socio-economic groups, living in towns with populations of 100,000 or more; these urban adults comprise about two-fifths of all adults. The BBC Spanish American Service obtained a regular audience of 4.3 per cent, equivalent to some 220,000 urban adults. The BBC was behind Radio Havana (5.6 per cent), and Voice of America (5.5 per cent), but appeared to have increased its audience position relative to these two broadcasters in the last five years. The regular audience for

BBC broadcasts in English was 2.5 per cent, about 130,000, marginally greater than that for Voice of America, unlike previous enquiries when it was rather smaller.

A survey in Ghana among a representative sample of the adult population was carried out in spring 1977, but the results were delayed due to technical and processing difficulties. BBC English broadcasts had the largest regular audience, 17.5 per cent, among the 15 international and neighbouring African broadcasters asked about. This is a high percentage, equivalent to about 900,000 adults, particularly as only about half those questioned heard any broadcasting regularly either from domestic or foreign stations. Radio listening was more common in urban than rural areas and this was reflected in the BBC audience which was twice as high among urban as rural respondents, 26.7 per cent, compared with 13.5 per cent. The Voice of Nigeria (15.5 per cent) had the next largest audience, then came the Voice of America (13.7 per cent) and Radio Toto (10.3 per cent). The remaining stations all had figures of under five per cent.

A survey in Kenya took place in September and October 1978, a few weeks after the death of President Kenyatta. It was based on a sample representative of the urban and rural adult population. In East Africa, where the BBC signal is not good, an audience comparable with that in Ghana was not expected. Nevertheless, a good deal of listening was found, and the BBC obtained regular audiences of 5.1 per cent, about 320,000 adults, for broadcasts in English, and 2.6 per cent, about 160,000 for the Swahili Service. The proportion of respondents listening regularly to the BBC in English was nearly four times higher in urban than in rural areas, 15.3 per cent compared with 3.9 per cent. Similarly, though to a lesser extent, the regular audience for Swahili broadcasts was 5.7 per cent in towns against 2.3 per cent in rural areas.

Radio Uganda (5.6 per cent) and Deutsche Welle (5.2 per cent) had audiences for English broadcasts similar to that for the BBC while eleven other broadcasters had smaller audiences. Among Swahili broadcasters, Radio Tanzania, with its extensive domestic output, was understandably in the lead (20.9 per cent), but Deutsche Welle, with transmitters in Rwanda, also obtained a high regular listening figure of 10.8 per cent. Radio RSA, South Africa, had much the same sized audience as the BBC (2.5 per cent) while eight other broadcasters asked about, had smaller audiences.

Questions on listening to foreign radio stations formed part of a general media survey carried out in Turkey in October

1978 among adults representative of the 44 per cent of the population living in urban areas (defined as towns with at least 2,000 inhabitants). The BBC Turkish Service obtained a regular audience of 0.9 per cent which is estimated to be equivalent to some 100,000 adults. Deutsche Welle, Voice of America and Radio Cairo had similar sized audiences while Radio Bayrak, the Turkish Cypriot State radio, had a figure of 4.6 per cent. The survey indicated that listening to both domestic and foreign radio broadcasts had declined significantly since a daily television service was introduced in 1974. Regular audiences for BBC and Voice of America English broadcasts were 0.3 per cent in each case.

The BBC was also given the results of three surveys in urban areas of the Middle East, carried out in 1977 for the International Communication Agency, Washington. The BBC Arabic Service obtained regular audiences of 34.3 per cent, about 200,000 adults, in urban Jordan, 13.5 per cent, about 175,000 adults, in urban Sudan and 3.2 per cent, about 325,000 adults, in urban Egypt. In Jordan the BBC headed a long list of stations asked about. In the Sudan, although there was less listening to the BBC than to broadcasts from Cairo, it was still ahead of Voice of America and Radio Monte Carlo; in Egypt, however, it was behind these two broadcasters.

While sample surveys are the only way of estimating audience sizes with any certainty or accuracy, generally they are not suitable for obtaining detailed programme reaction. This can be gathered more efficiently by the use of postal questionnaire techniques and in 1978 nearly 14,000 such questionnaires were completed by a wide cross-section of BBC listeners. These provided valuable information on general listening habits, programme preferences, reception conditions and opinions about individual programmes.

In 1978, the BBC External Services received nearly 335,000 letters from listeners – slightly more than in 1977. Of course, letter totals give no indication whatsoever of audience sizes and can fluctuate greatly, depending on the degree of censorship on the one hand and the extent of the use of artificial stimuli (such as competitions, and other promotional activities) on the other.

Engineering

One day held precedence over all others in the Engineering calendar for 1978 – Thursday, 23 November, when the long-awaited frequency changes were effected for all of the BBC's domestic radio services on the long and medium wavebands. BBC engineers worked through the night to change the frequencies of 109 transmitters in five hours, so that on the day all services could start on schedule on their new frequencies.

As a result of the changes, reception conditions have improved for some listeners and got worse for others, depending on where they live and which services they listen to. More listeners have benefitted than have suffered loss, but this fact is by no means regarded with complacency, and studies are in hand to see if remedies can be found in areas where the signal quality of some services has worsened.

The year 1978 will also be remembered as the year when the migration of experienced and qualified engineers from the BBC reached such a level that it started to affect progress on some major projects. It was hoped that the pay awards announced in the course of the year would stem the outflow.

One of the projects that continued apace despite the staff losses was the uhf 625-line television transmitter programme, with new transmitter stations opening at the rate of one a week. Good progress was also made during the year on several major studio developments including a new television studio at Cardiff, and a regional television studio and a radio music studio at Manchester. Construction work also started on a new television studio at Glasgow.

Engineering capital expenditure during 1978–79 was £35 million, an increase of £7 million on the previous year. About one-third of this expenditure was for transmitters and communications, one-third for the replacement of obsolete equipment, and one-third for improvement schemes for the national and regional services.

Television

Transmitters

Fifty-four relay stations and one main station were opened during the year, extending the 625-line colour television services to another 200,000 people. That rate of progress has been maintained for several years now, and plans have been made to increase still further the rate of openings in 1979–80.

The BBC has made special efforts in the last few years to improve colour television coverage in Northern Ireland, and in 1978 a major step forward was the opening of the Brougher Mountain main transmitting station. This has made colour television available to 80,000 people in the south west of the Province, including the areas of Omagh and Eniskillen.

All transmitters in the BBC's radio and television networks will eventually be monitored by four Monitoring and Information Centres (MICS). The first MIC was brought into operational service at Kirk o'Shotts in Scotland in 1975, and covers transmitters in Scotland, Ireland, and some in northern England. The second, situated at Wenvoe, entered service in April 1978 and covers Wales and the South-West of England. The remaining two, covering the Midlands and the South-East are at an advanced planning stage.

Production Facilities

The BBC completed several studio projects during the year. At the Television Centre in London re-equipment work was completed on one of the large studios, TC8; this work included new cameras, a new vision system, and refurbishment of the sound system. Also at Television Centre a new 'time-code' video tape editing suite came into operation; this, the fourth to go into service there, is helping to speed up post-production work on programmes. In Dundee, a small television studio has been provided to replace the previous facilities

which were inconveniently far from the town centre. In the new studio, the camera, sound and lighting are all remotely controlled from Glasgow, thus avoiding the need for resident engineering staff in Dundee.

Planning work is now in progress for Stage V – the completion of Television Centre. Present plans envisage a new Television Theatre and a new main video tape area with accommodation for 100 broadcast-quality machines as well as accommodation for Current Affairs staff from Lime Grove. The project is expected to be completed in the mid-1980s.

There are numerous occasions when the BBC has to provide outside broadcast television coverage of major events in the UK, not only for the domestic networks, but also for foreign broadcasters. On these occasions the overseas organisations use the BBC pictures but normally supply their own commentary teams. For the last few years the engineering facilities for foreign commentators have been provided by mobile units known as FCVs (Foreign Commentary Vehicles); these have given good service but their design dates from the 1950s, and the BBC has now brought into service a new unit known as a MICR (Mobile International Control Room). The MICR provides modern and comprehensive engineering facilities for up to 20 commentators, including portable units which are mounted at the commentary positions and which, as well as providing the programme circuit and a telephone circuit, allow monitoring of up to five other commentaries. The units are specially designed for use by personnel who may understand little English.

CEEFAX

During the year several new teletext receiver models (i.e. models that can receive the BBC's CEEFAX and the IBA's Oracle information services as well as the normal television programmes), appeared on the retail market for well under £600. This represents a considerable price reduction, which could well bring about an increase in the sales and rentals of teletext models. To ensure that the CEEFAX signals are of the same high quality over the whole country, CEEFAX regenerators are being installed at many main transmitters to restore the data to pristine form. This can be done because CEEFAX is a digital signal, comprising pulses which can be perfectly reshaped in the regenerator prior to retransmission (*see page 64*).

Electronic News Gathering

News operations usually require the use of portable, hand-held cameras so that the camera team can keep up with the action. This is why BBC news teams usually operate film cameras. Conventional studio electronic cameras are too large and heavy, and require the attachment of heavy cables. In the past few years, however, new models of electronic television cameras, much smaller and lighter than their studio counterparts, have appeared on the market. The availability of these light-weight cameras has led to the development of ENG (Electronic News Gathering) in which a small news crew can operate mobile electronic equipment – cameras, videotape recorder and radio links – transported in a small vehicle, for example a BL Range Rover. Pictures from the scene of the action can be sent to the studio over the radio links, or they can be recorded on the spot and the tape transported by car or motor cycle.

The main advantage of ENG is that a news story can arrive at the studios in useable form more quickly than film. There is no need for film processing; and if the radio link is used transport time can also be saved. The main disadvantage is the relatively high capital cost of an ENG unit.

In October 1977 the BBC began a one-year ENG trial designed to assess the production, engineering, and logistic problems involved in mounting an ENG operation in London. During the trial, Television News used the ENG unit on 425 separate stories, resulting in 645 insertions into the news bulletins. The conclusion at the end of the trial was that ENG had proved itself technically acceptable and a valuable system for news gathering.

The ENG trial ended in October 1978, but at the end of the 1978–79 year, BBC Management and the Unions were still negotiating on the conditions under which ENG should become operational. This was a serious matter, for there are occasions overseas when it is not possible to get news film processed, whereas most countries now have terrestrial or satellite circuits suitable for the transmission of ENG television signals. In these circumstances any broadcasting organisation attempting to provide news coverage on film is at a considerable disadvantage, as was proved during the disturbances in Iran.

Radio

If/mf frequency changes

Following three years of planning, publicity, and preparation, the BBC effected the If/mf frequency changes on the night of 22/23 November. The engineering work, which included the provision of 39 new transmitters and 28 new aerial systems as well as adjustment to the frequency of every mf transmitter, was successfully completed in time for the start of programmes on Thursday, 23 November apart from some minor 'tidying-up'.

The changes, and the reasons for them, were described in the 1979 *Handbook* (Annual Report page 63 and Reference Section page 199), but in summary, the main changes were: the transfer of Radio 4 from mf to If, and the consequent transfer of Radio 2 from If to mf; the transfer of Radio 3 from 647 kHz mf to 1215 kHz mf; and the provision of two medium frequencies for Radio 1 instead of one. The effects of the changes in terms of population coverage are shown in the following table.

| Service | Radio 1 | | Radio 2 | | Radio 3 | | Radio 4 | |
|--|---------|-------|---------|-------|---------|-------|---------|-------|
| | Before | After | Before | After | Before | After | Before | After |
| Estimated % coverage of UK population (daytime) | 87 | 96 | 98 | 98 | 92 | 87 | 87 | 98 |
| Estimated % coverage of UK population (night-time) | 38 | 55 | 85 | 65 | 71 | 38 | 64 | 91 |

As can be seen, Radio 1 and Radio 4 gained coverage from the changes, while Radio 2 lost some night-time coverage and Radio 3 lost coverage both by day and night. It must be said, however, that if Radio 3 had retained its original frequency, the night-time loss could eventually have been greater, for other countries are entitled to install high power transmitters operating on this frequency.

In the weeks immediately following the changes, several thousand enquiries and complaints were received from Radio 2 and Radio 3 listeners whose reception had worsened, and from Radio 4 listeners who did not possess long wave receivers. This was not unexpected, but what was a surprise was the large number of telephone calls and letters from Radio 4 listeners, mainly in the London area, complaining about poor reception of Radio 4 on long wave. Investigations showed that

some of these problems were caused by faulty or non-standard receivers, but in many cases the received signal quality has indeed proved to be poor, particularly in steel-framed buildings. The situation has been made worse by an unexplained increase in the level of interference caused by a transmitter in Russia operating on the same frequency of 200 kHz, and the Home Office set about investigating the reason for this.

In planning the Radio 4 long wave network, the BBC realised that the signal strength would be low in the built-up areas of Aberdeen, Tyneside, and Carlisle, and in the far South-West of England. Auxiliary medium wave transmitters were therefore provided for these areas, and plans are now under consideration to provide a similar auxiliary transmitter for London, although there are a number of problems still to be resolved. The BBC also hopes that it will be possible to improve the Radio 2 signal strength in some areas of the country, but the situation for Radio 3 is less promising. The medium wave audience for Radio 3 in the evening, when reception is at its worst, is very small, and any resources, including frequencies, allocated in order to improve Radio 3

medium wave coverage can only be found at the expense of other services with much larger audiences. Nevertheless, where it can be shown that a sizeable audience could benefit from provision of an auxiliary transmitter, this possibility will not be ruled out.

Vhf services

The changes on 23 November did not affect the frequencies of the BBC's vhf transmissions, but the publicity surrounding the changes did create greater public awareness of the vhf services. Assuming the use where necessary of a good outside aerial well over 99 per cent of the UK population is covered by the BBC's vhf services. The fact is, however, that a high proportion of radio listeners now use portable or car radios which, in the nature of things not being connected to high

external aerials, require stronger signals to get good quality reception. A detailed survey of the vhf radio services for the whole of mainland Britain has identified those areas where the field strength needs to be increased and plans are in hand to achieve this, wherever possible, by building additional relay stations.

Although the United Kingdom has sufficient frequencies in the vhf radio broadcast band for four national networks – three between 88.0 and 94.6 MHz and one between 97.6 and 100 MHz – only three networks have been brought into operation because the higher group of frequencies is at present being used for other purposes. The Home Office has agreed that the sub-band 97.6–100 MHz should be cleared for broadcasting, but no decision has been taken on how this band will be used nationally when it eventually becomes available, which may not be for some time. However, the BBC has initially applied for permission to provide a fourth programme in parts of western Scotland where reception of the long wave and medium wave services is poor. The proposal involves constructing four new 4-channel stations as well as equipping eight existing stations to transmit a fourth programme.

In November 1978, stereo services were improved in the Dumfries and Galloway region of Scotland with the conversion to stereo operation of the Radio Scotland transmitter at Sandale in Cumbria. Plans to extend stereo to the North-East of Scotland are well in hand, and it is hoped that the transmitters at Meldrum and Rosemarkie will be converted to stereo operation in late 1980.

The series of experimental quadrasonic broadcasts which were a feature of the 1977 Promenade Concert season, were not repeated in 1978. Work has continued on quadrasonic broadcasting, however, including the evaluation of an advanced new 'sound field' microphone. At present a new range of equipment is being installed so that the next series of quadrasonic broadcasts can be engineered to the same high standards as the highly-regarded stereo broadcasts; the earlier quadrasonic broadcasts used improvised equipment unsuitable for long term use.

Local Radio

The programme of improvements to the BBC's Local Radio stations continues. A notable example is Radio Leeds, which has now transferred to Broadcasting House in Leeds, where it has the use of a large existing studio renowned for its fine acoustic qualities.

In 1978, the Government gave approval for nine new BBC Local Radio stations, and sites were found for four of them at Barrow, Lincoln, Norwich and Taunton. Engineering work proceeded rapidly with the aim of having additional stations in service during 1980.

Parliamentary broadcasting

Permanent broadcasting from Parliament began on 3 April 1978. The BBC acts as 'agent of the broadcasters' and in this role is responsible for originating the signal and distributing it to the other approved organisations such as Independent Radio News, the Central Office of Information, and the Press Association.

A broadcasting control room has been created in the Palace of Westminster itself, and a central technical area, two small studios, and recording and editorial areas are temporarily in a nearby building; permanent installations in the Norman Shaw South Building will replace these after the completion of conversion work.

Continuous recording is carried out whenever either House is sitting so that any item can be selected for insertion in a subsequent programme. In an average day when both Houses are sitting about a hundred tapes are produced. If all the tapes were kept indefinitely an expensive storage problem would be created so that, apart from archive recordings, tapes are kept only a short time and then re-used.

Studios

A large programme of work has been carried out as part of the much-needed modernisation of radio studios. In particular a new type of control desk has been developed to replace out-dated models. The new desks have already been installed in new studios in Glasgow and Belfast, and in existing studios in Edinburgh, Bristol and London. In Broadcasting House, London, two new self-operated studios are now in service. These are the BBC's first purpose-built self-operated studios.

Research and development

A large part of Research Department's work is devoted to the investigation of digital techniques, in which varying signal levels are represented by different sequences of electrical pulses instead of continuously varying (analogue) voltages. The main advantage of converting video and sound signals into digital form is that the quality of a digital signal can be

maintained over long distances and through many different processes, whereas analogue signals subjected to similar treatment are inevitably degraded to some degree.

One of the major problems of digital systems is that one has to transmit the pulses at very high rates; for example, to transmit a PAL television signal by digital means can require the transmission of over 100 million pulses (bits) every second. Bearer circuits to accommodate such bit rates will inevitably be expensive and workers around the world have been investigating methods of reducing the bit rate while maintaining the quality of the signal. Recent BBC work in this field has allowed the bit rate to be reduced to less than 34 million bits per second, which should lead to substantial cost savings in the future.

Another outcome of BBC research into digital techniques is the Teletrack system, which permits the path of a moving object, such as a swerving free kick in a football match, to be displayed retrospectively upon the screen, the path of the ball being shown by a succession of superimposed images. The development of Teletrack was completed in time for it to be used for the BBC's World Cup football coverage.

Digital methods also show promise in telecine – the equipment used to show films on television. Conventional telecine machines require each film frame to be scanned twice, the two resulting fields having to be precisely interlaced and hence requiring complex and expensive mechanics. The use of a digital picture store offers the possibility of scanning each film frame only once (with a reduction in mechanical complexity) and reading the required two interlaced television fields from the store by electronic means. BBC engineers are working on a design of this nature and have demonstrated a prototype machine which should offer greater reliability and reduced maintenance.

The availability of satellite television circuits now allows us to see events as they happen almost anywhere in the world. However, many countries use the 525-line/60 field television standard which must be converted to the European 625-line/50 field standard for viewing in this country. The BBC brought the first analogue field store conversion equipment into operation in 1968 – this has given sterling service but advances in technology have allowed BBC engineers to develop a new digital field store converter which is much more compact and which will provide improved performance with reduced maintenance requirements. This will soon be ready to enter service.

A digital device that has been much in the news is the microprocessor. In essence, a microprocessor has the ability to make logical 'decisions' in response to data that it is supplied with while operating under the control of a stored programme; these 'decisions' control the operation of an associated device or system. There is nothing new in this principle – computers have been used in this role for more than 20 years, and their size and cost have been falling steadily over this period. However, the advent of the microprocessor has resulted 'at a stroke' in a reduction in price and size by a factor of ten or more, allowing these tiny processors to be used economically in many applications where previously conventional semi-conductor circuitry would have been used, or, in some cases, in entirely new applications. One of the advantages of using a microprocessor in place of more conventional methods is that its mode of operation can be changed, slightly or greatly as required, by changing its stored programme. Where it is economical to do so BBC engineers are now incorporating microprocessors in new designs of equipment, and some of these are now entering service.

An existing digital system – CEEFAX – could soon be helping the hard-of-hearing to gain greater enjoyment from television. Using CEEFAX it would be technically feasible to transmit subtitles for programmes: viewers wishing to see the subtitles would simply select the appropriate page on their CEEFAX receivers, while other viewers would watch the programmes without the distraction of unwanted subtitles. The main problem lies in devising a method by which the spoken words can be 'instantly' transposed into the displayed subtitles. A promising technique that is being investigated in conjunction with Leicester Polytechnic is the use of a Palantype shorthand machine fitted with a special electric keyboard, and linked to a computer – the Palantype shorthand output is translated by the computer into normal English at speeds in excess of 200 words a minute. This system has now been demonstrated several times, including a 'live' broadcast on the *Nationwide* programme, and although at the present stage of development the subtitles are by no means error-free, deaf viewers have been very impressed.

The possibility of adding digitally-coded signals to the BBC's existing radio transmissions in the mf, lf and vhf bands is being investigated. These coded signals would not affect existing receivers, but new receivers could be designed to take advantage of this 'labelling' to simplify station tuning and programme selection. The BBC is working closely with the

British Receiver Industry on the design of a compatible system ie a labelling system whose advantages can be realised on a new generation of receivers without degrading the quality of reception on existing receivers.

Recruitment

During 1977-78 the BBC continued to lose large numbers of trained technicians and engineers to other organisations. Strenuous efforts were made to obtain replacements and sufficient school leavers were recruited to bring the technician posts (technical operators and technical assistants) almost up to establishment levels. However, it was found impossible to recruit sufficient qualified engineers to replace those leaving, and at the end of the year there was a shortfall of more than 100. Changes now being made in the grading structure of engineers within the Corporation will, it is hoped, make engineering positions in the BBC more attractive vis-a-vis other organisations who are competing for the same limited supply of engineering talent.

External Services

The new Far East relay station at Kranji in Singapore became fully operational in March 1979, replacing the old relay station at Tebrau. The Kranji station occupies only 30 acres compared with 500 acres at the old site. The use of multi-band aerials is one of the factors that has made this space reduction possible.

In 1978 BBC engineers completed a new newsroom and electronic distribution system for Bush House, External Services' London Headquarters. An electronic distribution system uses keyboards and visual display terminals to provide information to the programme sections in place of the manual

transport of stencilled copies. When brought into service it will reduce the typical preparation and distribution time from two or three hours to two or three minutes.

Training

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

Over 110 different training courses are available, mostly tailored to the BBC's requirements, although many are also suitable for staff from other broadcasting organisations. Work on the preparation of learning packages has continued and significant parts of the basic training are being conducted in this way.

During the year 1,434 students received training, including 27 overseas students from 13 countries, and advice was given to the Caribbean Broadcasting Company of Barbados. Training for broadcasting organisations of overseas countries is charged at cost.

Last year the BBC's Technical Assistant Course was approved by the Technician Education Council as a Certificate Course and work was begun on a submission for the Higher Certificate; unfortunately plans to introduce Certificate Courses had to be set aside because of a large increase in recruitment and training needs due to staff losses. These plans are again in hand, with hopes for the introduction of Technician Education Council Courses in 1980.

The BBC Technical Publications Section is collaborating with a European Working Party consisting of broadcasting engineers and equipment manufacturers to establish a standard handbook format for maintenance purposes.

Personnel

The number of full-time staff employed by the BBC on 31 March 1979 was 25,283, compared with 24,583 on 31 March 1978. There were also 1,350 part-time staff (compared with 1,305 a year earlier) making a total of 26,633. Of these 15,890 were programme, technical, and executive staff and 10,743 were manual, secretarial/clerical, and catering staff. There were 17,048 men and 9,585 women. Staff in London increased by 237 and in the Regions increased by 508.

Pay

For several years the BBC has been bedevilled by two major issues which have adversely affected staff morale and relations between the Corporation and the recognised unions.

Established pay differentials were destroyed in 1975 when the Government introduced Phase 1 of its attack on inflation. The weekly paid staff just escaped the pay constraints and received a 22 per cent increase, but the monthly paid staff were limited to the maximum increase of £312 pa. Although the Governors promised to rectify the resulting anomalies, there was little opportunity to do so until the Phase 4 White Paper, three years later, which gave some hope that anomalies could be rectified.

Since before 1975 BBC salary levels had been falling further and further behind those in independent broadcasting and this shortfall became increasingly damaging during the last year. It contributed to serious losses of key staff, which began to threaten the efficiency of the service, and also sapped the morale of those left behind.

The BBC was able to end its financial year, however, with these two problems if not completely resolved at least largely remedied. This was due to a substantial award from the Central Arbitration Committee, just before Christmas, of a 12½ per cent general increase plus four per cent to rectify anomalies. A final settlement of the well overdue Phase 4

negotiations was still to come as the year under review ended. But even so it will take time for the accumulated resentment to work its way out of the system.

In an attempt to use the provision of the Phase 4 White Paper to improve the situation the BBC tried before Christmas to negotiate an agreement which would have added to the five per cent limit a further 2.4 per cent to correct anomalies. The Government would not approve this because it held that paragraphs 15 and 16 of the White Paper did not apply to the BBC's anomalies.

At the Government's suggestion the BBC and the unions then made a joint approach to the CAC which resulted in the award of rather more substantial figures as mentioned above.

Industrial relations

The frustration caused by continued pay restraint lay at the root of a number of disputes last year which might otherwise have been avoided. A union campaign for restrictions on overtime and other sanctions ultimately led to a complete withdrawal of labour by all ABS members, which threatened the Christmas television programmes. The CAC general award of 12½ per cent helped to secure a timely restoration of normal working.

The National Joint Council and its associated negotiating machinery is working well for most matters. As in commercial broadcasting so in the BBC, do the unions continue to resist the introduction of new technology such as ENG (Electronic News Gathering), and extensive consultation has to precede the introduction of even minor changes. The year has also been marked by an unusual number of inter-union demarcation issues.

Although the result of the ballot on the proposed amalgamation between the Association of Broadcasting and Allied staffs and the Association of Cinematograph, Television and

Allied Technicians was positive, some complaints were made by ACTT members on the conduct of the ballot. The Certification Officer subsequently ordered that ACTT should hold a further ballot of its members.

Grading and job evaluation

Job evaluation covering all jobs in the weekly and monthly structures, has been practised by the BBC for a number of years. It is operated by a central Grading Department which is responsible for defining the duties of posts at every level, and relating them to posts with an equivalent weight of responsibility. Requests for a reconsideration of the grade of any post may be submitted by management or any of the recognised unions, and any disagreement between the BBC and the unions may be referred jointly to conciliation, mediation or arbitration.

Detailed consideration is at present being given to developing a new system which will be simpler and quicker to operate, making it more widely understood and accepted. An important step towards realising these aims was made in the latter part of 1978 when Grading was brought into closer co-ordination with Pay and Industrial Relations.

Health and safety

The sick absence of staff in the year ended 31 March 1979 averaged 8.9 days per head, compared with 9.2 days the previous year.

Over 200 safety representatives have been nominated by the BBC's recognised unions and most of them, together with the corresponding managers, have attended three-day safety training courses mounted as near to their various work places as possible, and run jointly by the BBC and the unions.

Following the third Annual Conference of Medical Advisors to Broadcasting Organisations, this body has now been formally constituted under Belgian law as the International Medical Association for Radio and Television (IMART). The purposes of the Association are to promote the physical and mental health of personnel by liaison and research into preventive medicine, ergonomics, rehabilitation, working conditions, safety and hygiene.

Welfare

A continuing problem for the BBC's Accommodation Bureau is finding suitable accommodation in central London for

newly appointed staff coming from outside London or abroad.

The Welfare Unit is currently undertaking a survey into the needs of mothers who wish to return to their BBC jobs after birth of their child. The national shortage of nursery accommodation is a major problem, but in many cases part-time and flexi-time working can be of help.

Appointments

Recruitment and promotion

During 1978, staff joining the BBC totalled 5,519 (previous year 4,565); 4,822 staff left (4,513). Approximately 39 per cent were secretarial/clerical monthly staff; and 23 per cent were weekly paid, including catering staff.

The category with the highest incidence of turnover among the full-time monthly staff was the secretarial/clerical. This was predictable, reflecting as it did the difficulties created by uncompetitive salaries in that period. During the year 2,251 secretarial/clerical staff were recruited (2,207) and a further 873 posts were filled from within the BBC.

The number of non-secretarial/clerical appointments increased during the year. Altogether 1,719 appointments were made (previous year 1,642), 1,268 (1,254) by internal movement and 451 (388) by external recruitment.

Additionally, the BBC appointed 245 non-engineering trainees (193), 83 being appointed from staff applicants. These figures include 141 appointments to training schemes for studio managers, journalists, television research assistants, and personnel officers. These schemes continue to attract large numbers of applicants and are therefore highly competitive (of a total 3,991 applications received, 3,734 were from external candidates, mainly university graduates).

Equal opportunities

The BBC's personnel policies and practice continue to be based on the principle of equal opportunity for all. Thus the

appointment, terms of employment, conditions of service and opportunities for training and promotion for a particular member of staff are unaffected by such personal characteristics as sex, colour or race.

Legal matters, artists' contracts & copyright

The risk of libel and the need to avoid contempt of court call for constant legal advice to programmes.

While there has been no appreciable change in the number of claims being brought before industrial tribunals on the grounds of unfair dismissal, the need to consider the legal implications in industrial relations matters now arises somewhat more frequently.

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

The BBC has re-negotiated various agreements with unions and other bodies representing copyright owners covering the use of both specially written and previously published literary, dramatic and musical material. In particular new agreements were satisfactorily concluded with the Writers' Guild for television drama and with the Society of Authors and the Writers' Guild for radio drama and features.

Training & operational services

Training

Staff training (other than training of engineering and local radio staff) has hitherto been organised centrally and comprised several hundred courses of various kinds in radio production, television production, management at all levels, and office training. Some of these courses were held in the regional areas. Courses for overseas broadcasters were held in Britain, and visits abroad for training purposes were made to the Far East and Middle East and to North America.

Plans are now complete for all training in production skills to be devolved to the output directorates – television, radio and external services early in the coming year.

Computers

The BBC's use of data processing computers is controlled by steering groups led by senior managers in the user areas where systems analysts and programmers work.

The central 'bureau' carries out data preparation and main-frame processing with the necessary technical support, and a section provides advice on small systems, of which there are more than 30, and their implementation.

In all computer areas this has been a difficult year. BBC rates of pay did not compare well with those in the computer industry and there was an inordinately high turn-over of staff. At the same time the new ICL 2960 computers proved to be unreliable, and by mid-year the state of affairs was alarming. Strenuous efforts by ICL and by BBC staff have begun to restore the situation, and new BBC rates of pay have aided that recovery. Much remains to be done to restore confidence in the equipment and the service.

Consultancy

Specialist consultancy staff are available to all managements to assist them to make the best use of resources. The advice covers staffing, work methods, structure, communications, office practices and local data processing, while the locations vary from London to Ascension Island.

Studies have led to increased productivity, or savings in expenditure with high priority being given to simplifying procedures.

Central Services

Central Services Group, employing about 2,800 staff, provides a wide range of services in the London area including catering, office services, cleaning, security, fire prevention and building maintenance. In addition, it is responsible for the valuation, acquisition and estate management of all BBC properties (excluding transmitter sites) and the provision of a centralised purchasing service available to all areas.

The cumulative effects of past economies on the redecoration and cleaning of premises are now beginning to show in a general deterioration in the working environment, but some improvements were achieved in the latter part of the year. A number of capital investment projects are in hand

aimed at reducing operating costs. The carpeting of corridors in the Television Centre is one example which will show significant savings in cleaning and maintenance costs.

Staff shortages continue to affect the level of some of the services provided but the situation is improving following the CAC awards. Labour turnover has reduced and recruitment has improved but there is persistent difficulty in the recruitment of lower paid categories in Central London. The planned transfer of some central departments to premises in West London should help to solve this particular problem.

Publications & Enterprises

Publications

For the year ending 31 March 1979 gross revenue from BBC Publications rose to £45 million, resulting in a profit of £2,857,000, an increase of six per cent over the previous year. Industrial disputes, especially in the transport industry, reduced the profit by some £500,000.

Radio Times

Radio Times, price 13p, was published weekly in 25 editions corresponding to the regional pattern of BBC Television and BBC Local Radio. The average weekly net sales from 1 July 1978 to 31 December 1978 were 3,824,675, an increase of 75,000 copies compared with the same period of 1977. *Radio Times* circulation is the highest for any British periodical and its readership is more than 10½ million. Published every Thursday the *Radio Times* stays in many homes for nine days providing a guide to planned listening and viewing. During the year advertisement revenue rose by 22 per cent.

The Listener

From television and radio *The Listener* reflects the best of BBC broadcasting but also carries original material relating to broadcasting and the arts. It also publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio.

The Listener, price 25p, celebrated its 50th anniversary in January 1979 with a special 84-page souvenir issue and recorded an audited net sale of 36,405 in the second half of 1978, an increase of 4,779 (15 per cent). Its circulation was maintained at a time when the circulation of some other weekly periodicals was going down. Advertisement revenue increased by 14 per cent.

Book publishing – general

During the year nearly 100 new titles were published of which

more than half were in the general list. These included *Life on Earth* (published jointly with Collins) which with *The Voyage of Charles Darwin*, *Men of Ideas* and *Einstein's Universe* appeared in best seller lists. During the year the first six volumes of the BBC Shakespeare were published and contained new notes and glossaries supported by marginal comments indicating the actual text of the television transmissions. It is planned to publish all Shakespeare's plays to coincide with the BBC television series over the next six years.

Book publishing – continuing education

Continuing education titles included the best selling first volume of *Delia Smith's Cookery Course* (the first of three volumes) which by the end of the year had sold over 150,000 copies. The book accompanying a new Spanish television course *Digame* also achieved high sales as did *The Story of English Furniture*. The wide range of subjects covered by books sold to accompany such programmes provides a strong educational basis within BBC Publications' list, including crafts, social studies, gardening and languages.

School publications

At the request of the School Broadcasting Council to BBC Publications some 375 publications were produced and 6,350,000 sold, including pupils' pamphlets, teachers' notes and a number of audio-visual and other aids.

Revenue and exports

During the year net revenue from book publishing increased by 28 per cent. The establishment of selling agencies in Australia, Canada, Hong Kong, New Zealand and Singapore led to a substantial increase in overseas business. Book sales in Australia were particularly encouraging and were frequently supported by television transmissions in the territory. The first six volumes of the BBC Shakespeare were sold throughout the world and *The Voyage of Charles Darwin* achieved the best-seller list of *The Age* newspaper in Melbourne.

Enterprises

General

Increased trading in all areas resulting from deeper penetration into overseas markets enabled Enterprises to establish a record of £11 million gross sales for the year ended 31 March 1979 an increase of five per cent over the previous year's figure.

The London based sales team personally visited more overseas markets than ever before, achieving a total of over £7 million from the sale of BBC television programmes to 92 countries. Best selling programmes included *The Mayor of Casterbridge*, *All Creatures Great and Small*, *Some Mothers Do 'Ave' Em* and – for the second consecutive year – *Fawlty Towers*.

An important contribution to the year's success was the third consecutive 'Showcase' for European programme buyers. The venue was Edinburgh's historic Assembly Rooms, where a four-channel network operated for four days screening programmes to over 130 delegates from 50 broadcasting organisations in 24 countries.

Another important sales event this year was the launching of *The Complete Dramatic Works of William Shakespeare*, a BBC venture which incorporates all 37 plays. The project is spread over six years, and offered for sale only in its entirety. Commitments to buy all 37 plays have already been made by Australia, Canada, Eire and Japan, and much interest was shown by European buyers when the project was launched at the Edinburgh 'Showcase'.

Sales of television programmes for education and training (non-theatric) reached nearly £1 million, aided by a five-day screening in Kuwait. Further non-theatric screenings at home and abroad are planned for the future.

Notable trading increases were also achieved by Film and Video Library sales, technical and production facilities and BBC Records and Tapes – the latter topping the £1 million mark for gross sales for the first time.

This was the last trading year for Enterprises as it has operated for the past 16 years. In future it will function as a limited company, a wholly owned subsidiary of the BBC with its own Board of Directors. The move will enable Enterprises to adopt a fully commercial stance to any business opportunity which may arise, which in turn should benefit the licence payer.

Television sales: British Commonwealth

More sales than ever before were made to the Australian networks, including successful re-runs of comedy series such as *Steptoe and Son*, *Are You Being Served?*, *Monty Python's Flying Circus* and *Morecambe and Wise*.

Popular new programmes in Australia, Canada and New Zealand included *The Mayor of Casterbridge*, *All Creatures Great and Small*, *A Horseman Riding By*, *Pennies from Heaven*, *The Voyage of Charles Darwin* and *The Devil's Croi. n.* The children's programmes *Grange Hill*, *Take Hart* and *Ludwig* were popular in Canada, and *Dr. Who* continued to enjoy a consistent following in all three areas. Sales to Hong Kong, Singapore, Africa and the Caribbean also increased.

The increased use of video cassettes for transmission purposes, particularly in Gibraltar, Malta, the Caribbean and West Africa, has resulted in a significant expansion of these markets. The emergence of several new television stations in Nigeria led to a ten-fold increase in hours sold – from 76 hours last year to 762 hours this year.

Television sales: Middle and Far East

Sales to the Middle and Far East increased dramatically – doubling the figures for the previous year.

Jordan remains the main customer in this area, having bought such series as *The Mayor of Casterbridge*, *Marie Curie*, *The Fight Against Slavery*, *The Onedin Line* and *The Brothers*. Enterprises' relationships with television companies in Kuwait, Bahrain and Abu Dhabi have been greatly strengthened by a newly appointed agent in Kuwait. The introduction of a second channel in Kuwait has further boosted sales. The changed political situation in Iran has inevitably affected sales.

The Far East remains a flourishing market, led by Japan, where our Tokyo based agent has established links with the Japanese networks on a continuous basis, with encouraging results. Programmes taken by Japan include *Marie Curie*, *Royal Heritage*, *The Age of Uncertainty* and *It's A Knock-Out*, as well as numerous documentaries. The whole Shakespeare cycle, 37 plays, will be screened in Japan by NHK over the next six years.

Brunei remains a major purchaser, and sales to Korea, India, Pakistan and Indonesia continue to increase as a result of regular visits from sales staff.

Television sales: USA and Latin America

America was an increasingly successful market for Enterprises. BBC programmes screened on the Public Broadcasting Service were consistently well received – particularly *The Mayor of Casterbridge* and *The Duchess of Duke Street*. The biggest syndication sale was that of 98 episodes of *Dr. Who* with Tom Baker as the Doctor. Notable new programmes screened on PBS included *Pennies From Heaven*, *The Fall and Rise of Reginald Perrin* and *Ripping Yarns*. *Fawlty Towers* and *Glittering Prizes* continued their previous popularity.

Latin America consolidated the upsurge of interest shown last year in BBC programmes. Among the most popular new programmes were *Lord Peter Wimsey*, *Nicholas Nickleby*, *Dr. Who*, *Marie Curie*, *What Katie Did* and *Shirley Bassey*.

Television sales: Europe

Income from trading throughout Europe has reached the highest level ever.

The Edinburgh 'Showcase' introduced a wide range of new programmes to European customers and added considerably to the total year's sales. A steady growth was maintained in Germany, Switzerland, Holland, Belgium and in France where the increased revenue can be partly attributed to significant development in the dubbing market.

The inception of a second RTE channel in November 1978 has presented Enterprises with new opportunities in Eire, where increased sales have been realised.

The top selling series throughout Europe has been *All Creatures Great and Small* with *Pennies from Heaven* and *The Mayor of Casterbridge* also very popular. Single dramas have been much in demand; *Professional Foul* and *Langrishe, Go Down* outstandingly so. Documentaries in the *Horizon*, *World About Us* and *Chronicle* series continued the popularity they have enjoyed for many years.

Scandinavian buyers, especially the Swedes, exhibited a growing interest in educational programmes.

Sales to Eastern Europe remained constant, with Yugoslavia, Hungary, Greece and Israel the main customers. Among the most popular programmes were *Madame Bovary*, *Lady of the Camellias* and *Spongers*. In Romania *The Onedin Line* met with so much success that Peter Gilmore (Captain Onedin) was invited over on a visit. A growing trend has been toward single dramas with classic serials and documentaries continually in demand.

Educational films

Record sales were realised from the increased efforts of the London based team, selling programmes to industry, business, educational institutions and film libraries throughout the world. Once again, more than 1,300 programmes were available through Enterprises' offices in London, Sydney, Toronto and through Time-Life Multimedia in New York. Some of these programmes are also available for hire in the UK only.

Business from this specialised trading activity increased not only in Europe, but also in the developing markets of the Middle and Far East, which had already expanded over the previous year. A five-day screening of educational films staged in Kuwait under the auspices of the United Arab League attracted buyers from most of the 17 Arab States, with an anticipated long-term effect on sales to this important area.

An increased number of programmes has been made available to expatriate English speaking viewers in isolated communities throughout the world. More than 350 programme hours were sold – an increase of 50 hours over the previous year.

BBC Merchandising

The Merchandising Department has continued to maintain a successful volume of income. The principal successes during the year have been *Paddington* and *Dr. Who*. These and other long running series have been joined by *Battle of the Planets*, *The Perishers* and *The Pogmores*.

Another valuable addition to the department is a new children's series *The Amazing Adventures of Morph*, which, it is anticipated, will become highly successful both in the UK and overseas.

At the latter end of the year two further overseas agencies were established in Australia and Spain, and these should make a valuable contribution to the department's activities.

Technical and production facilities

During the course of the year this department became integrated with the newly formed International Unit at Television Centre – focal point for technical and production facilities requests from foreign television organisations.

In addition to major annual events such as Wimbledon and the British Open Golf, the World Cup competition was the foremost event of the year. Both Asian and Arab broadcasting

unions used London as the recording and co-ordination point for most of their members' coverage of the 32 matches involved.

Over all, the year saw a general increase in activity resulting in a 25 per cent boost in turnover.

BBC Records

BBC Records not only continued its successful trend, but eventually broke the £1 million turnover level for the first time. The album *Who Pays the Ferryman?* climbed the charts as did a single of the crew of HMS *Ark Royal* singing *The Last Farewell*. The theme from *Hong Kong Beat* was also a chart success.

BBC television theme tunes have become one of the most important parts of BBC Records' output, and releases during the year featured music from *Angels*, *Hobby Horse*, *A Horseman Riding By*, *Tycoon*, *Blake's Seven*, *The Aphrodite Inheritance*, *Telford's Change*, *Grange Hill* and *The Great Egg Race*. Album releases again catered for all tastes and ages. Children's material included *Mr Men Stories*, *Play On* – songs from the ever popular *Play School* TV series and an album based on the School Television Broadcast programme *Watch*. Humour again represented a large section of output with *The Two Ronnies*, *The Goons*, and from the 1960s radio programme *I'm Sorry I'll Read That Again*. Pop music was catered for in various compilation albums such as a specially compiled double album by Radio 1 disc jockey Paul Gambaccini featuring *America's Greatest Hits*, which was one of the year's best sellers. The best of *Family Favourites* was also put on a BBC record release, as was Terry Wogan's favourite original tracks released on an album entitled *Wogan's Winners*. Religion, classical, easy listening, sound effects and wild-life material were also included in BBC Records releases totalling 42 albums (also available on cassette) and 12 singles for the year, making the catalogue approximately 300 titles.

Overseas business also expanded during the year with major licences and distribution arrangements being concluded in Australia, New Zealand, South Africa, Holland and Germany.

Home video

The potential of home video is evidenced by an encouraging expansion within the industry over the past year, and it is hoped that this new commercial outlet for BBC programmes will eventually prove a valuable addition to Enterprises' sales.

Exhibitions

The public interest in special exhibitions based on BBC TV programmes continued to be maintained throughout another successful year. An exhibition at the RAF Museum, Hendon, based on the drama series *Secret Army* proved so popular that it has been extended until Easter 1980.

The latest fictional monsters of time and space continued to attract visitors to the *Dr. Who* exhibitions at Longleat and Blackpool's Golden Mile. Blackpool also provided the venue for an entertaining and informative exhibition featuring the work of BBC TV's costume, visual effects and make-up departments.

Fort Regent, Jersey, provided a showcase for costumes from *The Six Wives of Henry VIII*. Other costumes from that series, and from *Elizabeth R* are featured in 'The Tudors' exhibition at Hampton Court Palace. Period costumes from *Anna Karenina* enhanced historic Sudeley Castle, while a new venture for the department was the presentation of a stage production based on the popular children's programme *Play Away*, at Riverside Studios, Hammersmith.

Production operations

Including the 'bicycling' of programme tapes and films from one country to another, and video cassettes for programme appraisal purposes, the department supplied a record total of 22,000 programmes on all types of technical format: video-tapes, film (colour and monochrome) and multi-standard video cassettes. A further 2,000 video cassettes were required for the first six plays in *The Complete Dramatic Works of William Shakespeare*.

Film and Video Library sales

Over the past year, Film and Video Library sales has increased its turnover by over 100 per cent. Since January 1979 the department has also been responsible for the sale of News and Current Affairs programmes world wide.

Annual Report of the National Broadcasting Council for Scotland

1 April 1978 to 31 March 1979

Broadcasting House,
Queen Margaret Drive,
Glasgow G12 8DG
14 May 1979

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period from 1 April, 1978 to 31 March, 1979. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Professor Alan E. Thompson
Chairman

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

Members of the Council at 31 March 1979

Professor Alan Thompson (*Chairman*)

Mr Colin Carnie

Mrs Helen Davidson

Mrs Elwena Fraser

Sir Norman Graham

Professor Sir Robert Grieve

Mr Farquhar Macintosh

Mr Duncan McPherson

Mr James Milne

Miss Jean Reid

Mr Roy Thomson

The Rev. James Weatherhead

When the Beveridge Committee on Broadcasting sowed the seed of the idea almost thirty years ago that led to the creation of National Broadcasting Councils in Scotland and Wales the BBC was apprehensive about their role. The then Director-General, Sir William Haley, argued that these national bodies would, by their nature, be continually forced to pull against the Corporation. That this has not proved to be the rule is, we believe, a tribute to all those who have served as members of the Councils over the years and to the support received from the professional broadcasters. We are well aware that we are working with people who are first and foremost committed to the BBC as a whole and to the excellence of its programmes. Yet, as we said in our report last year, while we do not wish to

affect the homogeneity and the power to produce and survive of the BBC as a whole, we wish the BBC to spend more in Scotland – more money and more time. We realise that these objectives are not irreconcilable: they can be realised through a constructive relationship between our Council and the BBC's Board of Governors and our Scottish staff and central management. Much of our time in the past year has been taken up with this relationship.

We attach particular significance to the Board of Governors' willingness to ensure a fuller flow of information between the Board and the Council and we are appreciative of the contacts there have been between individual members of the two bodies. We have also appointed a Vice-Chairman of the

Council from within our own membership, with the intention of strengthening the links both with the BBC centrally and Scottish management, and in assisting with the public representation of the Council and of BBC Scotland. Professor Sir Robert Grieve was elected as our Vice-Chairman in November 1978. Although the events that led to a vacancy in the Controldership of BBC Scotland were a cause of regret for the Council, we are pleased that we were able to play a key role in the process that led to the filling of that vacancy. We are, after all, trustees of the public interest in Scotland.

The Council was, however, extremely doubtful about some of the proposals relating to it that were outlined in the Government's White Paper on Broadcasting that was published in July 1978 (Command 7294). We could not accept that public accountability and the independence of the broadcasters would be secured by reconstituting the Council to consist of Government nominees. Unlike bodies such as the Countryside Commission or the British Airports Authority, the BBC's responsibilities cover the whole range of politics and public life. The freedom of broadcasters from Government or party direction is fundamental in a democratic society. The White Paper acknowledged that the National Broadcasting Councils have 'worked well'. The Broadcasting Council for Scotland believes that the Councils will continue to work well, even with their increasing responsibilities, only if the method of appointment is seen to be impartial and is capable of securing a widely representative and competent Council.

On the functions of the Council, we welcomed the White Paper's support for the Annan Committee's view that greater autonomy should be given to us. Valuable progress has been made in recent years but there is still much to be done.

The right to make policy is insufficient in itself. We have an obligation to ensure that the advice on which that policy is based is the product of thorough preparation. The closing months of the year under review marked a comprehensive re-examination of our development objectives for radio and television in Scotland and of the role for the new broadcasting centre to be built in Edinburgh, the first phase of which is due for completion in 1983. Our development plans are not over-ambitious but they are essential if the people of Scotland are to have a level of service available to the great majority of those living elsewhere in the UK.

If we are to give effect to our policies, we must have an equitable share of the resources available to the BBC as a

whole. There is no exact formula on which this share can be based: but we believe that the informed and fair-minded observer would acknowledge that we continue to suffer from the under-investment that has taken place in Scotland in the past. We support the BBC in its effort to secure a satisfactory level of income in the future and believe that the temptation for Governments to settle for inadequate short-term settlements in the licence fee is a serious threat to the independence of the BBC and the quality of its work.

We are pleased to note that the award by the Central Arbitration Committee to BBC staff at the close of 1978 went some way to remedying the disparities between those working for the BBC and those in comparable jobs elsewhere. But we would warn of the need for vigilance in ensuring that there is not a return to the cycle by which the erosion of parity can only be made up by major settlements of the sort that occurred in 1974 and 1978. Such situations appear to us to be politically damaging to the BBC; they also put an enormous strain on the goodwill of the staff – something that can be at a premium in a national region where – as the Annan Committee warned – there is a vicious circle by which talent may be drained away.

It is because we are aware of the need to make an investment in the future that we support moves by Scottish management to improve training within Scotland. Financial resources and forward-looking programme policies cannot by themselves secure success.

We deal below with some of the achievements in the programme field during the year under review. But we should also make a special note of the advent on the new national radio service, Radio Scotland. It is an ambitious project which has started on its way to proving its worth. However, since coming on the air on 23 November 1978, it has been subject to considerable public scrutiny. We continue to monitor its developments with care: at the time that we write it would be wrong to suggest that it has fully established its place with Scottish listeners. One of the problems that it has faced arises from the shortage of frequencies in Scotland as compared with the rest of the UK in the past when, Scottish originated radio programmes shared frequencies with Radio 4. Since the wavelength changes that coincided with the advent of the new Radio Scotland, Radio 4 has only been obtainable on Long-wave, which itself has failed to cover the whole of Scotland. We suspect that Scottish criticisms of our services would abate were listeners in Scotland better provided with vhf

services. We believe that Scottish listeners would appreciate the provision of a vhf channel to carry Radio 4 throughout Scotland. The Council, together with Scottish management, will continue to urge for the provision of better reception for all BBC services in Scotland. We welcome the initiative of the BBC in seeking Home Office agreement of a third phase of the uhf coverage plan that should bring television reception to a great many more very small communities in the 1980s. We trust that the BBC will exert similar influence on the Home Office during the next round of frequency negotiations affecting radio. It is right that it should be acknowledged that the most isolated communities often have the strongest case for good reception.

In all these matters, while the Council may see things from a Scottish perspective, it is aware of the pressures on the Corporation as a whole. We do not believe that our work over the last year has vindicated the foreboding of Sir William Haley that we might be divisive. At times we may present our case forcefully, but we all serve because of our respect for the BBC and because we believe that, in our own ways, we can contribute to the maintenance of its creative excellence. A review of some of the recent productions undertaken by BBC Scotland should bear out the fact that while we in Scotland have much to gain from the BBC, so we too can contribute to the whole.

Television

Scotland continued to contribute a good number of programmes to the Network in 1978 with the emphasis on drama, the most recent being *Running Blind* a three-part thriller set in Iceland and the children's serial adaptation of John Buchan's novel *Huntingtower*, both of which gained large audiences and attracted a great deal of praise. The dramatisation of J. M. Barrie's celebrated tribute to women, *What Every Woman Knoms* and the 13-part series *The Standard* were also taken from north of the border.

The year under review was a busy one for Light Entertainment in Scotland. As well as transmitting *Cabaret Showtime* on BBC 1 Network, and, of course, the Hogmanay party at that festive time, this department provided a variety of entertainment for Scottish viewers ranging from the traditional, and still popular series, such as *Songs of Scotland* and *Falkirk Folk* to the more modern appeal of *Sunshine* and two programmes of *Rod Stewart in Concert* when he was touring Britain.

Music and Arts continued with its now well-established

series of *Spectrum*, bringing, as the title suggests, a wide range of subjects relating to the arts in Scotland, including such items as an interview with Sir Alexander Gibson of the Scottish National Orchestra; the famous Dumferline born singer, Barbara Dickson; and a programme showing the latest trends in interior design and crafts in Scotland.

Current Affairs also broadened its scope with two late evening slots called *Tuesday Night* and *Thursday Night*, the format allowing a good deal of latitude in providing a mix of serious and lighter items, discussing matters both international and local. With the Devolution Referendum in March, 1979, political broadcasting in Scotland moved into top gear and a special unit was set up to deal with all enquiries. Extensive coverage was given to the opposing views expressed throughout the campaign period prior to the voting.

Our Religious department continued to develop their output in Scotland, as always attempting a fresh approach to their subject, including *The Yes, No, Don't Know Show* series, allowing people to express their views on a variety of topics, not necessarily religious, and a new series *We've Got A Hymn*.

The Gaelic Department, as well as providing us with our usual Mod coverage, had its first light entertainment show in the shape of *Tormod Air Telly* (The Norman Maclean Show) which proved to be amusing even for those of us without that tongue.

Television activity in Aberdeen once again provided important programmes both for the network and Scotland only. In the latter category *The Beechgrove Garden* proved to be particularly popular with BBC Scotland's Friday night audiences who enjoyed the forthright and dedicated attitude of its two presenters.

Commemorative anniversaries were well represented in 1978 with *This Wonderful Transaction*, a dramatisation of the 1707 Act of Union Debate, broadcast on St. Andrew's Day, and the *Two Views of Burns* shown in late January 1979, celebrating the Bard's birthday. Other, less parochial, features included *The Quiet Newcomers*, which explored the Chinese community in Glasgow, and *The Donkey That Walked Into History* a film recalling R.J. Stevenson's journey through the Cevennes. For BBC 2 Scotland produced a series of films entitled *Mountain Days* in which viewers were invited to sample the outdoor life in the company of 'mountain people', who could communicate their knowledge, feelings and experience.

1978 was, of course, an important sporting year, with the

World Cup in Argentina and the *XI Commonwealth Games from Edmonton*, both of which were previewed in Scotland with special programmes. Other events covered included the *Open Golf from St. Andrews* and the *Embassy World Indoor Bowling Championships*, both seen by the Network.

Radio

The most significant event in 1978 came on November 23 when the new-style Radio Scotland started. The Service was charged with being a single Service for all Scotland, to speak with a distinctive Scottish accent, to be the authoritative voice of Scottish News and Current Affairs and to be more popular than the previous Radio Scotland opt-out Service from Radio 4.

To bring about a greater degree of self-sufficiency in programme-making 30 new production staff were recruited and trained. The News and Current Affairs teams were moved to Edinburgh, a new studio was opened in Edinburgh, and the process of refurbishing some existing facilities was continued.

The new Network breaks with the 'generic' principle, which represents the broad philosophy behind the National Networks, in order to allow maximum flexibility in portraying the wide and diverse elements of Scottish life.

Radio Scotland, therefore, is a mix of popular programming using speech and music elements together with more demanding programming covering a whole span of interests including current affairs, the arts, drama, consumer affairs, serious music, sport, literature, science, education, and, of course, providing the only radio service of Gaelic.

Radio Scotland provided a fast and flexible News Service which reflected world events and the British scene as well as providing a comprehensive News Service covering the whole of Scotland.

In Current Affairs, *Good Morning Scotland* with its new presenter, Neville Garden, maintained its good audience and *Rhythm and News* presented by Joanna Hickson, made a sound start in providing a late afternoon sequence of news and comment with music. *Facing Scotland* tackled a number of current issues in greater depth with notable success in the case of an investigation into oil spills at the Sullom Voe oil terminal in Shetland. The Department was heavily preoccupied with the Devolution Debate, the campaign on the Referendum giving effect to the Scotland Act and in bringing the service of results and comments. Three major 'phone-in' programmes, chaired by Professor Robert Mackenzie, enabled listeners to

question the leading protagonists in the Debate at first hand. A programme *At The Crossroads* was produced for Radio 4 outlining the history of the Devolution proposals, and *The Jimmy Mack Show* had a factual 'phone-in' on the 'nuts and bolts' of the proposals. On March 2 News and Current Affairs mounted a highly successful six-hour programme which brought the results from the counts throughout Scotland and which allowed up-to-the-minute comment.

Prospect, a weekly Arts Magazine, was well received and broke new ground in providing a lively look at the popular arts. The Talks and Features Department also produced *Wildwatch* a natural history magazine, *Off The Shelf* a programme about books and writers, and the New Year saw the production of *Crucible* Scotland's first regular programme dealing with Science and Technology.

The new General Programmes Department broke new ground with their morning consumer affairs programme, *The Jimmy Mack Show*, in which listeners were put face to face, or on a telephone line to agencies and authorities who could offer help and advice over a wide range. Eminent doctors helped to discuss heart disease, stress, immunisation; there was help for pet owners from vets; the programme dealt with unemployment among school-leavers, the plight of battered wives, and many other topics.

Finlay J. Invites ... was widely acclaimed for the skill with which Finlay J. Macdonald interviewed his weekly guest.

Drama played a major part in Radio Scotland and a monthly series of major dramas *Scottish Playhouse* received plaudits for the quality of production of the work of Scottish dramatists. The Drama Department maintained its strong commitment to Radio 3 and Radio 4.

The amount of time and the scope of Religious Broadcasting was extended. *The Sunday Sequence* – a 90-minute Sunday morning programme – marked a new concept in religious broadcasting, dealing with major moral, and religious issues. *Crossfire* consolidated its position as a hard-hitting investigation programme. *Ere I Sleep* was replaced with a more regularly-timed meditation *Pause*, and *Thought for The Day* was replaced by a more broadly-based moral reflection *Talking Point* in which a wide selection of individuals provided a focus for thought. The Department maintained its comprehensive coverage of the General Assembly of the Church of Scotland and maintained and increased the amount of worship for Radio Scotland as well as being vigorous in meeting its commitments to Network programmes like *Sunday Half*

Hour and The People's Service.

Radio Scotland re-affirmed its commitment to Gaelic broadcasting. The amount of Gaelic available to all Scottish Gaelic listeners was doubled by broadcasting Radio Highland's *A Chiste Chiuil* throughout Scotland. There was also an increase in the amount of output from Glasgow and a Saturday morning children's programme was introduced. As usual, Radio Scotland had full coverage of the National Mod in Oban.

Sport played a major part in output. There was 'live' coverage of all the important soccer matches at International, and League level with particular prominence given to European club competitions. There was full coverage of the Commonwealth Games from Edmonton and Rugby Union found a greater place than hitherto with increased coverage of important club fixtures and the customary comprehensive treatment of International Championship matches.

The BBC Scottish Symphony Orchestra had one of its busiest years giving many concerts in the studio and before audiences around Scotland. The Orchestra found outlets for their performances on Radio 3 and 4 as well as in a series of regular concerts for Radio Scotland. A new season of *The Musician in Scotland* was introduced in which many young Scottish chamber musicians and organists perform. The series of programmes on *Piping* was continued though in a new placing. A Festival of Light Music was planned for May 1979 which involved the BBC, SSO and the Scottish Radio Orchestra. The SRO was widely featured by Radio 2 in *On The Third Beat* and found an enhanced opportunity to perform for Scottish audiences through Radio Scotland.

The Light Entertainment Department took on a great share of Radio Scotland's new output and took over responsibility for *Scottish Country Dance Music*. *The Tom Ferrie Show* based on music from the charts, won a good audience and Tom Ferrie was voted 'Scottish Radio Personality of 1978' for his performance. *Saturday Bonanza*, a light-hearted music and competition show, made use of the 'phone-in' and won a good audience. *District Challenge*, an all-Scotland challenge quiz, maintained its strong following. New music programmes catering for specific tastes, were introduced including jazz, country & western and folk music.

The work of the Educational Broadcasting staff in both radio and television has this year been concentrated in the area of school broadcasting. Both primary and secondary schools have been served with a range of series (14 radio and 4

television), catering for the specific needs of Scottish teachers and their pupils. A successful poetry competition was initiated by the radio series *Scottish Writing* for senior pupils and the entries were of considerable quality: a selection was broadcast in the final programme of the series and published in the *Scotsman* newspaper. Other secondary series continued the growing practice of close involvement with Scottish Curriculum Development which has resulted in a high level of utilisation. Especially noticeable in this respect were *Geography Studies* (radio and radiovision) and a new television series for younger secondary pupils closely related to a new syllabus being developed at this level.

At primary school level there was an encouragingly high level of use of a number of environmental series in both radio and television, with the audience for *Around Scotland* (television) as high as 70 per cent of primary schools in the country. In the *Let's See* (television) series for younger children, particularly successful was a unit of four programmes filmed in Orkney and scripts by the Orcadian writer George Mackay Brown. This unit will later be repeated in a network series.

The small provision of school radio broadcasts in Gaelic for the schools in the North-west was also continued and these were widely used in the developing bi-lingual content of primary school work in these areas.

This relatively extensive use of school broadcasts is of course dependent upon the provision in schools of receiving and recording equipment, and the annual statistical survey reveals that Scottish schools, as well as being fully equipped for reception and recording of radio, have also a high level of provision of colour receivers and, in secondary schools, video recorders – much higher than that provided in the rest of the UK.

A major task, tackled this year for the first time, has been the provision of publications supporting these broadcasts without the financial and other assistance of London Publications department. This has meant a considerable amount of extra work, not only in producing and printing these booklets, but also in setting up and ordering, despatch and distribution system and related clerical processes. Thanks to the efforts of everyone involved the task was carried out and schools were able to purchase Teacher's Notes for all the series of a quality which was not noticeably different from previous years.

Radio Scotland drew on its localised services widely and the Stations – Highland, Aberdeen, Orkney and Shetland – con-

solidated their firm position in the communities which they serve.

In addition, a new Radio studio was opened in Dundee in the late Summer 1978, to enhance programme contributions from Tayside.

The output of *Aberdeen* was increased to cover a wide range of local interests. A new morning News programme was introduced and weekend programming made a good start. The output of the Agricultural department was increased with a new presence in the early morning on Radio Scotland as well as *Farm Journal*.

Radio Highland continued to provide a service of News and entertainment to its loyal audience and stage a highly successful week of programmes from Skye in April 1978. A further Radio Week is planned from Harris early in 1979. The Gaelic output was diversified to cover new areas of interest.

Radio Orkney introduced a new programme at lunchtime on weekdays, maintaining its morning news output and started a programme for listeners on the North-west coast of the mainland of Scotland who have difficulty in receiving other localised services.

Radio Shetland increased its output and diversified its broadcasting, introducing a new musical programme based on local artists, but it was News which dominated the Shetland scene. The controversial developments at Sullom Voe and the Shetlanders distinctive view of Devolution, provided much material for local broadcasting and for Radio Scotland.

In the coming year Radio Scotland will be seeking to consolidate its position and enrich current programming while seeking to increase scope in new programme areas. New programmes to deal with Education, Local Government, and Fisheries are being planned. Pilot projects are being undertaken in Children's programming. There will be new programmes based on Scottish Choirs, a major new series of Arts Documentaries is being prepared and consideration is being given to a series of Gaelic teaching programmes, to be broadcast in conjunction with the Television series being transmitted by BBC Scotland.

Production resources and engineering

A steady rate of improvement to facilities has been achieved during the year. In film, experiments are being carried out in the use of cine film time code and a new film sound transfer suite has been brought into operation. This creates a greatly improved facility.

Radio Orkney was successfully moved to better and more convenient premises.

In Dundee, a small television studio has been provided to replace the previous facilities. The camera, sound and lighting are all remotely controlled from Glasgow thus avoiding the need for resident engineering staff in Dundee.

Preparation for the start of the new Radio Scotland programme included the move of Radio Newsroom from Glasgow to Edinburgh and the replacement of some of the sound equipment there. Planning is continuing for the major building operation which is scheduled to commence at the end of 1979 with completion late 1983. This will provide Edinburgh with a new Broadcasting Centre.

Radio facilities in Glasgow have improved with the creation of a small general purpose studio and work is continuing for the provision of two new Radio Continuity Suites.

Television Studio B has had new cameras provided and building work has started on a new 2,000 sq.ft. Television Studio to replace it.

Thirteen uhf Transmitting Stations were completed during the year bringing television services to an additional 20,000 people. Twelve of these stations serve small communities in areas remote from major cultural and educational centres.

Efforts to bring BBC Television Scotland programmes to the South-west were hampered by the severe winter weather. Access to and work on high masts was impossible and it will be early summer before the BBC Scotland Television transmitter at Sandale will be in operation.

The station at Oban has suffered delay due to specialised component shortages and the station at Scoval on Skye suffered serious damage through a strike by lightning.

Despite such problems, the building programme continues and there is every possibility that the number of stations built in the coming year will be greater in number.

The wavelength changes in November were a major operation involving many people working against a very tight time schedule. There were difficulties which necessitated some of the Radio service transmissions being started on reduced power output. Work has continued to improve these services, particularly Radio 4 UK on 1500 metres which is now operating from Westerglen.

The Broadcasting Council for Scotland lost two of its members in 1978: Mrs Kay Carmichael in October and Mrs Astrid Huggins at the end of the year, after five years valuable service. The new members welcomed in January, 1979 were

Miss Jean Reid and Sir Norman Graham.

We would again take the opportunity of recording our thanks to the Scottish Agricultural, Appeals, Music and Religious Advisory Committees for their advice, together with that of the Gaelic, Orkney and Shetland Advisory Committees. We are also grateful to the School Broadcasting Council for Scotland for its expert assistance.

In the year under review the Council held public meetings in Motherwell and Stirling, both of which were attended by several hundred people. We wish to extend our thanks to the staff who took part in these meetings and to Magnus Magnusson who chaired them with his usual grace and command. Besides those regular meetings held in Glasgow and Edinburgh, the Council also held receptions and meetings in Tayside and Aberdeen.

Annual Report of the National Broadcasting Council for Wales

1 April 1978 to 31 March 1979

Broadcasting House,
Llandaff,
Cardiff,
CF5 2YQ
April 1979

Dear Chairman,

I have pleasure in sending you herewith the Report for the Broadcasting Council for Wales for the period 1 April 1978 to 31 March, 1979. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Glyn Tegai Hughes
Chairman

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

Members of the Council at 31 March 1979

Dr Glyn Tegai Hughes (*Chairman*)

Mr Heul Flynn

Mrs Rachel Philipps-James

Mr John Elfed Jones

Mr Henry Nyman

Mr Peter Phillips

Mr Meuric Rees

Mr David Rowlands

Dr Joyce Rowley

Mr Jack Thomas

Mrs Beryl Williams

Dr Brinley Ross Williams

The past year has been one of strange contrasts. As a National Broadcasting Council, we were deeply concerned at the problems which beset the BBC: the inadequate licence fee settlement; the loss of trained creative staff because of depressed rates of pay; the Government's proposal to introduce service management boards for television, radio and the external services. At the same time, we were delighted that Radio Wales was at long last established as more than just a token service; we were encouraged to see the new large television studio take shape at Llandaff; and we welcomed the Government's commitment to the concept of an additional television service in the Welsh language. But BBC Wales is an integral part of the BBC, drawing its strength and authority from the BBC, and although we have no doubt that in some

quarters the Broadcasting Council is seen as having no more than a sectional interest, we are unanimous in affirming the importance to us of the health of the BBC as a whole. For this reason, we have on a number of occasions during the year recorded our support for the Board of Governors in their attempts to achieve financial stability and a strong organisation for the BBC.

Radio

In November 1978, BBC Wales introduced its new radio service for Wales in English, Radio Wales. The output of English-language radio programmes increased from under 20 hours to 65 hours per week. At the same time Radio Wales was released from the obligations of carrying Radio 4 programmes

(which became available separately throughout Wales on Long Wave) and of carrying programmes in the Welsh language (which were transferred to Radio Cymru on vhf). With such an important and exciting opportunity in prospect, the Broadcasting Council discussed at length with BBC staff the nature of the new service. We came to the conclusion that Radio Wales had to break away from traditional restrictions. It had to try to appeal to the great number of people who, in Wales as elsewhere, preferred a lighter type of radio programme. Radio Wales had to find its own style.

With the newly-gained freedom of the schedules, it was considered possible to combine on one channel different levels of seriousness, appealing to different people. After all, and this is the basic point, Radio Wales is the only radio service which BBC Wales has to serve all of the people of Wales; it must therefore serve everyone.

The result has been controversial. We expected some protest from people who had over the years appreciated the excellent daily current affairs programme *Good Morning Wales*, but we had hoped that the new half-hour news programmes at seven and eight o'clock each morning would meet their needs. As it turned out, it was the other elements of the morning sequence which drew the fire. At the time of writing this report, we are faced with some basic decisions on the aims and the style of Radio Wales in the light of four months' experience. What is clear is that the early morning on weekdays is indeed the crucial time for a radio service; excellent and serious programmes at other times are not regarded by our critics as any compensation for what many had come to regard as almost a birthright. On the other hand, it also seems clear that many people are now tuning into Radio Wales who never listened to it before – so that part at least of the Council's ambition is being fulfilled.

Radio Wales has now reached an output of 65 hours per week and so for the first time BBC Wales' radio output in English is greater than in Welsh. Not for long though: Radio Cymru had a small increase in output in 1978, but will have its main expansion later in 1979 when it too will achieve 65 hours per week. As a Broadcasting Council, we have recorded our appreciation of the increased share of the BBC's income which has enabled us to introduce these new services for Wales. At the same time, we have made the point that 65 hours per week is by no means a complete service either for Radio Wales or for Radio Cymru, especially as even this level of output is being achieved only by stretching staff and re-

sources far beyond the ideal. Our plan for the future of radio in Wales envisages the basic services being increased to around 90 hours per week, with local satellite stations being established in important centres throughout Wales. These would relay the Radio Wales service, but for a period of time each day they would transmit programmes for their own local audiences. We have yet to determine the exact areas to be served in this way – among other factors, the availability of frequencies and transmitter coverage areas need to be studied – but it is fairly clear that the North-east and South-east of Wales both have strong claims. Indeed at a public meeting held by the BBC in Wrexham recently, we were most impressed by the strength of the demand for a localised radio service there.

Our plans for radio have a third element, which we have called Neighbourhood Radio (or, in Welsh, Radio Bro). This is the use of a small mobile radio studio with its own transmitter to give to communities in Wales their own radio station for a period of about four days at a time. Two years ago we carried out an experiment in the Welsh language in six different places, which was primarily intended to promote the use of vhf radio at a time when we were beginning to transfer radio programmes in Welsh to vhf. It was immediately obvious to everyone concerned with the project that here was a way to provide the many small communities in Wales with a service of their own, to re-awaken community spirit (as one enthusiastic Mayor put it).

In the Autumn of 1978 BBC Wales undertook another experiment, this time in English and associated with the launch of Radio Wales. Four towns were visited: Tonypandy (Rhondda), Merthyr Tydfil, Pontypool and Wrexham. Again, the communities were enormously enthusiastic, as indeed were the staff working on the project. We have firmly recorded our ambition for BBC Wales to have two mobile radio stations as soon as possible which would tour round suitable small communities in all parts of Wales, perhaps visiting each at six-month intervals so as to maintain some continuity of service.

Television

Developments in television during the year have not been quite so dramatic as for radio. However, there were a number of important markers for the future. First, in July there was the publication not only of the Government's White Paper on Broadcasting, but also the Report of the second Home Office

Working Party on the Welsh television fourth network project. The latter outlined a rather less ambitious plan for the network than had its predecessor, the report of the Siberry working party, under the philosophy that 'the best must not be the enemy of the good'. Briefly the plan was for a Welsh service of 21 hours per week on the Fourth Network (as against 25 hours per week proposed by Siberry), to which the BBC would contribute 11½ hours per week. The reduction in hours would obviate the need for a third television production studio at Llandaff; given extended use of the new large Studio C.1 (scheduled for completion late in 1979), the extra output could be made with an additional outside broadcast unit, more film production facilities, and some programmes purchased from abroad and dubbed into Welsh. The project was accepted in principle by the Government who, in the White Paper, stated their intention of introducing the new service in the Autumn of 1982. To achieve this it will be necessary for a start to be made on the transmitters as soon as possible, and we were pleased to learn that Parliament had enabled the IBA to proceed with this work. It has not escaped us that the transmitters are by far the least contentious part of the whole proposal because they will be needed whatever the use to which the channel is put. The future of the Welsh service as such clearly depends very much on the intentions of the new Government. But come what may, BBC Wales is set to increase its transmissions of children's television programmes in Welsh in the Autumn. The Home Office Working Party recommended that both the BBC and HTV should increase children's programmes as soon as possible, partly as a response to the apparent decline of Welsh-speaking among children in Wales. The BBC proposes to transmit these new programmes in times on BBC 2 which are at present unused, thereby avoiding any further deprivation of networked programmes in English. The cost is to be met out of the normal licence fee; the Home Secretary when announcing the new level of the licence fee said that this new service had been 'taken into account'. We realise full well that the licence settlement was inadequate and unsatisfactory for the BBC, especially in view of the subsequent pay award to the staff by the Central Arbitration Committee (which we welcomed): we are therefore glad that the Board of Governors agreed to the new service being introduced as soon as possible.

Constitutional issues

In July 1978, the Government published its White Paper on

Broadcasting. Most of its contents were most welcome, especially the commitment to a separate television network for Wales in the Welsh language. However, we were disturbed at the proposal that members of the National Broadcasting Councils should be appointed directly by the Government, instead of the present system by which members are selected for appointment by the BBC by a panel of the BBC's General Advisory Committee. After a great deal of discussion, we wrote to the Government to state our belief that the present system of appointment works well, as indeed the White Paper acknowledged; but that, if any change was considered necessary, it was important to retain the principle of formal appointment by the Board of Governors. We recognised that the Selecting Panel of the General Advisory Committee was open to the criticism that it was too small, and we suggested that the Government might nominate sufficient people to the panel to double its size.

The White Paper acknowledged, as did the Annan Committee, the increase in the responsibilities of the National Broadcasting Councils, which has arisen partly because of a deliberate (and welcome) policy of decentralisation by the BBC. A recurring topic in our meetings during the year was just how we could become more effective as a Council. We have asked Controller Wales and his staff to provide us with more information on all matters, particularly on financial and development topics. However, there is no solution in sight to the basic dichotomy which we pointed out in evidence to the Annan Committee: while we are responsible for the policy and content of programmes broadcast only in Wales, we still regard our role in financial and administrative matters as being far too limited, even though we have been pushing out the boundaries in recent years.

Programmes

It was another successful year for BBC Wales in the highly competitive business of making programmes for the BBC's UK television networks. Highlights included *Dylan*, *The Other Side of the Mountain*, *Fortissimo Jones* (a documentary on Daniel Jones), *Elijah*, *A Midsummer Night's Dream*, *The Makropolous Case*, *Israel in Egypt*, *The Crucifixion*, *Me and My Bike*, *Stuart Burrows Sings*, *Black as Hell and Thick as Grass* (Kenneth Griffith's account of the battle of Rorke's Drift), *Mr. Lollipop*, *Verse*, *Worse and Baby Grand* and, of course, *Max Boyce*. These programmes, and many others, were distinguished productions which reached a wide and

appreciative audience. We were pleased to see the policy of increasing networked programmes, which was formulated several years ago, succeed through the undoubted talent, enthusiasm and professionalism of BBC Wales staff. The auguries are good for the opening of BBC Wales's new television studio at the end of 1979, the BBC's first large purpose-built studio in Wales.

In radio, the BBC Welsh Symphony Orchestra continued to make contributions of high standard to Radios 3 and 4. In addition there were a number of documentaries such as those on Aneurin Bevan and Lloyd George, occasional series of music anthologies with famous Welsh singers, Wynford Vaughan Thomas's wanderings over the Roof of Wales, and Vincent Kane's unique contributions to *Serendipity. Talking to Ourselves*, on Radio 4, was a fascinating account of the mobile neighbourhood Radio experiment of Autumn 1978.

Turning to programmes broadcast to audiences in Wales only, *Pavilion 78* was the generic title given to a series of events recorded for television in the pavilion of the National Eisteddfod, sited at Pentwyn near Cardiff, which attracted live audiences of up to 4,000. The programmes were varied, to say the least: Tessie O'Shea, Ann Ziegler, Webster Booth, and Moura Lympny all took part, and there was a spectacular performance of Tchaikovsky's 1812 Overture as well as a full-scale pop concert. Coverage of the Eisteddfod itself was extensive, from the memorable opening concert with Sir Geraint Evans to the final Gymanfa Ganu. On the last Saturday, Radio Cymru broadcast for the first time all day in Welsh.

Another landmark was the 4,000th edition of the daily television current affairs programme in Welsh *Heddim*. It celebrated in style with a special edition from the foyer of Broadcasting House Llandaff.

The Referendum on the Government's proposals for a Welsh Assembly, held on March 1, presented broadcasters with new problems. We came to the conclusion that broadcasts on the issues would have to aim at a 50-50 balance of views for and against the devolution proposal. A meeting was held at Broadcasting House Llandaff between representatives of the political parties, the 'umbrella' campaign organisations and BBC Wales officials. This meeting agreed the general principles of the broadcast coverage. A complication arose later over the question of party political broadcasts during the campaign (which would have been three to one in favour of devolution), but the BBC felt it necessary to conform

with an injunction from a Scottish Court which prevented the IBA from broadcasting party politicals at that time. In reviewing the referendum broadcasts, we congratulated the programme-makers on the comprehensive and fair coverage given to this important issue; but we feel strongly that if a similar occasion should ever arise again there must be agreement centrally between the politicians and broadcasters on the ground rules for broadcast coverage.

Engineering developments

Ten additional uhf television transmitting stations were commissioned during the year, serving a total of about 27,000 people. Two of these stations were the first Phase II stations in Wales – in other words they serve population less than 1,000 (the minimum coverage under Phase I) but more than 500. At one of our meetings we were most interested to learn from the BBC's Director of Engineering of ways in which communities smaller than 500 in number can be served, especially as so many small communities in the remote parts of Wales will lose any television service once the old vhf 405-line transmitter network is closed down in the first half of the 1980s. The BBC has already provided technical assistance to some of these communities to install their own cable systems (and financial assistance can often be obtained from other bodies such as the Development Board for Rural Wales). We were enthusiastic about a suggestion that a possible third phase of the transmitter plan might take coverage to populations below 500 in number; but we understand that agreement on the proposal has not yet been reached between the BBC, the IBA and the Government.

Another problem of television transmitters is presented by those areas in Wales which are served only by transmitters based in England. As was mentioned in last year's report, a two-channel transmitter was provided in Wrexham/Rhos carrying BBC Wales and HTV Wales only. We had been warned from the start that most viewers who wished to use this transmitter would have to provide themselves with an additional, expensive aerial. A survey carried out in the area by Engineering Information Department revealed that only about 12 per cent of households in the area made any use of the station. In view of this, and the fact that BBC Wales is making increasing use of BBC 2 for its programmes (not to mention the prospect of the Fourth Network which would also not be available from a 2-channel station), we cannot regard such stations as providing a satisfactory solution. We

continue to press for additional uhf frequencies to be released by the Government for broadcasting purposes, and we have also asked for consideration to be given to the use of vhf transmitters once the frequencies are released by the closure of the 405-line service.

In radio, only one new vhf transmitter was brought into service during the year, at Kilvey Hill. Initially, like the Carmel transmitter opened some months earlier, this is carrying Radio Cymru only, bringing the total coverage of Radio Cymru to 95 per cent of the population of Wales. The main event of the year for radio transmissions was of course the mf and lf frequency changes of November 1978. As a result of the changes, Radio 4 became available on lf throughout Wales (the only broadcast service to enjoy virtually 100 per cent coverage), Radio 3's mf coverage decreased as did coverage of Radio 2, while Radio 1 reached more people in Wales. Radio Wales was practically unaffected with only a slight change in frequency. Telephone answering units were manned in Cardiff and Bangor at the time of the changes to help the public; the main complaints were about the loss of Radio 2. Ways are being considered of improving the position in the three areas worst affected: the North Wales coastal strip, the Cardigan Bay area, and South-west Wales.

A great deal of work continues at Broadcasting House, Llandaff. The new large television studio is on schedule to come into service at the end of 1979; the transfer of technical operations from Broadway to Llandaff in the middle of 1979 will be the largest such move to have been undertaken by the BBC for many years, involving continuities, videotape, and the switching centre as well as all the operations directly associated with a major production studio. In radio, extensive modifications have been made to the studios, while a news intake recording channel and a small unattended studio have both been built. Work is also continuing in the continuity area, which is so important for our Radio Wales and Radio Cymru plans.

Looking beyond Cardiff, we were pleased to learn that a second colour camera had been provided in the small contribution studio in Bangor. Even more important was the news that a way had been found at long last to install colour film processing and telecine equipment so that Bangor would no longer be one of the last monochrome outposts of the BBC. The work is due to be completed in the next few months. Planning work continued on the new headquarters building in Bangor, which is now expected to be completed in 1983; the

Council registered regret at the continuing series of delays to this project.

During the year, we were most interested to learn of the prospect of re-establishing a BBC operation in Swansea. Up to 1967 there was an active radio centre in a purpose-built Broadcasting House in Alexandra Road, Swansea with a staff of 26. With the opening of Broadcasting House Llandaff, the Swansea productions were transferred to Cardiff except for a residual radio studio in the charge of an Administrative Assistant. However, with the recent developments in our radio services far beyond what could have been foreseen in the 1960s, there are strong arguments for returning in some form to Swansea. Precisely how and when have yet to be decided, given all the other calls on our limited resources for the development of radio.

Advisory committees and councils

We would like to thank the members of the BBC Wales Advisory Committees for their efforts during the past year. We have resolved in future to meet the Chairmen of these Committees once a year to learn at first hand of their work. A start was made in February when the Rt Rev the Bishop of St David's, Chairman of the Religious Advisory Committee attended a Council meeting for a useful and interesting discussion. Reading through the minutes of the Appeals Advisory Committee, we were pleased to note that in 1978, BBC Wales Appeals achieved a total of over £5,000 for the first time. Turning to the Agricultural Advisory Committee, Col. J.F. Williams-Wynne retired as Chairman of the Committee at the end of 1978, taking with him the grateful thanks of the Council. Mr John Parry of Brecon accepted our invitation to become the new Chairman.

We must also record our thanks to the members of the School Broadcasting Council for Wales. During the year, we sought their advice on the difficult question of the displacement of radio school programmes on Radio Cymru on weekday mornings to make way for general output in Welsh. Although we realise that the solution we have adopted for school programmes – transmission of junior school programmes in the afternoons and distribution on cassette of secondary school programmes – is less satisfactory in some ways to schools than the present service, we are grateful to members of the SBCW for their understanding of our reasons for making the change, and for attending a joint meeting to let us know of their points of view.

During the year, the Council met in Cardiff, London, Bangor, Beddgelert and Wrexham. We were pleased to welcome to our meetings the Director-General, the Managing Directors of Radio and Television, the Director of Engineering, and the Chairman of the BBC Wales Religious Advisory Committee. In May 1978 the Home Secretary, Mr Merlyn Rees, joined us for a discussion over lunch.

Finally we must record our grateful thanks to Mr Alwyn Roberts, Mr David Carey-Evans and Mr George Wright, all of whom retired from the Council at the end of 1978 having each served for five years. Their places were taken by Mr John Elfed Jones, Mr David Rowlands and Mr Jack Thomas who joined us in January 1979.

Finance

The accounts for the year ended 31 March 1979, as reported upon by the Corporation's Auditors, are shown on the following pages, and corresponding figures for the preceding year are given for comparison.

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

We have examined the accompanying accounts and statements numbered 1 to 5 set out on pages 88 to 98 which have been prepared on the basis of the accounting policies set out in the statement thereof.

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

In our opinion the accounts give a true and fair view of the state of the Corporation's affairs at 31 March 1979 and of its income and expenditure and source and application of funds for the year ended on that date.

*Deloitte Haskins & Sells, Chartered Accountants, London,
31 July 1979.*

Balance Sheet at 31 March 1979

| 31 March 1978 | | | | 31 March 1979 | | |
|----------------------|--------------------------|--|------------|----------------------|--------------------------|---------------|
| <i>Home Services</i> | <i>External Services</i> | | | <i>Home Services</i> | <i>External Services</i> | |
| £000 | £000 | | Statements | Notes | £000 | £000 |
| | | Fixed Assets | | | | |
| 82,930 | | At cost, less depreciation | 4 | | 96,214 | |
| 53 | 19,677 | At cost | 5 | 1 | | 20,797 |
| | | Investment at cost | | 2 | 53 | |
| <u>82,983</u> | <u>19,677</u> | | | | <u>96,267</u> | <u>20,797</u> |
| | | Current Assets | | | | |
| 6,253 | 300 | Stores | | 3 | 7,177 | 300 |
| 16,011 | 45 | Programme stocks | | 4 | 24,805 | 38 |
| 14,524 | 742 | Debtors and prepayments | | | 27,022 | 1,074 |
| 3,050 | 2,021 | Cash and bank balances | | | 905 | 3,430 |
| <u>39,838</u> | <u>3,108</u> | | | | <u>59,909</u> | <u>4,842</u> |
| | | Current Liabilities | | | | |
| 34,960 | 2,698 | Creditors, including corporation tax | | | 43,530 | 3,943 |
| 8,000 | | Bank borrowings and short term loans | | 5 | 28,384 | |
| <u>42,960</u> | <u>2,698</u> | | | | <u>71,914</u> | <u>3,943</u> |
| -3,122 | | Net Current Liabilities | | | -12,005 | |
| | 410 | Net Current Assets | | | | 899 |
| <u>79,861</u> | <u>20,087</u> | Total Net Assets | | | <u>84,262</u> | <u>21,696</u> |
| | | <i>Represented by:</i> | | | | |
| 82,983 | 19,677 | Capital account | | | 96,267 | 20,797 |
| 2,000 | | Provision for pension liability | | 6 | 2,000 | |
| -5,122 | | Income & expenditure: Deficit carried forward | | | -14,005 | |
| | 410 | Grant in aid: Surplus carried forward | | | | 899 |
| <u>79,861</u> | <u>20,087</u> | | | | <u>84,262</u> | <u>21,696</u> |

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

Home Services: Income and Expenditure account for the year ended 31 March 1979

| Year ended 31 March 1978 | | | Year ended 31 March 1979 | | |
|--------------------------|----------------|--|--------------------------|--------------|----------------|
| £000 | £000 | Statements | Notes | £000 | £000 |
| | | Television and Radio Broadcasting | | | |
| | | Income | | | |
| | 261,826 | | 8 | | 312,279 |
| | | | | | |
| | | | | | |
| 2,344 | | | | 2,400 | |
| 356 | | | | 457 | |
| <u>2,700</u> | | | 9 | <u>2,857</u> | |
| 3,096 | | | 9 | 4,004 | |
| <u>5,796</u> | | | | <u>6,861</u> | |
| 49 | | | | 42 | |
| 452 | | | | 420 | |
| 16 | | | | 151 | |
| 15 | | | | 24 | |
| <u>6,328</u> | | | | <u>7,498</u> | |
| 545 | | | | 855 | |
| 3,216 | | | 10 | 3,445 | |
| <u>3,761</u> | | | | <u>4,300</u> | |
| | 2,567 | | | | 3,198 |
| | <u>264,393</u> | | | | <u>315,477</u> |
| | | Expenditure | | | |
| 172,076 | | | 1 | 207,696 | |
| 66,637 | | | 2 | 81,191 | |
| 18,789 | | | 4 | 24,094 | |
| 8,554 | | | 4 | 11,379 | |
| | 266,056 | | | | 324,360 |
| | <u>-1,663</u> | | | | <u>-8,883</u> |
| | | Deficit for the year | | | |
| | | | 11 | | |
| | | Open University | | | |
| | | Income | | | |
| 4,331 | | | | 5,058 | |
| | | | | | |
| | | Expenditure | | | |
| 4,201 | | | | 4,806 | |
| 130 | | | 4 | 252 | |
| <u>4,331</u> | | | | <u>5,058</u> | |
| | -3,459 | | | | -5,122 |
| | <u>-5,122</u> | | | | <u>-14,005</u> |
| | | Deficit at 31 March 1978 | | | |
| | | Deficit at 31 March 1979 | | | |

External Services: Grant in aid account for the year ended 31 March 1979

| Year ended 31 March 1978 | | Year ended 31 March 1979 | | | | | | |
|-----------------------------|------------|--------------------------|---------------|-----------------|-----------------|-----------------|--------------------------|-----------|
| | | Broadcasting | | | Monitoring | | <i>Civil Defence</i> | |
| £000 | Statements | Notes | Total £000 | Current £000 | Capital £000 | Current £000 | Capital £000 | £000 |
| Income | | | | | | | | |
| 33,199 | | | 37,174 | 31,227 | 2,575 | 3,121 | 251 | |
| 4 | | | 39 | 39 | | | | |
| 84 | | | 102 | 85 | | 17 | | |
| <u>33,287</u> | | | <u>37,315</u> | <u>31,351</u> | <u>2,575</u> | <u>3,138</u> | <u>251</u> | |
| Expenditure | | | | | | | | |
| 29,131 | | 3 | 34,085 | 31,060 | | 3,025 | | |
| 3,943 | | 5 | 2,400 | | 2,162 | | 238 | |
| 58 | | 10 | 341 | 341 | | | | |
| <u>33,132</u> | | | <u>36,826</u> | <u>31,401</u> | <u>2,162</u> | <u>3,025</u> | <u>238</u> | |
| 155 | | | 489 | -50 | 413 | 113 | 13 | |
| 255 | | | 410 | 449 | -191 | 87 | 67 | -2 |
| <u>410</u> | | | <u>899</u> | <u>399</u> | <u>222</u> | <u>200</u> | <u>80</u> | <u>-2</u> |

Statement of accounting policies

Introduction

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

The accounting policies adopted by the Corporation for

dealing with items which are considered material in determining its result for the year and stating its financial position are as follows:

Basis of accounting

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

Fixed assets – Home Services

Under the terms of paragraph 16(2) of the Royal Charter the Corporation may at its discretion treat its income for the year as being in respect of capital or operating expenditure. Accordingly the Corporation apportions an amount equal to

its capital expenditure for each year to capital and charges such expenditure in full against the income for the year. However in order to show the fixed assets owned and employed by the Corporation, the cost is upheld in the balance sheet and depreciation deducted therefrom. Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the periods of their anticipated useful lives, except in the case of indirect capital expenditure which cannot be related to particular fixed assets, which is included in gross additions and then wholly depreciated and written off. The anticipated useful lives are as follows:

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

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

Fixed assets – External Services

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

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

Stores

Home Services

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

External Services

By agreement with the Treasury the value of External Services stores is limited to £300,000.

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

The external cost of programmes to be transmitted in future years consisting mainly of artists' fees and facility and

copyright fees, is carried forward and charged to operating expenditure on transmission of the respective programmes.

Staff and all other programme costs are charged to expenditure in the year they are incurred. Feature film rights are charged to operating expenditure on a decreasing scale related to the number of transmissions in the licence period.

Income receivable from the Home Office

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

Notes on the accounts

1. Fixed assets – External Services

As explained in the statement of accounting policies, no depreciation is provided. Had depreciation been provided, on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1979 would have been £8,196,000 (1978 £7,873,000) for Broadcasting and £485,000 (1978 £335,000) for the Monitoring Service.

2. Investment

The Corporation holds 53,000 £1 shares in Visnews Limited, representing 33% of the issued equity share capital of this unlisted associated company. The principal activity of the company is the provision of a comprehensive and impartial service of international news to subscribers throughout the world operating television services.

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

3. Stores – Home Services

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

| | 1979 | 1978 |
|---|--------------|--------------|
| | <u>£000</u> | <u>£000</u> |
| Broadcasting – | | |
| Engineering stores, television design and film unit materials fuel, oil, etc. | 5,057 | 4,596 |
| Trading – | | |
| Books, other publications, records and paper, etc. | 2,120 | 1,657 |
| | <u>7,177</u> | <u>6,253</u> |

4. Programme Stocks – Home Services

Programme Stocks comprise the following:

| | 1979 | 1978 |
|----------------------|---------------|---------------|
| | <u>£000</u> | <u>£000</u> |
| Television | | |
| BBC Productions | 9,686 | 6,700 |
| Purchased Programmes | 13,727 | 8,431 |
| | <u>23,413</u> | <u>15,131</u> |
| Radio | | |
| BBC Recordings | 1,392 | 880 |
| | <u>24,805</u> | <u>16,011</u> |

In addition there were commitments at 31 March 1979 in respect of purchased programmes payable in the years to 1983 amounting to £14,605,000 (1978 £12,591,000) of which £6,713,000 (1978 £6,942,000) is payable by 31 March 1980.

5. Bank borrowings and Short-term Loans

At the 31 March 1979 the Corporation's borrowings comprised a bank overdraft of £17,884,000 and short-term loans of £10,500,000 (1978 bank loan for capital expenditure of £8,000,000).

6. Provision for pension liability

The actuarial valuation of the Corporation's staff pension fund as at 31 March 1978 has now been completed and at that date the fund was solvent. However, following actuarial advice concerning the impact of future inflation on the fund, the provision of £2,000,000 has been retained.

7. Capital Commitments – Home Services

Future capital expenditure approved by the Board of Governors at 31 March 1979 amounted to £14,428,000 (1978 £12,107,000) for which contracts had been placed and £36,547,000 (1978 £26,473,000) for which contracts had not yet been placed.

8. Income receivable from the Home Office

| | 1979 | 1978 |
|--|----------------|----------------|
| | <u>£000</u> | <u>£000</u> |
| Gross revenue collected by the Post Office in the year | 337,437 | 287,327 |
| <i>Less:</i> | | |
| deduction under Clause 16 of the Licence and Agreement dated 7 July 1969, being the expenses of collection, administering the licence system and interference investigations estimated at £26,764,000 offset by a reduction of prior years' expenses of £1,606,000 (1978 increases of £384,000). | 25,158 | 25,501 |
| | <u>312,279</u> | <u>261,826</u> |

9. Turnover of trading activities

| | 1979 | 1978 |
|---|---------------|---------------|
| | <u>£000</u> | <u>£000</u> |
| Publications – (net circulation, advertisement and other revenue including surplus on joint publications) | | |
| Radio Times | 25,649 | 22,791 |
| Others | 5,137 | 4,202 |
| | <u>30,786</u> | <u>26,993</u> |

| | | |
|---|---------------|---------------|
| Enterprises (sales of programmes, records and sundry services) | 10,928 | 10,397 |
| | <u>41,714</u> | <u>37,390</u> |

10. Taxation

The Corporation is liable to taxation on profits derived from those of its activities carried on with a view to profit and on rent, royalties and interest receivable. Corporation tax for the year ended 31 March 1979 is calculated at 52% (1978 52%) and takes into account an under-provision of £115,000 (Home Services £17,000, External Services £98,000) in respect of prior years (1978 Home Services £24,000, External Services £31,000).

11. Open University

The Corporation provides broadcasting services to the Open University and the income for the year of £5,058,000 (1978 £4,331,000) represents reimbursement of operating and capital expenditure incurred on the University's behalf.

12. Source and Application of Funds for the Year

| | | |
|--|---------------|---------------|
| Home Services | 1979 | 1978 |
| | <u>£000</u> | <u>£000</u> |
| <i>Sources of Funds</i> | | |
| Increase in : creditors | 8,570 | 11,777 |
| Reduction in : debtors – Home Office for licence income | | 8,854 |
| : stores | | 120 |
| | <u>8,570</u> | <u>20,751</u> |
| <i>Application of Funds</i> | | |
| Deficit for the year (after charging capital expenditure) | 8,883 | 1,663 |
| Increase in : stores | 924 | |
| : programme stocks | 8,794 | 3,812 |
| : debtors – Home Office for licence income | 6,145 | |
| : debtors – others | 6,353 | 2,728 |
| | <u>31,099</u> | <u>8,203</u> |
| Increase (reduction) in net borrowings | 22,529 | (12,548) |

External Services

Sources of Funds

| | | |
|--|--------------|------------|
| Surplus for the year (after charging capital expenditure) | 489 | 155 |
| Increase in : creditors | 1,245 | 148 |
| Reduction in : debtors | | 290 |
| : programme stocks | 7 | |
| | <u>1,741</u> | <u>593</u> |
| <i>Application of Funds</i> | | |
| Increase in : stores | | 150 |
| : programme stocks | | 1 |
| : debtors | 332 | |
| | <u>332</u> | <u>151</u> |
| Increase in cash and bank balances | 1,409 | 442 |

13. Emoluments of Governors

The annual fees payable to Governors as at 31 March 1979, as determined by order in Council, were as follows:

| | |
|---|--------------|
| Chairman | £11,184 |
| Vice Chairman | £ 2,200 |
| National Governors for Scotland & Wales | £ 2,200 each |
| National Governor for Northern Ireland and seven other Governors | £ 1,100 each |

14. Emoluments of employees

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

| | | | | | |
|--|--------|---|--------|------|------|
| | £ | – | £ | 1979 | 1978 |
| | 10,001 | – | 12,500 | 737 | 273 |
| | 12,501 | – | 15,000 | 169 | 40 |
| | 15,001 | – | 17,500 | 36 | 9 |
| | 17,501 | – | 20,000 | 7 | 5 |
| | 20,001 | – | 22,500 | 9 | 4 |
| | 22,501 | – | 25,000 | 3 | 1 |
| | 25,001 | – | 27,500 | 1 | 1 |
| | 27,501 | – | 30,000 | 1 | — |
| | 30,001 | – | 32,500 | 1 | — |

15. Auditors' remuneration

The remuneration of the auditors amounted to £29,500 (1978 £24,000).

Statement 1

Statement of operating expenditure for the year ended 31 March 1979: Television

| Year ended 31 March 1978 | | | Year ended 31 March 1979 | |
|--------------------------|---------------------------------|--|--------------------------|---------------------------------|
| <i>Amount</i> £000 | <i>Percentage</i> of total % | | <i>Amount</i> £000 | <i>Percentage</i> of total % |
| 96,704 | 56.2 | Production and other staff costs | 118,572 | 57.1 |
| 51,638 | 30.0 | Artists, speakers, facility and copyright fees, film recording and design materials, etc. | 60,803 | 29.3 |
| 2,404 | 1.4 | Intercommunication circuits | 2,718 | 1.3 |
| 4,443 | 2.6 | Power, lighting and heating | 4,872 | 2.3 |
| 4,381 | 2.6 | Building and plant maintenance | 5,408 | 2.6 |
| 3,343 | 1.9 | Rent and rates | 4,273 | 2.0 |
| 1,929 | 1.1 | Telephones | 2,049 | 1.0 |
| 2,783 | 1.6 | Transport | 3,236 | 1.6 |
| 4,451 | 2.6 | Other expenses | 5,765 | 2.8 |
| 172,076 | 100.0 | | 207,696 | 100.0 |
| £m | % | <i>Whereof:</i> | £m | % |
| 97 | 57 | BBC 1 | 116 | 56 |
| 50 | 29 | BBC 2 | 60 | 29 |
| 19 | 11 | Regional Services | 25 | 12 |
| 6 | 3 | Transmission and Distribution | 7 | 3 |
| 172 | 100 | | 208 | 100 |
| Hours | % | <i>Hours of Output</i> | Hours | % |
| 4,869 | 45 | BBC 1 | 4,797 | 44 |
| 2,861 | 27 | BBC 2 | 3,110 | 29 |
| 3,006 | 28 | Regional Services | 2,993 | 27 |
| 10,736 | 100 | | 10,900 | 100 |

Statement 2

Statement of operating expenditure for the year ended 31 March 1979: Radio

| Year ended 31 March 1978 | | | Year ended 31 March 1979 | |
|--------------------------|---------------------------------|--|--------------------------|---------------------------------|
| <i>Amount</i> £,000 | <i>Percentage</i> of total % | | <i>Amount</i> £,000 | <i>Percentage</i> of total % |
| 36,649 | 55.0 | Production and other staff costs | 45,958 | 56.6 |
| 15,567 | 23.4 | Artists, speakers, performing rights, news royalties, facility and copyright fees, etc. | 18,157 | 22.4 |
| 3,556 | 5.3 | House orchestras | 4,050 | 5.0 |
| 691 | 1.0 | Intercommunication circuits | 786 | 1.0 |
| 1,589 | 2.4 | Power, lighting and heating | 1,849 | 2.3 |
| 1,924 | 2.9 | Building and plant maintenance | 2,511 | 3.1 |
| 3,124 | 4.7 | Rent and rates | 3,212 | 3.9 |
| 1,052 | 1.5 | Telephones | 1,181 | 1.4 |
| 574 | 0.9 | Transport | 594 | 0.7 |
| 1,911 | 2.9 | Other expenses | 2,893 | 3.6 |
| <hr/> 66,637 | <hr/> 100.0 | | <hr/> 81,191 | <hr/> 100.0 |
| <i>£m</i> | <i>%</i> | <i>Whereof:</i> | <i>£m</i> | <i>%</i> |
| 7 | 10 | Radio 1 | 7 | 9 |
| 12 | 18 | Radio 2 | 15 | 19 |
| 13 | 19 | Radio 3 | 15 | 18 |
| 15 | 22 | Radio 4 | 18 | 22 |
| 10 | 15 | Regional Services | 13 | 16 |
| 7 | 11 | Local Radio | 9 | 11 |
| 3 | 5 | Transmission and Distribution | 4 | 5 |
| <hr/> 67 | <hr/> 100 | | <hr/> 81 | <hr/> 100 |
| <i>Hours</i> | <i>%</i> | <i>Hours of Output</i> | <i>Hours</i> | <i>%</i> |
| 4,798 | 4 | Radio 1 | 5,260 | 4 |
| 6,282 | 5 | Radio 2 | 7,792 | 6 |
| 6,246 | 5 | Radio 3 | 6,396 | 5 |
| 6,789 | 6 | Radio 4 | 7,351 | 5 |
| 9,902 | 9 | Regional Services | 13,097 | 10 |
| <hr/> 34,017 | <hr/> 29 | | <hr/> 39,896 | <hr/> 30 |
| 82,958 | 71 | Local Radio | 92,759 | 70 |
| <hr/> 116,975 | <hr/> 100 | | <hr/> 132,655 | <hr/> 100 |

Statement 3

Statement of operating expenditure for the year ended 31 March 1979:

External Services

| Year ended 31 March 1978 | | | Year ended 31 March 1979 | |
|--------------------------|----------------------------------|--|--------------------------|----------------------------------|
| <i>Amount £000</i> | <i>Percentage of total %</i> | | <i>Amount £000</i> | <i>Percentage of total %</i> |
| 19,790 | 67.9 | Production and other staff costs | 23,752 | 69.7 |
| 2,186 | 7.5 | Artists, speakers, performing rights, news royalties, facility and copyright fees, etc. | 2,034 | 6.0 |
| 316 | 1.1 | Intercommunication circuits | 349 | 1.0 |
| 2,613 | 9.0 | Power, lighting and heating | 2,792 | 8.2 |
| 1,068 | 3.7 | Building and plant maintenance | 1,261 | 3.7 |
| 1,639 | 5.6 | Rent, rates and hired transmitters | 2,146 | 6.3 |
| 278 | 1.0 | Telephones | 325 | 0.9 |
| 239 | 0.8 | Transport | 309 | 0.9 |
| 1,002 | 3.4 | Other expenses | 1,117 | 3.3 |
| 29,131 | 100.0 | | 34,085 | 100.0 |
| <i>£m</i> | <i>%</i> | <i>Whereof:</i> | <i>£m</i> | <i>%</i> |
| 27 | 93 | Broadcasting | 31 | 91 |
| 2 | 7 | Monitoring | 3 | 9 |
| 29 | 100 | | 34 | 100 |
| <i>Hours</i> | <i>%</i> | <i>Hours of Output</i> | <i>Hours</i> | <i>%</i> |
| 11,869 | 32 | English Language Services | 11,869 | 32 |
| | | Vernacular Services | | |
| 13,147 | 36 | Europe | 13,175 | 36 |
| 11,804 | 32 | Rest of World | 11,895 | 32 |
| 36,820 | 100 | | 36,939 | 100 |

Statement 4
Statement of fixed assets: Home Services

31 March 1978

31 March 1979

| <i>Total</i> | | <i>Total</i> | <i>Freehold/ Leasehold Land & Buildings</i> | <i>Plant Furniture & Fittings etc.</i> |
|--------------|------------------------------------|--------------|---|--|
| <u>£000</u> | | <u>£000</u> | <u>£000</u> | <u>£000</u> |
| | Cost | | | |
| 138,889 | at 31 March 1978 | 153,929 | 58,060 | 95,869 |
| 27,473 | Gross additions during the year | 35,725 | 8,332 | 27,393 |
| –12,433 | Assets written off during the year | –15,852 | –2,573 | –13,279 |
| 153,929 | at 31 March 1979 | 173,802 | 63,819 | 109,983 |
| | Depreciation | | | |
| 65,424 | at 31 March 1978 | 70,999 | 18,300 | 52,699 |
| 18,008 | Depreciation for the year | 22,441 | 3,980 | 18,461 |
| –12,433 | Assets written off during the year | –15,852 | –2,573 | –13,279 |
| 70,999 | at 31 March 1979 | 77,588 | 19,707 | 57,881 |
| 82,930 | Net Book Value at 31 March 1979 | 96,214 | 44,112 | 52,102 |
| | <i>Whereof:</i> | | | |
| 62,917 | Television | 71,224 | 32,856 | 38,368 |
| 19,404 | Radio | 24,334 | 11,256 | 13,078 |
| 609 | Open University | 656 | — | 656 |
| 82,930 | | 96,214 | 44,112 | 52,102 |

Statement 5

Statement of fixed assets: External Services

| <u>31 March 1978</u> | | <u>31 March 1979</u> | | |
|----------------------|------------------------------------|----------------------|---|--|
| <i>Total</i> | | <i>Total</i> | <i>Freehold/ Leasehold Land & Buildings</i> | <i>Plant Furniture & Fittings etc.</i> |
| <u>£000</u> | | <u>£000</u> | <u>£000</u> | <u>£000</u> |
| | Cost | | | |
| 17,287 | at 31 March 1978 | 19,677 | 7,523 | 12,154 |
| 3,943 | Gross additions during the year | 2,400 | 337 | 2,063 |
| - 1,553 | Assets written off during the year | - 1,280 | - 311 | - 969 |
| <u>19,677</u> | at 31 March 1979 | <u>20,797</u> | <u>7,549</u> | <u>13,248</u> |
| | <i>Whereof:</i> | | | |
| 18,914 | Broadcasting | 19,838 | 7,362 | 12,476 |
| 737 | Monitoring | 933 | 163 | 770 |
| 26 | Civil Defence | 26 | 24 | 2 |
| <u>19,677</u> | | <u>20,797</u> | <u>7,549</u> | <u>13,248</u> |

Statement 6

Licence Income & National Regions 1978-79

| | Total | England | Scotland | Wales | N. Ireland |
|--|-------------|-------------|------------|------------|------------|
| At 31 March 1979 the number of Television licences was | M 18.4 | M 15.6 | M 1.6 | M 0.9 | M 0.3 |
| and the net licence income collected was | £m 312.3 | £m 264.4 | £m 28.6 | £m 14.9 | £m 4.4 |
| After expenditure on: | | | | | |
| the production of local programmes for local audiences and | 39.6 | 16.2 | 9.3 | 9.4 | 4.7 |
| transmission and distribution costs | 9.7 | 5.8 | 2.1 | 1.3 | 0.5 |
| | 49.3 | 22.0 | 11.4 | 10.7 | 5.2 |
| the amount left to pay for capital investment, all network programmes and the use of central service departments was | 263.0 | 242.4 | 17.2 | 4.2 | -0.8 |
| If all licensed households contributed equally to these services the amount required from each area would be | 263.0 | 222.9 | 23.6 | 12.5 | 4.0 |
| leaving a surplus/deficit (-) of | | 19.5 | -6.4 | -8.3 | -4.8 |

Statement 7

Summarised Balance Sheets

| | Year ended 31 March | | | | |
|---------------------------------------|---------------------|---------------|---------------|---------------|----------------|
| | 1975 | 1976 | 1977 | 1978 | 1979 |
| | £000 | £000 | £000 | £000 | £000 |
| Home Services | | | | | |
| <i>Fixed assets</i> | | | | | |
| At cost, less depreciation | 68,068 | 70,840 | 73,465 | 82,930 | 96,214 |
| Investment in Visnews Ltd | 53 | 53 | 53 | 53 | 53 |
| | <u>68,121</u> | <u>70,893</u> | <u>73,518</u> | <u>82,983</u> | <u>96,267</u> |
| <i>Net current assets/liabilities</i> | | | | | |
| Current assets | 25,293 | 34,747 | 40,041 | 39,838 | 59,909 |
| Less: Current liabilities | 41,046 | 39,133 | 41,500 | 42,960 | 71,914 |
| | <u>-15,753</u> | <u>-4,386</u> | <u>-1,459</u> | <u>-3,122</u> | <u>-12,005</u> |
| <i>Net total assets</i> | <u>52,368</u> | <u>66,507</u> | <u>72,059</u> | <u>79,861</u> | <u>84,262</u> |
| Represented by: | | | | | |
| Capital account | 68,121 | 70,893 | 73,518 | 82,983 | 96,267 |
| Provision for pension liability | 3,000 | 2,000 | 2,000 | 2,000 | 2,000 |
| Income and expenditure account | -18,753 | -6,386 | -3,459 | -5,122 | -14,005 |
| | <u>52,368</u> | <u>66,507</u> | <u>72,059</u> | <u>79,861</u> | <u>84,262</u> |
| External Services | | | | | |
| <i>Fixed assets</i> | | | | | |
| At cost | 19,266 | 14,847 | 17,287 | 19,677 | 20,797 |
| <i>Net current assets</i> | | | | | |
| Current assets | 1,485 | 2,143 | 2,805 | 3,108 | 4,842 |
| Less: Current liabilities | 1,201 | 1,820 | 2,550 | 2,698 | 3,943 |
| | <u>284</u> | <u>323</u> | <u>255</u> | <u>410</u> | <u>899</u> |
| <i>Net total assets</i> | <u>19,550</u> | <u>15,170</u> | <u>17,542</u> | <u>20,087</u> | <u>21,696</u> |
| Represented by: | | | | | |
| Capital account | 19,266 | 14,847 | 17,287 | 19,677 | 20,797 |
| Grant in aid | 284 | 323 | 255 | 410 | 899 |
| | <u>19,550</u> | <u>15,170</u> | <u>17,542</u> | <u>20,087</u> | <u>21,696</u> |

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

| | Year ended 31 March | | | | |
|---|---------------------|----------------|----------------|----------------|----------------|
| | 1975 | 1976 | 1977 | 1978 | 1979 |
| | £000 | £000 | £000 | £000 | £000 |
| Home Services | | | | | |
| <i>Income</i> | | | | | |
| Receivable from the Home Office | 146,372 | 212,862 | 226,989 | 261,826 | 312,279 |
| Other income less tax | 907 | 1,574 | 1,324 | 2,567 | 3,198 |
| | <u>147,279</u> | <u>214,436</u> | <u>228,313</u> | <u>264,393</u> | <u>315,477</u> |
| <i>Expenditure</i> | | | | | |
| Operating | 150,368 | 184,247 | 206,601 | 238,713 | 288,887 |
| Capital | 14,456 | 17,822 | 18,785 | 27,343 | 35,473 |
| | <u>164,824</u> | <u>202,069</u> | <u>225,386</u> | <u>266,056</u> | <u>324,360</u> |
| Surplus or deficit (—) for year | –17,545 | 12,367 | 2,927 | –1,663 | –8,883 |
| Provision for pension liability | –2,000 | | | | |
| Balance brought forward | 792 | –18,753 | –6,386 | –3,459 | –5,122 |
| | <u>–18,753</u> | <u>–6,386</u> | <u>–3,459</u> | <u>–5,122</u> | <u>–14,005</u> |
| External Services (Grant in aid) | | | | | |
| <i>Income</i> | | | | | |
| Grant in aid | 20,546 | 26,653 | 30,259 | 33,199 | 37,174 |
| Other income | 60 | 36 | 107 | 88 | 141 |
| | <u>20,606</u> | <u>26,689</u> | <u>30,366</u> | <u>33,287</u> | <u>37,315</u> |
| <i>Expenditure</i> | | | | | |
| Operating | 19,625 | 24,417 | 26,842 | 29,131 | 34,085 |
| Capital | 959 | 2,223 | 3,583 | 3,943 | 2,400 |
| Taxation | 10 | 10 | 9 | 58 | 341 |
| | <u>20,594</u> | <u>26,650</u> | <u>30,434</u> | <u>33,132</u> | <u>36,826</u> |
| Surplus or deficit (—) for year | 12 | 39 | –68 | 155 | 489 |
| Balance brought forward | 272 | 284 | 323 | 255 | 410 |
| | <u>284</u> | <u>323</u> | <u>255</u> | <u>410</u> | <u>899</u> |

Appendices

- I Broadcasting receiving licences 1927–79
- II Hours of output 1978–79:
television
- IIa Programme analysis 1978–79:
television networks
- III Hours of output 1978–79:
radio
- IIIa Programme analysis 1978–79:
radio networks
- IV Hours of broadcasting in the
External Services
- V Rebroadcasts of
BBC External Services
- VI World Service programmes
- VII Regular religious broadcasts
- VIII School broadcasting

Appendix I

Broadcasting receiving licences 1927-79

| Licences at 31 March | Total | Issued free for blind persons | Issued for payment | | |
|----------------------|------------|--|--------------------|-----------------------------|------------|
| | | | Radio only | Radio & television combined | |
| | | | | Monochrome | Colour |
| 1927 | 2,269,644 | 5,750 | 2,263,894 | | |
| 1930 | 3,092,324 | 16,496 | 3,075,828 | | |
| 1935 | 7,011,753 | 41,868 | 6,969,885 | | |
| 1940 | 8,951,045 | 53,427 | 8,897,618 | | |
| 1945 | 9,710,230 | 46,861 | 9,663,369 | | |
| 1946 | 10,395,551 | 47,720 | 10,347,831 | | |
| 1947 | 10,777,704 | 49,846 | 10,713,298 | 14,560 | |
| 1948 | 11,179,676 | 52,135 | 11,081,977 | 45,564 | |
| 1949 | 11,747,448 | 53,654 | 11,567,227 | 126,567 | |
| 1950 | 12,219,448 | 56,376 | 11,819,190 | 343,882 | |
| 1951 | 12,369,027 | 58,161 | 11,546,925 | 763,941 | |
| 1952 | 12,753,506 | 60,105 | 11,244,141 | 1,449,260 | |
| 1953 | 12,892,231 | 61,095 | 10,688,684 | 2,142,452 | |
| 1954 | 13,436,793 | 62,389 | 10,125,512 | 3,248,892 | |
| 1955 | 13,980,496 | 62,506 | 9,414,224 | 4,503,766 | |
| 1956 | 14,261,551 | 62,745 | 8,459,213 | 5,739,593 | |
| 1957 | 14,525,099 | 62,453 | 7,496,390 | 6,966,256 | |
| 1958 | 14,646,350 | 61,387 | 6,494,960 | 8,090,003 | |
| 1959 | 14,736,413 | 57,784 | 5,423,207 | 9,255,422 | |
| 1960 | 15,005,011 | 54,958 | 4,480,300 | 10,469,753 | |
| 1961 | 15,176,725 | 50,852 | 3,858,132 | 11,267,741 | |
| 1962 | 15,372,219 | 46,782 | 3,491,725 | 11,833,712 | |
| 1963 | 15,698,991 | 43,371 | 3,212,814 | 12,442,806 | |
| 1964 | 15,884,679 | 40,337 | 2,959,011 | 12,885,331 | |
| 1965 | 16,046,603 | 34,355 | 2,759,203 | 13,253,045 | |
| 1966 | 16,178,156 | 31,499 | 2,579,567 | 13,567,090 | |
| 1967 | 16,773,205 | 29,662 | 2,476,272 | 14,267,271 | |
| 1968 | 17,645,821 | 27,564 | 2,529,750 | 15,068,079 | 20,428 |
| 1969 | 17,959,933 | 24,966 | 2,438,906 | 15,396,642 | 99,419 |
| 1970 | 18,183,719 | 22,174 | 2,279,017 | 15,609,131 | 273,397 |
| 1971 (Note 1) | 15,943,190 | — | — | 15,333,221 | 609,969 |
| 1972 | 16,658,451 | — | — | 15,023,691 | 1,634,760 |
| 1973 | 17,124,619 | — | — | 13,792,623 | 3,331,996 |
| 1974 | 17,324,570 | — | — | 11,766,424 | 5,558,146 |
| 1975 | 17,700,815 | — | — | 10,120,493 | 7,580,322 |
| 1976 | 17,787,984 | — | — | 9,148,732 | 8,639,252 |
| 1977 | 18,056,058 | — | — | 8,098,386 | 9,957,672 |
| 1978 | 18,148,918 | — | — | 7,099,726 | 11,049,192 |
| 1979 (Note 5) | 18,381,161 | — | — | 6,249,716 | 12,131,445 |

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 fees and concessionary licences for residents of old people's homes have been excluded from the figures.
- Owing to industrial action within the Post Office the licences in force at 31 March 1979 do not reflect the true licensing position at that date.

Appendix II
Hours of output 1978-79
Television

| | Network programmes | | | Regional Services only | Total | % |
|---|--------------------|--------------|--------------|------------------------------|--------|-------|
| | BBC 1 | BBC 2 | Total | | | |
| | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | | | |
| Programmes produced in London | 3,320 | 2,027 | 5,347 | | 5,347 | 44.0 |
| Programmes produced in regions: | | | | | | |
| England – Birmingham | 315 | 142 | 457 | 215 | 672 | |
| Manchester | 188 | 194 | 382 | 197 | 579 | |
| Bristol | 91 | 117 | 208 | 178 | 386 | |
| Norwich | 2 | 1 | 3 | 192 | 195 | |
| Newcastle | 2 | 4 | 6 | 191 | 197 | |
| Leeds | 3 | 6 | 9 | 198 | 207 | |
| Southampton | 2 | 2 | 4 | 195 | 199 | |
| Plymouth | 3 | 3 | 6 | 180 | 186 | |
| Scotland | 606 | 469 | 1,075 | 1,546 | 2,621 | |
| Wales | 76 | 27 | 103 | 416 | 519 | |
| Northern Ireland | 67 | 28 | 95 | 739 | 834 | |
| | 11 | 6 | 17 | 292 | 309 | |
| Total programmes produced in regions | 760 | 530 | 1,290 | 2,993 | 4,283 | 35.3 |
| British and foreign feature films and series | 4,080 | 2,557 | 6,637 | 2,993 | 9,630 | |
| | 717 | 553 | 1,270 | | 1,270 | 10.5 |
| Open University | 4,797 | 3,110 | 7,907 | 2,993 | 10,900 | |
| | 241 | 1,001 | 1,242 | | 1,242 | 10.2 |
| Total hours of broadcasting | 5,038 | 4,111 | 9,149 | 2,993 | 12,142 | 100.0 |

Appendix IIa
 Programme analysis 1978-79
 Television networks

| | BBC 1 | | BBC 2 | | Total | |
|---|--------------|--------------|--------------|--------------|--------------|--------------|
| | <i>Hours</i> | <i>%</i> | <i>Hours</i> | <i>%</i> | <i>Hours</i> | <i>%</i> |
| BBC productions | | | | | | |
| Current Affairs, Features and Documentaries | 798 | 15.9 | 816 | 19.9 | 1,614 | 17.6 |
| Sport | 720 | 14.3 | 531 | 12.9 | 1,251 | 13.7 |
| Children's Programmes | 636 | 12.6 | 117 | 2.8 | 753 | 8.2 |
| Light Entertainment | 357 | 7.1 | 229 | 5.6 | 586 | 6.4 |
| Drama | 261 | 5.2 | 214 | 5.2 | 475 | 5.2 |
| Further Education | 234 | 4.6 | 190 | 4.6 | 424 | 4.6 |
| News | 252 | 5.0 | 136 | 3.3 | 388 | 4.2 |
| Schools | 368 | 7.3 | | | 368 | 4.0 |
| Music | 30 | 0.6 | 105 | 2.6 | 135 | 1.5 |
| Religion | 116 | 2.3 | 18 | 0.4 | 134 | 1.5 |
| Programmes in Welsh | 36 | 0.7 | | | 36 | 0.4 |
| Continuity | 272 | 5.4 | 201 | 4.9 | 473 | 5.2 |
| | <u>4,080</u> | <u>81.0</u> | <u>2,557</u> | <u>62.2</u> | <u>6,637</u> | <u>72.5</u> |
| British and foreign feature films and series | 717 | 14.2 | 553 | 13.5 | 1,270 | 13.9 |
| | <u>4,797</u> | <u>95.2</u> | <u>3,110</u> | <u>75.7</u> | <u>7,907</u> | <u>86.4</u> |
| Open University | 241 | 4.8 | 1,001 | 24.3 | 1,242 | 13.6 |
| | <u>5,038</u> | <u>100.0</u> | <u>4,111</u> | <u>100.0</u> | <u>9,149</u> | <u>100.0</u> |

Appendix III

Hours of output 1978-79

Radio

| | Network programmes | | | | | Regional Services Only | Local Radio | Total | % |
|--|--------------------|--------------|--------------|--------------|---------------|------------------------|---------------|----------------|--------------|
| | Radio 1 | Radio 2 | Radio 3 | Radio 4 | Total | | | | |
| | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | <i>Hours</i> | |
| Programmes produced in London | 5,212 | 7,290 | 5,099 | 5,908 | 23,509 | | | 23,509 | 17.6 |
| Programmes produced in regions: | | | | | | | | | |
| England - South East | | | | | | 74 | | 74 | |
| Birmingham | | 205 | 178 | 516 | 899 | 104 | | 1,003 | |
| Manchester | 47 | 190 | 401 | 340 | 978 | 104 | | 1,082 | |
| Bristol | | 35 | 275 | 447 | 757 | 104 | | 861 | |
| Norwich | | | | | | 520 | | 520 | |
| Newcastle | | | | | | 104 | | 104 | |
| Leeds | | | | | | | | | |
| Southampton | | | | | | 21 | | 21 | |
| Plymouth | | | | | | 487 | | 487 | |
| Scotland | 47 | 430 | 854 | 1,303 | 2,634 | 1,518 | | 4,152 | |
| Wales | 1 | 50 | 203 | 59 | 313 | 4,449 | | 4,762 | |
| Northern Ireland | | 2 | 147 | 53 | 202 | 4,123 | | 4,325 | |
| | | 20 | 93 | 28 | 141 | 3,007 | | 3,148 | |
| Total programmes produced in regions: | 48 | 502 | 1,297 | 1,443 | 3,290 | 13,097 | | 16,387 | 12.2 |
| Local radio | 5,260 | 7,792 | 6,396 | 7,351 | 26,799 | 13,097 | | 39,896 | |
| | | | | | | | 92,759 | 92,759 | 69.4 |
| Open University | 5,260 | 7,792 | 6,396 | 7,351 | 26,799 | 13,097 | 92,759 | 132,655 | |
| | | | 816 | 274 | 1,090 | | | 1,090 | 0.8 |
| Total hours of broadcasting | 5,260 | 7,792 | 7,212 | 7,625 | 27,889 | 13,097 | 92,759 | 133,745 | 100.0 |

The output of Wales included 1,983 hours of programmes in the Welsh language

Appendix IIIa
 Programme analysis 1978-79
 Radio networks

| | Radio 1 | | Radio 2 | | Radio 3 | | Radio 4 | | Total | |
|---|---------|-------|---------|-------|---------|-------|---------|-------|--------|-------|
| | Hours | % | Hours | % | Hours | % | Hours | % | Hours | % |
| BBC productions | | | | | | | | | | |
| Music | 4,850 | 92.2 | 6,111 | 78.4 | 4,837 | 67.1 | 504 | 6.6 | 16,302 | 58.4 |
| Current Affairs, Features & Documentaries | 137 | 2.6 | 49 | 0.6 | 648 | 9.0 | 3,391 | 44.5 | 4,225 | 15.2 |
| News | 92 | 1.8 | 446 | 5.7 | 198 | 2.7 | 980 | 12.8 | 1,716 | 6.2 |
| Drama | | | 125 | 1.6 | 149 | 2.1 | 826 | 10.8 | 1,100 | 3.9 |
| Sport | | | 591 | 7.6 | 257 | 3.6 | 91 | 1.2 | 939 | 3.4 |
| Light Entertainment | | | 273 | 3.5 | 1 | | 342 | 4.5 | 616 | 2.2 |
| Religion | 5 | 0.1 | 104 | 1.3 | 17 | 0.2 | 293 | 3.8 | 419 | 1.5 |
| Schools | | | | | 3 | | 471 | 6.2 | 474 | 1.7 |
| Further Education | | | 3 | 0.1 | 132 | 1.8 | 197 | 2.6 | 332 | 1.2 |
| Children's Programmes | 174 | 3.3 | 90 | 1.2 | 6 | 0.1 | 67 | 0.9 | 247 | 0.9 |
| Continuity | 2 | | | | 148 | 2.1 | 189 | 2.5 | 429 | 1.5 |
| | 5,260 | 100.0 | 7,792 | 100.0 | 6,396 | 88.7 | 7,351 | 96.4 | 26,799 | 96.1 |
| Open University | | | | | 816 | 11.3 | 274 | 3.6 | 1,090 | 3.9 |
| | 5,260 | 100.0 | 7,792 | 100.0 | 7,212 | 100.0 | 7,625 | 100.0 | 27,889 | 100.0 |
| Simultaneous broadcasts (in addition to above) were: | 2,529 | | 1,179 | | 8 | | 90 | | 3,806 | |

Appendix IV

Hours of broadcasting in the External Services

Programme hours per week as at 1 April 1979

| | | | | | |
|-----|--|--|------|--|---------------------------------|
| | English | | | | |
| 198 | BBC World Service (including alternatives for Europe, Africa, Asia and the Falkland Islands) | | | 28 | Latin American Service |
| 30½ | English by Radio | | | 15½ | Spanish |
| | | | | | Portuguese |
| | Overseas Regional Service | | | | Central European Service |
| ¼ | French for Canada | | 21½ | Czech/Slovak | |
| ½ | Maltese | | 18 | Hungarian | |
| | | | 21½ | Polish | |
| | African Service | | 8½ | Finnish | |
| 8½ | Hausa | | | | South European Service |
| 5½ | Somali | | 10½ | Greek | |
| 7 | Swahili | | 7 | Italian | |
| 63 | Arabic Service | | 8½ | Portuguese | |
| | | | 7 | Spanish | |
| | Eastern Service | | 7 | Turkish | |
| 8 | Bengali | | | | East European Service |
| 7 | Burmese | | 12½ | Bulgarian | |
| 15½ | Hindi | | 14 | Romanian | |
| ¾ | Nepali | | 34½ | Russian | |
| 10½ | Persian | | 16½ | Yugoslav (Serbo-Croat and Slovene) | |
| 1½ | Tamil | | | | |
| 8½ | Urdu | | 711½ | Total hours broadcast weekly in External Services | |
| | | | | | |
| | Far Eastern Service | | | | |
| 5½ | Chinese - Cantonese | | | | |
| 10½ | Standard Chinese (Mandarin) | | | | |
| 8½ | Indonesian | | | | |
| 7 | Japanese | | | | |
| 1½ | Malay | | | | |
| 7 | Thai | | | | |
| 8½ | Vietnamese | | | | |
| 42 | French Language Service to Europe and Africa | | | | |
| ¼ | French/German joint programme | | | | |
| 24½ | German Language Service | | | | |

Appendix V

Rebroadcasts of BBC External Services

| | Direct transmissions |
|--------------------------------------|---|
| Abu Dhabi | |
| *Anguilla <i>Leeward Is.</i> | World Service in English |
| *Antigua <i>Leeward Is.</i> | World Service |
| *Argentina | Latin American in Spanish |
| *Ascension Island | World Service |
| *Australia | World Service |
| Austria | |
| Bahamas | |
| *Barbados | World Service |
| Belgium | |
| *Belize | World Service |
| *Bermuda | World Service |
| *Bolivia | Latin American in Spanish |
| *Botswana | World Service |
| *Brazil | Latin American in Portuguese |
| *British Virgin Islands | World Service |
| *Brunei | World Service |
| Burma | |
| Burundi | |
| Cameroun | |
| *Canada | World Service |
| Canary Islands | |
| *Cayman Islands | World Service |
| *Chile | Latin American in Spanish |
| Chinese People's Republic | |
| Christmas Island <i>Indian Ocean</i> | |
| *Colombia | Latin American in Spanish |
| Congo | |
| Cook Islands | |
| Costa Rica | |
| Cuba | |
| Curacao <i>Netherlands Antilles</i> | |
| Cyprus | |
| Czechoslovakia | |
| Denmark | |
| Dominica <i>Windward Is.</i> | |
| *Dominican Republic | Latin American in Spanish |
| Dubai | |
| *Ecuador | Latin American in Spanish |
| Egypt | |
| Eire | |
| *El Salvador | World Service, Latin American in Spanish |
| *Falkland Islands | World Service |
| Faroe Islands | |
| Fiji | World Service |

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.

| Recorded programmes or programmes fed by line or cable |
|--|
| Topical tapes, transcriptions |
| Topical tapes, transcriptions, English by Radio |
| Topical tapes, transcriptions, English by Radio |
| Latin American in Spanish, transcriptions, English by Radio |
| Overseas Regional Service, topical tapes, transcriptions, English by Radio |
| German, transcriptions, English by Radio |
| Topical tapes, transcriptions |
| Topical tapes, transcriptions, English by Radio |
| German, transcriptions, English by Radio |
| Topical tapes, transcriptions, English by Radio |
| Topical tapes, transcriptions |
| Latin American in Spanish, English by Radio |
| English for Africa, topical tapes, English by Radio |
| Latin American in Portuguese, transcriptions, English by Radio |
| Transcriptions |
| Malay, Mandarin, Cantonese, English, topical tapes, transcriptions, English by Radio |
| English by Radio |
| English by Radio |
| Hausa, English by Radio |
| Overseas Regional Service (English and French), topical tapes, transcriptions |
| English by Radio |
| Topical tapes, transcriptions, English by Radio |
| Latin American in Spanish, transcriptions, English by Radio |
| Transcriptions |
| Transcriptions |
| Latin American in Spanish, transcriptions, English by Radio |
| English by Radio |
| Topical tapes, transcriptions, English by Radio |
| Latin American in Spanish, transcriptions, English by Radio |
| Latin American in Spanish |
| Topical tapes, transcriptions, English by Radio |
| Greek, topical tapes, transcriptions, English by Radio |
| Transcriptions, English by Radio |
| Topical tapes, transcriptions |
| Topical tapes, transcriptions, English by Radio |
| Latin American in Spanish |
| Topical tapes, transcriptions, English by Radio |
| Latin American in Spanish, English by Radio |
| Topical tapes, transcriptions, English by Radio |
| Topical tapes, transcriptions |
| Latin American in Spanish, topical tapes, English by Radio |
| Topical tapes, transcriptions |
| Transcriptions |
| Hindi, topical tapes, transcriptions, English by Radio |

| | | |
|---------------------------------|---|--|
| Finland | | Topical tapes, transcriptions |
| France | | Transcriptions, English by Radio |
| *Gambia | World Service | Topical tapes |
| Germany <i>West</i> | | German, Topical tapes, transcriptions, English by Radio |
| Ghana | | Transcriptions |
| *Gibraltar | World Service, Spanish | Topical tapes, transcriptions, English by Radio |
| Greece | | Greek, transcriptions, English by Radio |
| *Grenada <i>Windward Is.</i> | World Service | Topical tapes, English by Radio |
| *Guatemala | | Latin American in Spanish |
| *Guyana | World Service | Transcriptions, English by Radio |
| Haiti | | Transcriptions |
| *Hong Kong | World Service, Cantonese, Mandarin | Cantonese, topical tapes, transcriptions, English by Radio |
| Hungary | | Transcriptions, English by Radio |
| Iceland | | Transcriptions |
| Indonesia | | Indonesian, transcriptions, English by Radio |
| Iran | | Transcriptions, English by Radio |
| Israel | | Topical tapes, transcriptions |
| Italy | | Italian, German, transcriptions, English by Radio |
| *Jamaica | World Service | Topical tapes, transcriptions |
| Japan | | Japanese, transcriptions |
| Jordan | | Transcriptions, English by Radio |
| Kenya | | Topical tapes, transcriptions, English by Radio |
| Kiribati <i>Gilbert Islands</i> | World Service | Topical tapes, transcriptions, English by Radio |
| Kuwait | | Transcriptions, English by Radio |
| Laos | | English by Radio |
| *Lesotho | World Service | English for Africa, English by Radio |
| *Liberia | World Service | |
| Libya | | Topical tapes |
| Madeira | World Service | |
| Malawi | World Service | English for Africa, topical tapes, transcriptions, English by Radio |
| Malaysia | World Service, Malay | Malay, Mandarin, Cantonese, Tamil, topical tapes, transcriptions, English by Radio |
| Maldives Islands | | Topical tapes, English by Radio |
| Mali | | English by Radio |
| Malta | Overseas Regional Service (Maltese) | Transcriptions, English by Radio |
| Mauritania | | English by Radio |
| *Mauritius | World Service, Overseas Regional Service (English & French) | Hindi, topical tapes, transcriptions, English by Radio |
| Mexico | | Latin American in Spanish, topical tapes, transcriptions, English by Radio |
| *Montserrat <i>Leeward Is.</i> | World Service | Topical tapes, transcriptions, English by Radio |
| Morocco | | English by Radio |
| Nauru Island | | Transcriptions |
| Nepal | | Nepali |
| Netherlands | | Topical tapes, transcriptions |
| New Hebrides | | Topical tapes, transcriptions |
| *New Zealand | World Service | Overseas Regional Service, topical tapes, transcriptions |
| Niger | | Hausa |
| Nigeria | | Topical tapes, transcriptions, English by Radio |
| Niue Island | | Topical tapes, transcriptions |
| Norfolk Island | | Topical tapes, transcriptions |
| Norway | | Transcriptions |
| Oman | | Topical tapes, transcriptions |
| *Panama | Latin American in Spanish | Latin American in Spanish, English by Radio |
| Papua New Guinea | | Topical tapes, transcriptions |

| | | |
|--|---------------------------|--|
| *Paraguay | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| Peru | | Latin American in Spanish, transcriptions, English by Radio |
| Philippines | | Topical tapes, transcriptions, English by Radio |
| Poland | | Transcriptions, English by Radio |
| Portugal | | Portuguese, English by Radio |
| *Puerto Rico | Latin American in Spanish | |
| Qatar | | Topical tapes, transcriptions, English by Radio |
| Ras al Khaima <i>United Arab Emirates</i> | | Topical tapes, transcriptions, English by Radio |
| Romania | | Transcriptions |
| Saudi Arabia | | Transcriptions |
| Senegal | | English by Radio |
| Seychelles | | Topical tapes, transcriptions, English by Radio |
| Sharjah | | English by Radio |
| *Sierra Leone | World Service | Transcriptions |
| Singapore | World Service | Malay, topical tapes, transcriptions, English by Radio |
| Solomon Islands | World Service | Topical tapes, transcriptions, English by Radio |
| Somalia | | Transcriptions |
| South Africa | World Service | Topical tapes, transcriptions |
| South Korea | | English by Radio |
| Spain | | Spanish, Catalan, transcriptions, English by Radio |
| *Sri Lanka | World Service, Hindi | Sinhala, Tamil, topical tapes, transcriptions, English by Radio |
| *St. Helena Island | World Service | Topical tapes, transcriptions |
| *St. Kitts <i>Leeward Is.</i> | World Service | Topical tapes, transcriptions, English by Radio |
| *St. Lucia <i>Windward Is.</i> | World Service | Topical tapes, transcriptions |
| *St. Vincent | World Service | Topical tapes, transcriptions, English by Radio |
| Sudan | | English by Radio |
| *Swaziland | World Service | English for Africa, Hindi, topical tapes, transcriptions, English by Radio |
| Sweden | | Topical tapes, transcriptions |
| *Switzerland | World Service | German, Italian, transcriptions, English by Radio |
| Tanzania | | Topical tapes, English by Radio |
| Thailand | | Thai, Mandarin, transcriptions, English by Radio |
| Togo | | English by Radio |
| *Tonga | World Service | English by Radio |
| *Trinidad and Tobago | World Service | Topical tapes, transcriptions, English by Radio |
| Tristan da Cunha | World Service | Transcriptions |
| Tunisia | | English by Radio |
| Turks and Caicos Islands | | Topical tapes, transcriptions |
| Tuvalu Islands Territories | | Transcriptions |
| *United States of America | World Service | Overseas Regional Service, topical tapes, transcriptions, English by Radio |
| Upper Volta | | English by Radio |
| Uruguay | | Latin American in Spanish, transcriptions |
| *Venezuela | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| Western Samoa | | Topical tapes, transcriptions |
| Yugoslavia | | Transcriptions |
| Zambia | | Topical tapes, transcriptions, English by Radio |
| <i>British Forces Broadcasting Service</i> | | |
| *Cyprus | World Service | Topical tapes, transcriptions |
| Germany | | Topical tapes, transcriptions |
| *Gibraltar | World Service | Topical tapes, transcriptions |
| Hong Kong | Nepali | Nepali, topical tapes, transcriptions |
| *Malta | World Service | Topical tapes, transcriptions |
| (BFBS Malta closed down 25th March 1979) | | |
| Nepal | | Topical tapes, transcriptions |

Appendix VI

World Service programmes

A selection of regular series, illustrating the range of World Service programmes

Twenty-four Hours

A Monday to Friday current affairs programme with four daily editions following World News at 0509, 0709, 1309 and 2009 GMT.

The World Today

A 15-minute world affairs background feature, broadcast Monday to Friday.

Outlook

A Monday to Friday topical magazine programme on people, events and opinions, broadcast three times each day.

About Britain

A personal look at some of the last week's events.

Europa

A weekly review of trends and events in Europe.

Talkabout

Personalities from the theatre, sport, politics or literature converse over a wide range of topics.

People and Politics

Each week leading personalities on the British political scene discuss the happenings and the background.

Business Matters

A weekly survey of commercial and financial news including background features on the stories of the week and interviews with people who make business news.

From Our Own Correspondent

Weekly comments on the background to the news, by BBC correspondents around the world.

Commentary

Specialists in economics, international politics and other fields, give the background to world events.

From the Weeklies

A survey of editorial opinion.

Letter from London

A weekly radio 'essay' in which different speakers make a personal comment on aspects of life in Britain.

Letter from America

Alistair Cooke gives his weekly report on America and the Americans.

The Face of England

(ended Dec. 1978)
A topical weekly report on people, trends and events.

*Scotland Today**Wales and the Welsh**Ulster in Focus*

(ended Dec. 1978)
A weekly look at life, work and leisure in the national regions of Britain.

Network UK

(from January 1979)
Three programmes each week looking behind the issues and events affecting the lives of people throughout the United Kingdom.

Letterbox

A weekly forum of listeners' views and comments on World Service programmes.

The Farming World

A weekly programme about agriculture, research and rural development.

Nature Notebook

A weekly look at the wildlife of the world.

New Ideas

A radio shop window for British industry, with news of the latest products and inventions.

Science in Action

A weekly review of progress and achievement in science, technology and medicine.

Discovery

Each week research scientists talk about their work.

World Radio Club

Information for shortwave enthusiasts in language also acceptable to the non-technically minded.

Theatre Call

A weekly programme about metropolitan and regional British theatre and the background to theatrical activity in the widest context.

Music Now

A weekly look at events and personalities in Britain's musical life.

Take One

A wide-ranging look at films and film-makers.

Books and Writers

(ended December 1978)
Reviews of recently published books and discussions with authors, critics and publishers.

Book Choice

A review, broadcast four times weekly, of an important or interesting book published in Britain.

The Paperback Programme

(ended December 1978)
Interviews and information about paperbacks, broadcast weekly.

The Book Programme

(from January 1979)
The world of books, their authors, critics and publishers explored in reviews and interviews.

Reflections

A daily consideration of the meeting point between religion and life.

Report on Religion

News and developments in the world's religious traditions.

Merchant Navy Programme

A magazine programme for seafarers.

Saturday Special

Commentary, reports and results on top sporting events of the day.

Sports International

Stories behind the headlines, personalities, previews and answers to listeners' letters on sport.

International Soccer Special

Commentary and reports on major midweek international matches.

Sportscall

Reports and interviews covering Sunday British and international sporting events.

World Service Short Story

Unpublished short stories sent in by World Service listeners.

Matthew on Music

Brian Matthew looks into the world of progressive and contemporary rock.

Top Twenty

Presented by Paul Burnett.

What's New

The best of the latest pop singles, with a review of the pop press in Britain.

Request Shows

Discs and personal messages linking families across the world, presented by Sandi Jones, Sarah Ward, Bob Holness and Tony Myatt.

A Jolly Good Show

Forty-five minutes of pop news, interviews and listeners' requests.

Sarah Ward

Fifteen minutes of music and chat every weekday.

The Pleasure's Yours

Gordon Clyde plays classical music requests.

Play of the Week

A varied selection of plays of 60 or 90 minutes' length, from Shakespeare to Shaw, to Tom Stoppard and other well-known playwrights.

Thirty-minute Theatre

Thriller serials and series, most produced especially for World Service.

A selection of documentary programmes

The Blood

Two programmes marking the 400th anniversary of the death of William Harvey who discovered the circulation of the bloodstream and examining our present knowledge of the blood and its diseases.

The Incomparable Witness

The story of Sir Bernard Spilsbury, pathologist, whose evidence featured in many famous British murder trials of this century.

Trumpets of Pâté de Fois Gras

Heaven as conceived by Sydney Smith, 19th Century clergyman and reformer.

Stainless Sheffield

An up-to-date look at a city traditionally famous for cutlery and fine steel work.

The House of Windsor

The four monarchs of the House of Windsor, from George V to Elizabeth II.

Degrees of Revolt

An examination of the causes and effects of student unrest of the last decade in Western Europe, USA and Japan.

The Times

How Britain's most prestigious newspaper was compiled and edited.

The Enigma Puzzle

'Enigma' the cypher-decoding machine which fell into Allied hands in World War II and was used to read intercepted German messages.

Jigsaw Continents

A study of the way in which the lands of the earth were once joined together, and a look at the shape of things to come.

The Romany World

The history, life-style and problems of five million gipsies who remain in Europe.

The Encroaching Deserts

The fight to halt the growth of the world's deserts.

Coastguard

The role of Britain's coastguards has changed since they were formed 150 years ago to combat smuggling.

India and the Novelist

The fascination India continues to exert on writers in English, and the treatment some of them have given it.

The Unions

Three programmes which examine the history, growth and influence of trades unions in Britain by comparison with those in other countries.

Coffee: Grounds for Complaint?

The human story behind the production of coffee and the benefit of increased prices to the grower.

The Past Decade in Ulster

Ten years of change and disturbances in civil and political life – Northern Ireland, seen through the eyes of those involved.

Definitely the Waters

An amused look at international spas.

All in the Mind

The unconscious and extra-sensory powers of the mind.

Tolstoy

Two programmes marking the 150th anniversary of his birth, and looking at his long life and continuing influence.

Typhoid Mary

A series of typhoid outbreaks in New York State early this century were eventually traced to just one woman.

The Way of Everyman

A 13-part series exploring major strands of religious traditions today.

Sugar

How it is grown, marketed and used.

Many Reasons Why

A nine-programme history of American involvement in Vietnam.

The Fair Trade

Trade fairs throughout the world, and their impact on the host city.

It Pays to Insure

A plain man's guide to the insurance industry.

Chinese Herbal Medicine

A report from Hong Kong on Chinese herbalism, and the interest shown in it by the World Health Organisation.

Missionaries

The role of today's missionaries in Africa and South America.

A Symphony of Toys

The history and development of playthings from the cave to the space age.

Only Connect (E.M. Forster)

The author's philosophy and personality are examined at the centenary of his birth, together with the modern status of his work.

The Frontiers of Endurance

Four programmes assessing man's ability to survive in environments such as the desert, the polar regions and the deep oceans.

The Laura Ashley Story

The Welsh company which is widely known for its attractive and imaginative fashion clothes.

Pacific Prospect

The South Pacific islands, as they were when visited by Captain Cook in the 18th century, and as they and their inhabitants are today.

A Breath of Fresh Air

How man's need for heat, and how certain chemical processes are contributing to air pollution.

The Sweet Smell of Success

The perfume industry. Is it glamorous and romantic – or just big business?

Pidgin

The origins of pidgin English are uncertain. To some it is baby talk, to others the key to a whole new world.

The Micro-Future

What will be the effects on traditional forms of employment of the increase in sophistication of computer systems, and their reduction in size by the use of silicone chip circuits?

Memoirs of Motoring Man

Although less than a hundred years old the motor car has had a great impact on our lives, and has attracted its own body of lore and legend.

College Profits

Are the 'dreaming spires' of Oxford and Cambridge landmarks of academic excellence, or relics of wealth and privilege?

Malaria

How malaria, claimed 15 years ago to have been eradicated, has made an alarming comeback.

A selection of talks and music series

Women in a Man's World

Five programmes each dealing with the achievements of a famous woman.

Hazards

A look at some social and health consequences of technological development.

Time Off

How the British spend their leisure time.

A Taste for Adventure

Interviews with five travellers who have helped to map and record the world.

Craftsmen

Five craftsmen tell Michael Smeed about their work and the tools they use.

Out of the Shadows

A series about people who have risen above some deep personal crisis.

Beginners Please

Four programmes dealing with the problems faced by young people starting various careers.

Poetry UK

Four eminent poets are asked about their way of life and their work.

Research in Time

Four people who rejected a former way of life and grasped something new.

The Hidden Arm

How crime detection is helped by photofit kits, and analysis of blood samples, fingerprints and handwriting.

When Nature Falters

Four programmes about congenital disease in children.

*The More Equality
the Less Freedom*

Does the tendency in the democracies towards a more egalitarian society carry the danger of restriction of personal liberties?

Portraits of Our Time

Personal profiles of national leaders.

One Man's Lifetime

Interviews with five distinguished scientists who have made major contributions to our knowledge of the world.

Come Here

A series of 13 programmes about some of the vast range of holidays available in Britain.

Something to Show You

David Attenborough talks about five objects of outstanding interest and beauty from the Museum of Mankind.

Command Performance

A selection of some of the best-loved light classical music.

Meet the Composer

An examination of the work of eight British composers, including Rubbra, Tippett and Maxwell Davies.

Music for the Dance

Extracts from dance/ballet music, with a different theme each week.

Joke and Dagger

A light-hearted look at scenes – amusing and otherwise – from grand opera.

King's College Choir

Recordings by Britain's most celebrated choir.

From the Music Festivals

A guide to the more important 1978 British music festivals.

*Benjamin Britten as
Composer and Performer*

A programme illustrating his work in these two fields.

Big Band Sound

Alan Dell presents music for the big bands.

*Alistair Cooke's
Musical 20's*

Five programmes on the 1920's in America.

Themes from Childhood

Well-known personalities are asked about the music they recall from their early years.

Encore

A programme made up of short items sung or played at the end of a recital.

Jazz for the Asking

A reflection of jazz taste in Britain and the personal choices of listeners.

The Art of Claudio Arrau

A series demonstrating the wide artistic range of the famous pianist.

Baker's Half-Dozen

Music and verse on record, presented by Richard Baker.

Magical Mystery Tour

The best in pop music from the swinging sixties.

The Voice of the Violin

Covering a wide range of violin music, and generally featuring a particular violinist.

This Week And Africa

A look back at the week's events in Africa, giving the background to some of the major news items.

This Sporting Life

Coverage of the African sporting scene, both in Africa and outside it.

Postmark Africa

Answers to questions sent in by listeners.

The Medical Programme

Health and medicine in Africa today.

Arts and Africa

Words, music, colour and shape of a continent.

African Theatre

An occasional series of specially written plays for Africa.

Blueprint Africa

A weekly magazine programme on scientific, technical and development themes.

Africa in the British Press

(started January 1979)
What the British papers say about events in Africa.

African Anniversary

(ended December 1978)
Recent African turning points, with the voices of those involved.

Book of the Day

Four reviews broadcast each week of books of interest to listeners in Africa.

African Perspective

(started January 1979)
A detailed look at issues past, present and future.

World service alternative programmes for Africa

Network Africa

The music, the people, the action on the African continent.

Focus on Africa

A thrice-daily current affairs programme, giving the background to the African political scene.

What the African Papers Say

A weekly review of the African press.

Appendix VII

Regular religious broadcasts

Radio

Sundays:

New Day: Reflections in words and music (6.55am Radio 2) *Sunday Reading:* (7.50am Radio 4)

Sunday: Topical religious magazine programme (8.15am Radio 4). A programme of popular religious music (Radio 2 7.30am).

Morning Service: (9.30am Radio 4).

The People's Service (11.30am Radio 2).

Sunday Half Hour (Community hymn singing 8.30pm Radio 2).

The Epilogue (11pm Radio 4).

Weekdays:

Prayer for the Day (Monday–Friday 6.45am Radio 4).

Thought for the Day (Monday–Friday 7.45am Radio 4).

Pause for Thought (Monday–Friday 6.15 and 8.45am Radio 2).

Daily Service (Monday–Saturday Radio 4) 10.30am weekdays, 10.15am Saturdays.

Tuesdays:

Religion and Life (11.40am Radio 4 vhf) 2 terms only.

Wednesdays:

Choral Evensong (3.50pm Radio 4).

Quest (11.40am Radio 4 vhf) 1 term only.

Thursdays:

Religious Service for Primary Schools (9.05am Radio 4 vhf) Material for Assembly (9.25am Radio 4 vhf).

Friday:

Religious Education for Secondary Schools (2.20pm Radio 4 vhf).

Saturdays:

Yours Faithfully (6.50am Radio 4, repeated 7.45am).

Daily Service (Radio 4 10.15am).

In addition, there are a number of special programmes features, documentaries etc broadcast throughout the year.

Television

Morning Worship: from churches and studios (Sunday mornings, BBC 1)

Everyman: topical documentary series covering the religious world (Sunday evening BBC 1)

The Light of Experience: expressions of personal belief (BBC 2 Sunday evenings) Large-scale documentary programmes and short series are placed at various times, usually on weekdays.

Songs of Praise: Sunday evening BBC 1.

Regional Services

Wales:*Radio*

Religious Service in Welsh; Morning Service in English; Hymn Singing in Welsh; regular Welsh and English magazine programmes dealing with various aspects of religious life in Wales; *Prayer for the Day*; *This is the Day*; *Gospel Music*.

Television

Religious features and studio programmes; *Songs of Praise* in Welsh. Other outside broadcast events of religious significance are occasionally broadcast.

Scotland:*Radio**Sundays*

Church News and Views: weekly topical magazine programme. Replaced in November 1978 by *Sunday Sequence*: 80-minute magazine programme.

Word for Living: weekly worship programme from churches, other locations and studio.

Whisper of Islands: summer worship series from remote island churches.

Weekly Gaelic services (from churches and studio).

*Monday–Friday**Pause for Thought*

Thought for the Day; *Ere I Sleep*: replaced in November by *Talking Point* and *Pause*.

Crossfire (two series of religious journalism on current social issues).

Periodical feature and documentary programmes and contributions to World Service, Radio 2 and Radio 4

Television

Worship and discussion programmes related to the General Assembly of the Church of Scotland.

Seeing the Signs: programme for the deaf.

We've got a Hymn; *Scotspraise* (Varied hymn and music programmes).

The Yes No Don't Know Show (discussion series).

Discipline and Freedom (Lent series featuring Church leaders). Morning services.

Coast to Coast: Experimental eight-part series using the Songs of Praise and Everyman slot to link churches and communities in Sutherland and Fife.

Northern Ireland*Radio*

Hymns Old and New; *Morning Service*; *Sunday Half Hour*; *The People's Service*; *Thought for the Day*; *Prayer for the Day*; *General Assembly Report*; *Synod in Session*; *Choral Evensong*, *Sing Together*, *Broadsheet*: weekly magazine on religion and current affairs.

Television

Hello Sunshine a topical magazine on contemporary life.

Documentary programmes and films are placed at various times.

Appendix VIII

School broadcasting

Number of schools buying BBC television and radio publications

| Television School year | England | Scotland | Wales | N. Ireland | Others | Total |
|---------------------------|----------------------|----------|-------|------------|--------|---------|
| 1958-59 | — | — | — | — | — | 1,309 |
| 1959-60 | — | — | — | — | — | 2,445 |
| 1960-61 | — | — | — | — | — | 2,890 |
| 1961-62 | — | — | — | — | — | 3,839 |
| 1962-63 | — | — | — | — | — | 4,941 |
| 1963-64 | — | — | — | — | — | 6,784 |
| 1964-65 | — | — | — | — | — | 9,157 |
| 1965-66 | 11,452 | 1,609 | 491 | 138 | 42 | 13,732 |
| 1966-67 | 15,188 | 1,937 | 696 | 348 | 46 | 18,215 |
| 1967-68 | 17,060 | 2,111 | 854 | 426 | 55 | 20,506 |
| 1968-69 | 17,971 | 2,207 | 952 | 392 | 56 | 21,578 |
| 1969-70 | 20,880 | 2,411 | 1,292 | 602 | 56 | 25,241 |
| 1970-71 | 22,005 | 2,423 | 1,413 | 654 | 54 | 26,549 |
| 1971-72 | 23,763 | 2,674 | 1,675 | 401* | 64 | 28,577* |
| 1972-73 | 24,948 | 2,726 | 1,771 | 945 | 66 | 30,456 |
| 1973-74 | No figures available | | | | | |
| 1974-75 | 23,948 | 2,914 | 1,687 | 645* | — | 29,194* |
| 1975-76 | 24,588 | 2,722 | 1,664 | 692* | — | 29,666* |
| 1976-77 | 25,065 | 2,733 | 1,667 | 980 | — | 30,445 |
| 1977-78 | 24,259 | 2,747 | 1,593 | 1,067 | — | 29,666 |
| 1978-79 | 27,241 | 2,968 | 1,813 | 1,225 | — | 33,247† |

*Figures are known to be incomplete in respect of Northern Ireland

This also affects the figures in the total column.

†These figures do not include the schools who purchased publications for the Welsh and Scottish series only as these were produced and distributed locally

| Radio School year | England | Scotland | Wales | N. Ireland | Others | Total |
|----------------------|----------------------|----------|-------|------------|--------|---------|
| 1938-39 | 9,121 | 1,217 | 714 | 118 | — | 11,170 |
| 1945-46 | 12,242 | 1,375 | 1,036 | 86 | 55 | 14,794 |
| 1955-56 | 23,576 | 2,584 | 2,017 | 745 | 85 | 29,007 |
| 1965-66 | 23,851 | 2,831 | 1,942 | 547 | 57 | 29,228 |
| 1966-67 | 25,641 | 2,831 | 2,043 | 1,303 | 55 | 31,873 |
| 1967-68 | 25,108 | 2,746 | 1,984 | 1,105 | 57 | 31,000 |
| 1968-69 | 25,610 | 2,827 | 2,000 | 919 | 63 | 31,419 |
| 1969-70 | 26,408 | 2,865 | 2,047 | 1,204 | 65 | 32,589 |
| 1970-71 | 26,821 | 2,794 | 2,104 | 1,167 | 65 | 32,951 |
| 1971-72 | 26,945 | 2,880 | 2,084 | 623* | 68 | 32,600* |
| 1972-73 | 26,817 | 2,899 | 2,031 | 1,212 | 70 | 33,029 |
| 1973-74 | No figures available | | | | | |
| 1974-75 | 27,407 | 3,045 | 2,085 | 919* | — | 33,456* |
| 1975-76 | 26,007 | 2,798 | 1,871 | 816* | — | 31,492* |
| 1976-77 | 26,429 | 2,838 | 1,846 | 1,157 | — | 32,270 |
| 1977-78 | 25,307 | 2,809 | 1,761 | 1,180 | — | 31,057 |
| 1978-79 | 28,196 | 3,000 | 1,953 | 1,297 | — | 34,446† |

*Figures are known to be incomplete in respect of Northern Ireland.

This also affects the figures in the total column.

†These figures do not include the schools who purchased publications for the Welsh and Scottish series only as these were produced and distributed locally.

Notes:

The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from sales of publications may be regarded as a broad indication of the number of schools using the School Broadcasting Service. The schools in the Channel Islands, previously listed under 'others' are now included in the English figure.

School radio series (United Kingdom): series broadcast to schools in the school year 1978-79 excluding series for Scotland, Wales and Northern Ireland only.

| <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> | <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> |
|--|--------------------------|--------------|--------------------------------------|--------------------------|--------------|
| For primary schools: | | | Time and Tune | 7-9 | 3 |
| Playtime | 4-5 | 3 | Music Workshop | 8-10 | 3 |
| Springboard | 7-9 | 3 | Singing Together | 9-12 | 3 |
| Let's Join In | 5-7 | 3 | Music Makers | 10-12 | 3 |
| Poetry Corner | 5-7 | 3 | The Orchestra | 10-12 | 1 |
| Stories and Rhymes | 7-9 | 3 | A Service for Schools | 8-12 | 3 |
| That'd be Telling | 8-12 | 1 | Contact: Material for Assemblies | 8-12 | 2 |
| Living Language | 9-11 | 3 | Quest | 9-11 | 2 |
| Web of Language | 10-12 | 1 | Nature | 8-10 | 3 |
| Inside Pages | 10-12 | 1 | Introducing Science | 9-12 | 2 |
| Listening and Reading I | 6-7 | 1 | For secondary schools: | | |
| Listening and Reading II | 8 | 1 | People at Work | 13-14 | 1 |
| Look and Read: radio resource material | 7-9+ | 1 | The World of Work | 14-16 | 2 |
| Exploration Earth | 10-12 | 3 | Drama Workshop | 11-13 | 2F |
| History: Long Ago | 9-12 | 3 | Theatre Workshop | 11-13 | 1 |
| 1851: The Year of the Great Exhibition | 10-12 | 1 | Listening and Writing | 11-14 | 3 |
| Inventors | 10-12 | 1 | Adventure | 13-16 | 3 |
| Man | 10-12 | 3 | Speak | 14-16 | 3 |
| Let's Move | 5-6 | 3 | Books, Plays, Poems | 14-17 | 3 |
| Time to Move | 6-7 | 3 | Advanced Studies: English | 16-18 | 1 |
| Movement and Drama 1 | 7-9 | 3 | Art and Experience | 16-18 | 1 |
| Movement and Drama 2 | 9-11 | 3 | Prospect | 16-18 | 3 |
| Country Dancing | 8-11 | 2 | Our Changing World | 13-16 | 3 |
| A Corner for Music | 6-7 | 3 | History in Evidence | 11-14 | 3 |
| The Music Box | 6-7 | 3 | Days that Made History: 20th Century | 13-16 | 3 |
| | | | Look | 13-16 | 1 |
| | | | Inquiry | 14-16 | 3 |
| | | | Learning about Life | 14-16 | 3 |
| | | | By the People, For the People | 14-17 | 1 |

F= *fortnightly programmes*

| <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> | <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> |
|--|--------------------------|--------------|---------------------------------|--------------------------|--------------|
| Meet the French | 12-15 | 1 | Merry-go-Round: | | |
| Salut les Jeunes | 11-13 | 2 | Keep up with the Times | 8-9 | 1 |
| La Parole aux Jeunes | 13-15 | 1 | | | |
| La France aujourd'hui | 14-16 | 2 | | | |
| Horizons de France | 15-17 | 2 | It's Maths! | 9-11 | 3F |
| Voix de France | 16-18 | 2 | Music Time | 7-9 | 3 |
| Da sind wir wieder! | Secondary | 2 | Science All Round | 9-11 | 3F |
| Deutsch für die Oberstufe | 16-18 | 2 | | | |
| ¿Que tal? | Secondary | 1 | | | |
| | | | For secondary schools: | | |
| Music Club | 13-16 | 3 | Going to Work | 14-16 | 3 |
| Music Club Intermezzi | 13-16 | 2 | A Job Worth Doing? | 15-17 | 2 |
| | | | English | 14-17 | 1 |
| Impact: Material for Assemblies | 11-16 | 2 | General Studies | 16-18 | 2 |
| Religious Education 1 & 2 | 11-16 | 3F | Europe from the Air | 13-16 | 1F |
| Religion and Life | 16-18 | 2 | Japan: the Crowded Islands | 12-16 | 1 |
| | | | Living in a Developing Country: | | |
| Secondary Science: Biology | 14-16 | 1 | Ghana | 13-16 | 1F |
| Secondary Science: Energy | 14-16 | 1 | Location Britain | 13-16 | 1F |
| | | | Twentieth Century History | 14-17 | 3F |
| | | | Scan | 11-13 | 3F |
| | | | Scene | 14-16 | 3 |
| | | | | | |
| | | | Mathshow | 11-13 | 3F |
| School television series (United Kingdom): series broadcast to schools in the school year 1978-79 excluding series for Scotland, Wales and Northern Ireland only. | | | Everyday Maths | 14-16 | 3F |
| <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> | Encounter: France | 12-15 | 1 |
| | | | Rendez-vous: France | Secondary | 1 |
| | | | Encounter: Germany | 12-15 | 1F |
| For primary schools: | | | Treffpunkt: Deutschland | Secondary | 1F |
| You and Me | | | Encounter: Italy | 12-15 | 1F |
| (mornings and afternoons) | 4-6 | 3 | Appuntamento in Italia | Secondary | 1F |
| Watch! | 6-8 | 3 | Exploring Science | 11-13 | 3F |
| Merry-go-Round | 8-9 | 3 | Biology | 13-16 | 2 |
| Words and Pictures | 5-7 | 3 | Physical Science | 13-16 | 2 |
| Merry-go-Round: | | | | | |
| It's All Right | 8-9 | 1 | Television Club | 11-14 | 2 |
| Look and Read | 7-9 + | 2 | Let's Go | 14+ | 2 |
| A Good Read | 10-12 | 1 | | | |
| Near and Far | 9-11 | 3F | | | |
| Merry-go-Round: | | | | | |
| Sex Education | 8-10 | 1 | | | |
| Out of the Past | 9-11 | 3F | | | |

F = fortnightly programmes

Radio and television series for schools in Northern Ireland, Scotland and Wales only, broadcast in the school year 1978-79.

| <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> |
|---|--------------------------|--------------|
| For schools in Northern Ireland: | | |
| <i>Radio</i> | | |
| Today and Yesterday in Northern Ireland | 8-11 | 3 |
| Explorations | 14-16 | 1 |
| Irish Geography | 14-16 | 1 |
| Modern Irish History: People and Events | 14-16 | 1 |
| <i>Television</i> | | |
| Green Peas and Barley-O | 7-9 | 2F |
| Ulster in Focus | 10-13 | 3F |
| For schools in Scotland: | | |
| <i>Radio</i> | | |
| Jigsaw | 7-9 | 3 |
| A Scottish Religious Service | 8-12 | 3 |
| Exploring Scotland | 9-11 | 3 |
| From Scotland's Past | 10-12 | 2 |
| Scottish History for Secondary Schools | 12-14 | 1 |
| Living with Others | 12-14 | 1 |
| Scottish Magazine | 11-14 | 2 |
| Questions of Living | 13-16 | 2 |
| Modern Studies | 14-16 | 2 |
| O-Grade History | 14-16 | 1 |
| Geography Studies | 14-17 | 1 |
| Scottish Writing | 17-18 | 1 |
| For schools in N and NW Scotland only: | | |
| Culaidh Mhiogais | 5-7 | 2 |
| Say it in Gaelic | 6-9 | 1 |
| Có Iad? | 8-10 | 2 |
| <i>Television</i> | | |
| Let's See | 7-9 | 2 |
| Around Scotland | 9-12 | 2 |
| Geography for Secondary I & II | 12-14 | 1 |
| Living in Scotland | 14-16 | 1 |

| <i>Title of series</i> | <i>For children aged</i> | <i>Terms</i> |
|------------------------------|--------------------------|--------------|
| For schools in Wales: | | |
| <i>Radio</i> | | |
| Un, Dau, Tri! | 5 and under | 3 |
| Dere Di | 5-7 | 3 |
| Amser Stori | 5-7 | 1 |
| Symud a Chân | 5-7 | 3 |
| Gwrandu a Darllen 1 | 6-8 | 1 |
| Gair yn ei Le | 7-9 | 3 |
| Sain, Cerdd a Chân | 7-9 | 3 |
| Living in Wales | 7-9 | 1 |
| Gwrandu a Darllen 2 | 9-11 | 1 |
| Byw a Bod | 9-11 | 2 |
| O Bant i Bantan | 9-11 | 3 |
| Wales and Beyond | 9-11 | 3 |
| Wales and the Welsh | 15-17 | 2 |
| <i>Television</i> | | |
| Tablau | 5-8 | 1 |
| Ffenestri | 5-7 | 2F |
| Hwnt ac Yma | 7-9 | 1F |
| Let's Look at Wales | 9-11 | 3F |
| Hyn o Fyd | 9-11 | 3 |

F = fortnightly programmes

A meeting in St. Peter's Square, Rome, between His Holiness Pope John Paul II and Jan Krok-Paszkowski, programme organiser, BBC Polish Service.



Pictorial Review

Programmes 1978-79



1



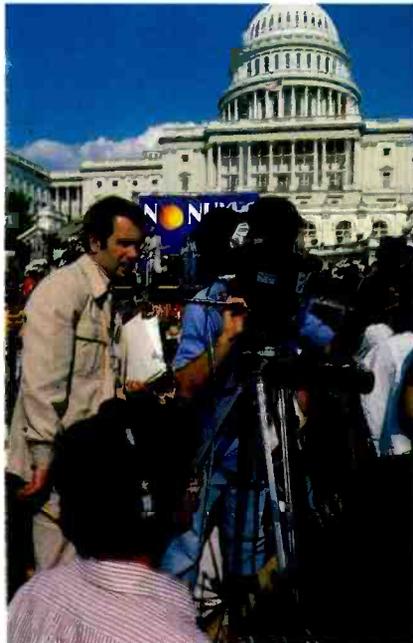
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As Britain went to the polls on 3 May 1979 to elect a new government, BBC Television provided extensive coverage of the election results. Overseas broadcasters were also able to use the BBC's facilities to bring the election to viewers in 18 other countries around the world. For *Decision '79*, the BBC used 100 television cameras in studios and at outside broadcast locations; 24 outside broadcast units were mobilised, with cameras at 37 different places throughout the country.

1) The *Decision '79* studio
2) Some of the members of the BBC television election team: David Butler, Angela Rippon, David Dimbleby and Bob McKenzie
3) Margaret Thatcher, Britain's first woman Prime Minister



4) Prince Charles talks to newsroom staff during his visit to Television Centre to mark 25 years of television news

5) BBC television newsreaders: Richard Whitmore, Peter Woods, Angela Rippon, Kenneth Kendall and Richard Baker

6) BBC Diplomatic Correspondent John Simpson interviews Colonel Gaddafi, Premier of Libya

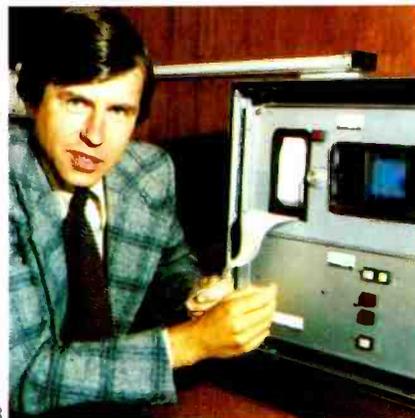
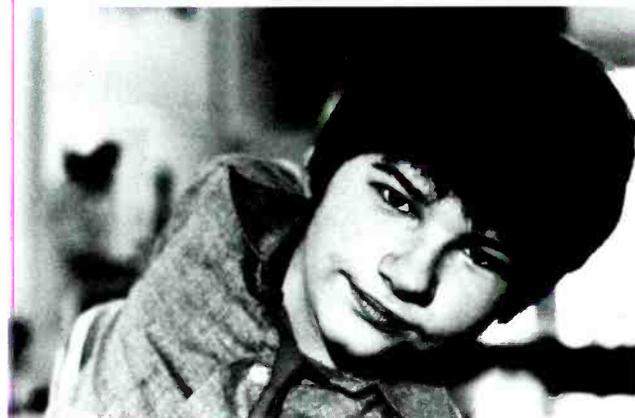
7) Martin Bell, BBC North America Correspondent, outside the White House

8) BBC East Africa correspondents Brian Barron and John Osman with a BBC crew in Uganda



- 1) Peter Ustinov on a voyage of discovery through *Einstein's Universe*
- 2) *The World About Us: Around the World with Clare Francis*
- 3) *That's Life*: Esther Rantzen with reporters Chris Serle (left) and Paul Heiney
- 4) *The Long Wait of the Dragon*: the Peking women's baseball team featured in Ron Pickering's film report on the re-awakening of Chinese interest in international sport
- 5) *The Voyage of Charles Darwin*: Malcolm Stoddard as Darwin and Tony Calvin as Augustus Earle
- 6) *The Genuine Article*: John Fitzmaurice Mills examines a clever fake
- 7) Severely handicapped Peter O'Neill in the BBC 1 documentary *Our Peter*
- 8) Michael Rodd of *Tomorrow's World*

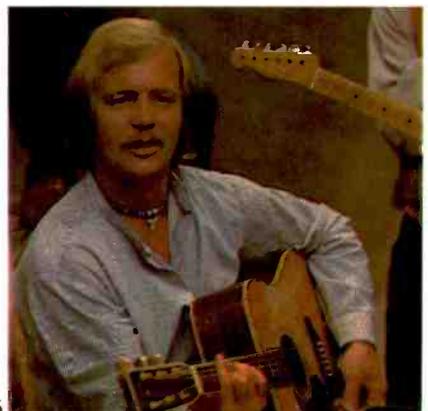
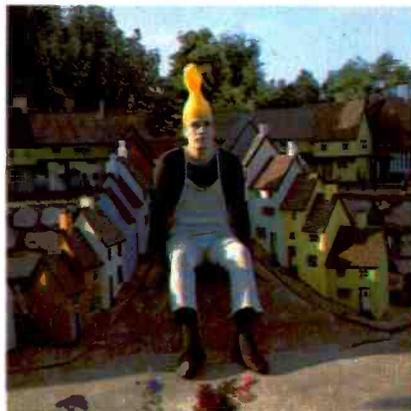
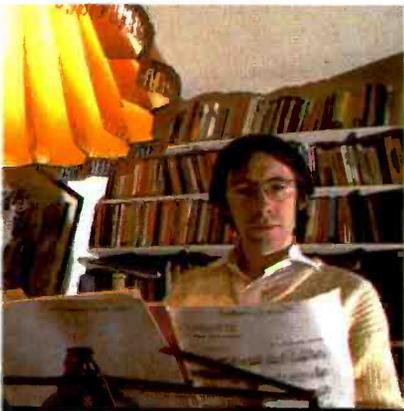
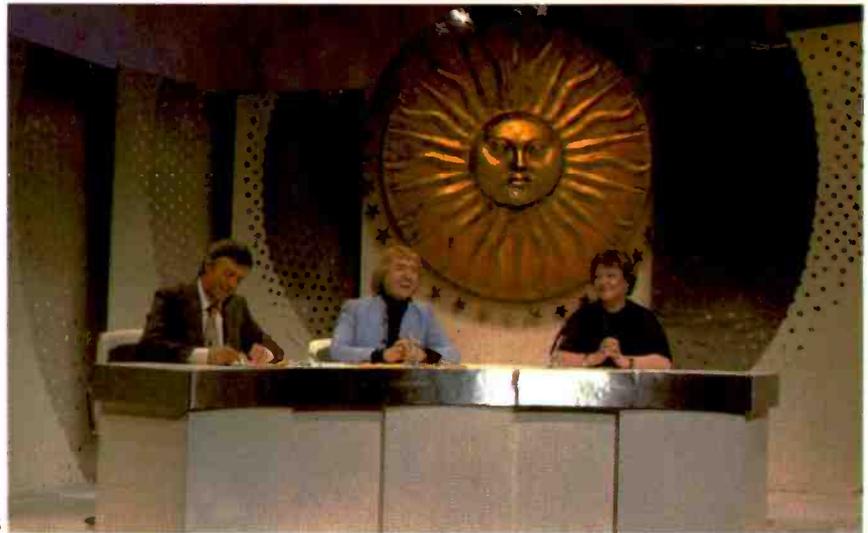






- 1) *Harold Macmillan at 85*, an interview by political commentator Robert McKenzie
- 2) *Horizon: The Real Bionic Man*
- 3) *Songs of Praise*, the longest running religious television series
- 4) *Master Game: Grand Masters Larsen* (Denmark) and Forintos (Hungary)

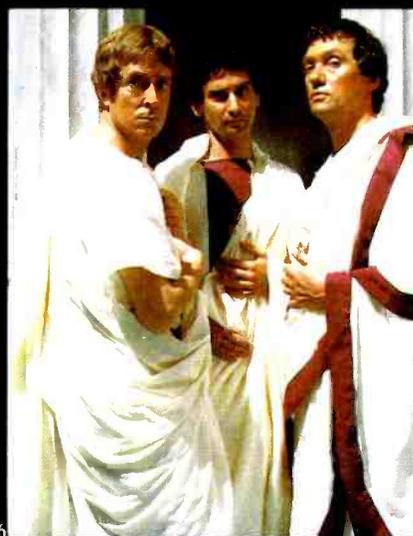
- 1) Barry Norman presents a profile of Edward G. Robinson in *The Hollywood Greats*
- 2) Stacey Dorning stars in *The Light Princess*, winner of The Royal Television Society 1979 Technique Award
- 3) *Star Signs*: Presenter Mike Aspel with Fredrick Davies and Darlinda
- 4) *The Book Programme*: Ian McEwan
- 5) *The Innes Book of Records*: Neil Innes
- 6) *David Soul*: a BBC film about the actor/singer



The Complete Dramatic Works of William Shakespeare is the largest project ever undertaken by BBC Television and the first time the 'Complete Works' have been produced for television anywhere in the world. The 37 plays of Shakespeare are being screened on BBC 2 over a six-year period

- 1) *Henry VIII*: Cardinal Wolsey (Timothy West), Katharine (Claire Bloom) and King Henry (John Stride)
- 2) *As You Like It*: Celia (Angharad Rees) and Rosalind (Helen Mirren)
- 3) *Measure for Measure*: Isabella (Kate Nelligan), the Duke (Kenneth Cobby), Claudio (Christopher Strauli) and Angelo (Tim Pigott-Smith)

- 4) *Richard II*: Derek Jacobi
- 5) *Romeo and Juliet*: Patrick Rycart and Rebecca Saire
- 6) *Julius Caesar*: The conspirators – Cassius (David Collings), Casca (Sam Dastor), Marcus Brutus (Richard Pasco)





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- 1) Derek Smith in *Pinocchio*
- 2) *Blue Remembered Hills*
- 3) *My Son, My Son*: Michael Williams
- 4) *Secret Army*
- 5) *Malice Aforethought*: Judy Parfitt and Hywel Bennett



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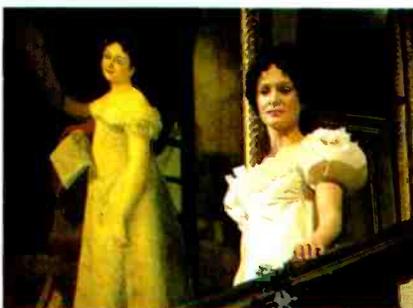
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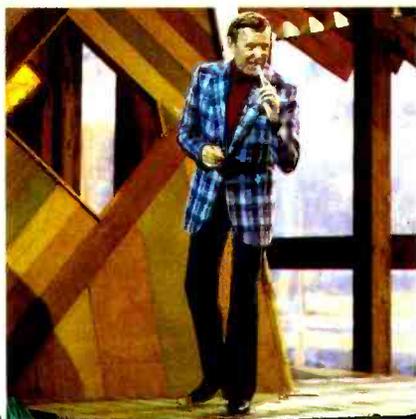
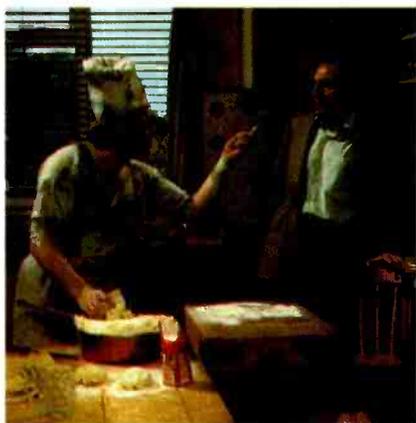
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- 1) *Telford's Change*: Hannah Gordon and Peter Barkworth
- 2) Ronald Lacey stars in *Dylan*, a BBC Wales drama production
- 3) *Play of the Week: On Giant's Shoulders*, Terry (playing himself) Bryan Pringle and Judi Dench
- 4) Joanna David in Hugh Whitmore's dramatisation of Daphne du Maurier's *Rebecca*
- 5) *Matilda's England*: Anna Calder-Marshall
- 6) Ben Kingsley and Connie Booth in *Thank You Comrades*
- 7) *A Family Affair*
- 8) *Wuthering Heights*: Kay Adshead and Ken Hutchison
- 9) *Accident*: Struan Roger and Michelle Newell

Facing page

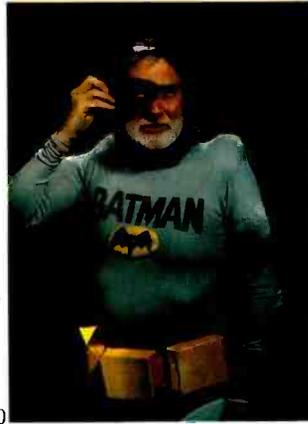
Crime and Punishment: John Hurt plays the student Raskolnikov and Timothy West the examining magistrate in Jack Pulman's dramatisation of Dostoevsky's novel







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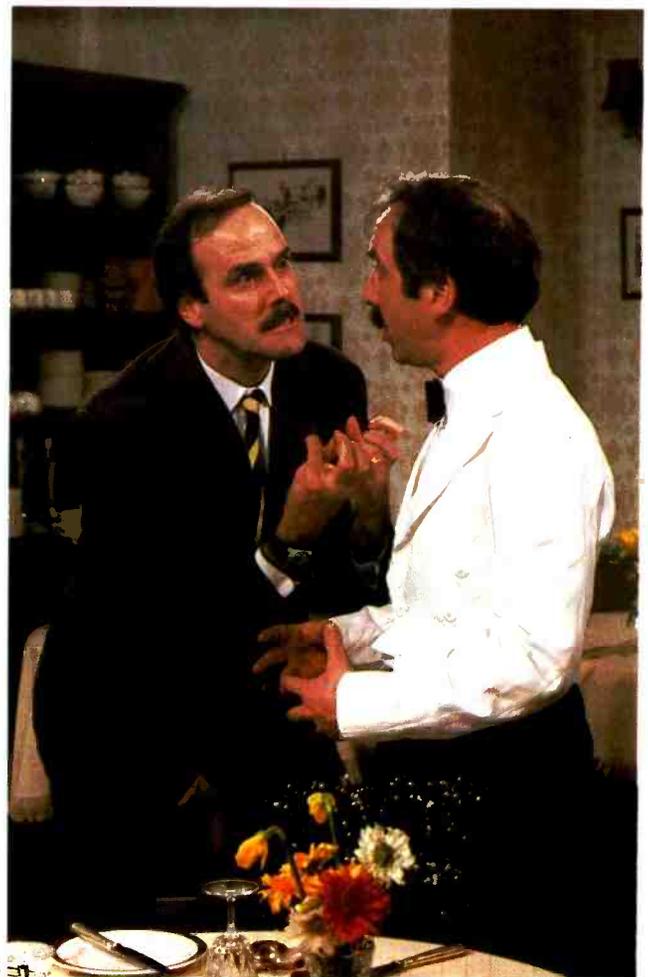


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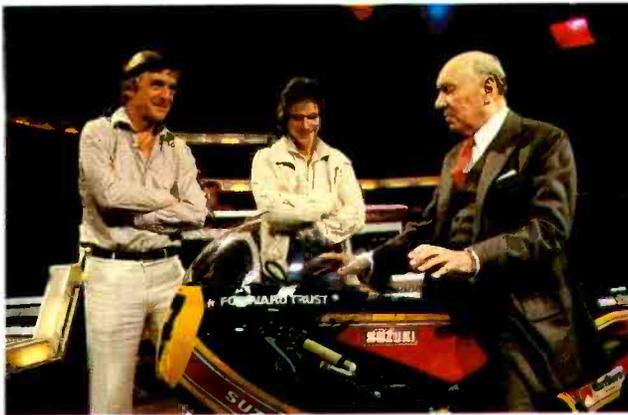
- 1) *Rings on their Fingers*: Martin Jarvis and Diane Keen
- 2) *The Basil Brush Show* with the late David Nixon
- 3) *Sacha Distel and Geoffrey Richer's First Edition*
- 4) Leonard Rossiter in *Fall and Rise of Reginald Perrin*
- 5) Abba in *Switzerland*
- 6) *The Val Doonican Show*
- 7) Wendy Craig and Geoffrey Palmer in *Butterflies*
- 8) *Rosie*: Paul Greenwood and Tony Haygarth
- 9) *The Dick Emery Show*: 'The King and I'
- 10) Spike Milligan, *Q8*
- 11) *The Two Ronnies*, Ronnie Barker won the 1978 British Academy of Film and Television Arts Award for the Best Light Entertainment Performance in *The Two Ronnies* and *Going Straight*
- 12) Arthur Lowe as *Potter*



- 1) *Blankety Blank*: Terry Wogan
- 2) *Last of the Summer Wine*
- 3) *Little and Large*: Syd Little and Eddie Large
- 4) *The Generation Game*: Larry Grayson and Isla St. Clair
- 5) *Family Towers*: John Cleese and Andrew Sachs



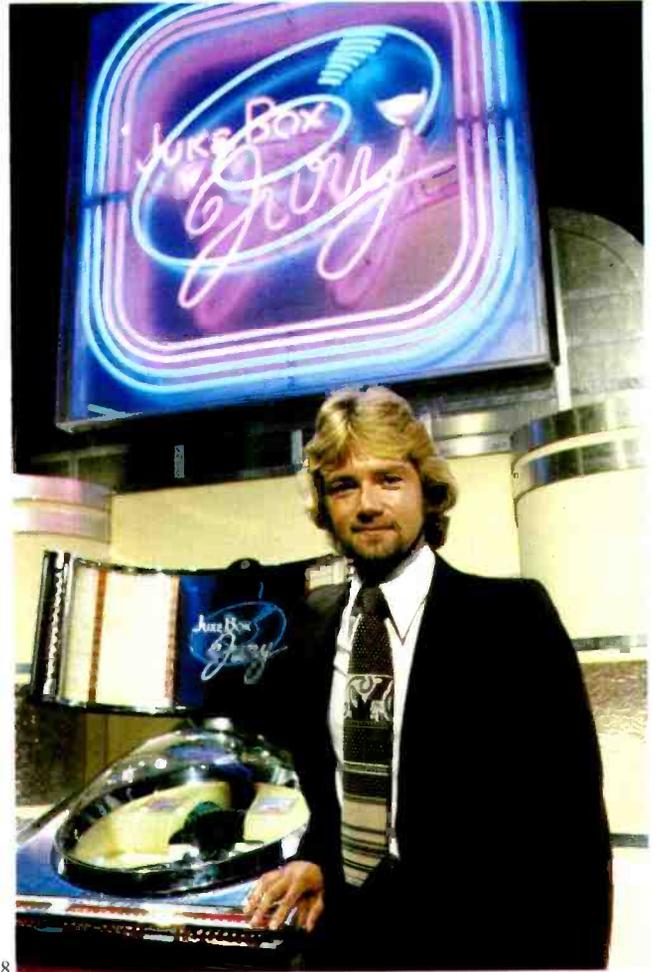
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6) *Some Mothers Do 'Ave 'Em*: Michael Crawford and Michelle Dotrice

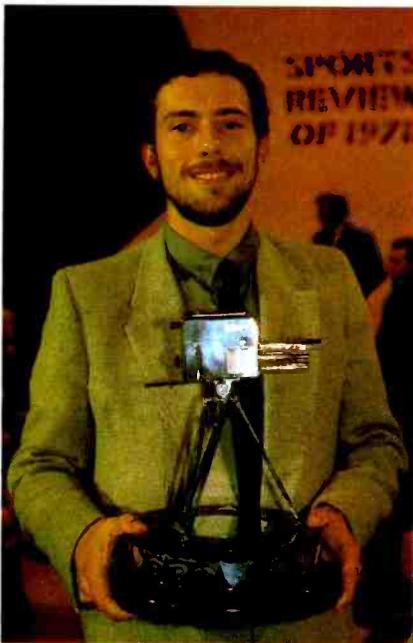
7) *Parkinson* with Barry Sheene and Sir Ralph Richardson

8) *Juke Box Jury* with Noel Edmonds

9) *It Ain't Half Hot Mum*



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- 1) Captain Mark Phillips takes the Queen's horse Columbus over the Grand National course before the great race
- 2) *Come Dancing*
- 3) *Sports Review of the Year 1978*: Athlete Steve Overt becomes BBC Sports Personality of the Year
- 4) Magnus Magnusson with John Mulcahy, winner of *Mastermind International 1979*



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5) *The Superteams*

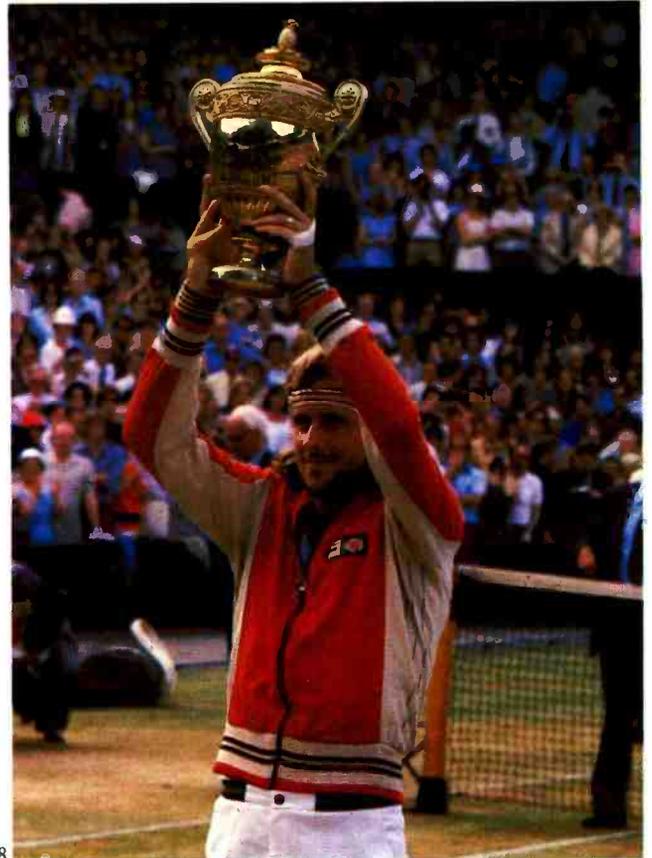
6) Severiano Ballesteros, winner of the British Open Golf Championship

7) China's soccer team plays West Bromwich Albion

8) Bjorn Borg wins the Men's Singles at Wimbledon



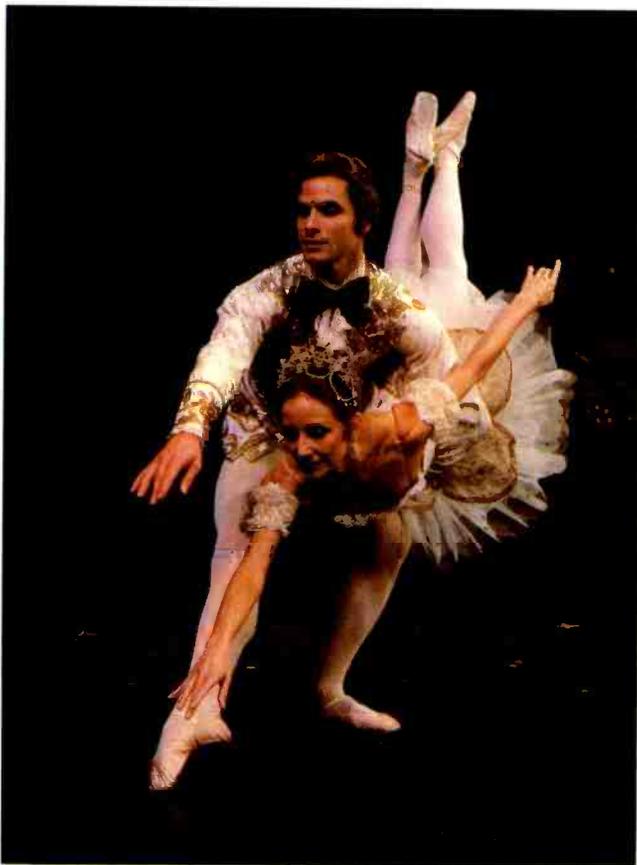
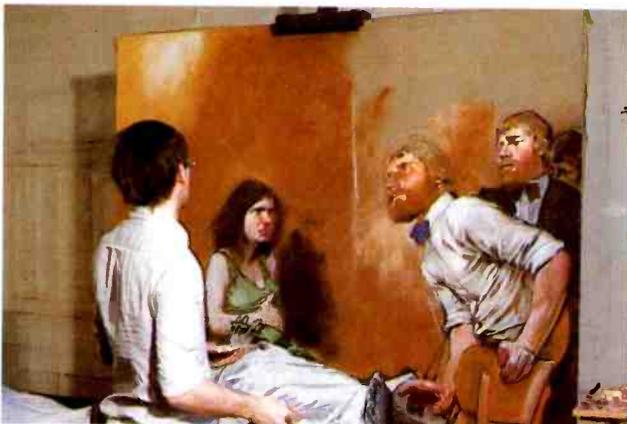
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1) *In Performance*: A studio recording of Jonathan Miller's production, for Kent Opera, of Monteverdi's *Orfeo*

2) *Stabat Mater*: A studio recording of The London Contemporary Dance Theatre's production

3) *La Dame Aux Gladiolas*: the agony and the ecstasy of E.dna Everage

4) *Seven Artists*: Johannes Grutzke working in his studio in Berlin

5) Merle Park and David Wall in The Royal Ballet production *The Sleeping Beauty*

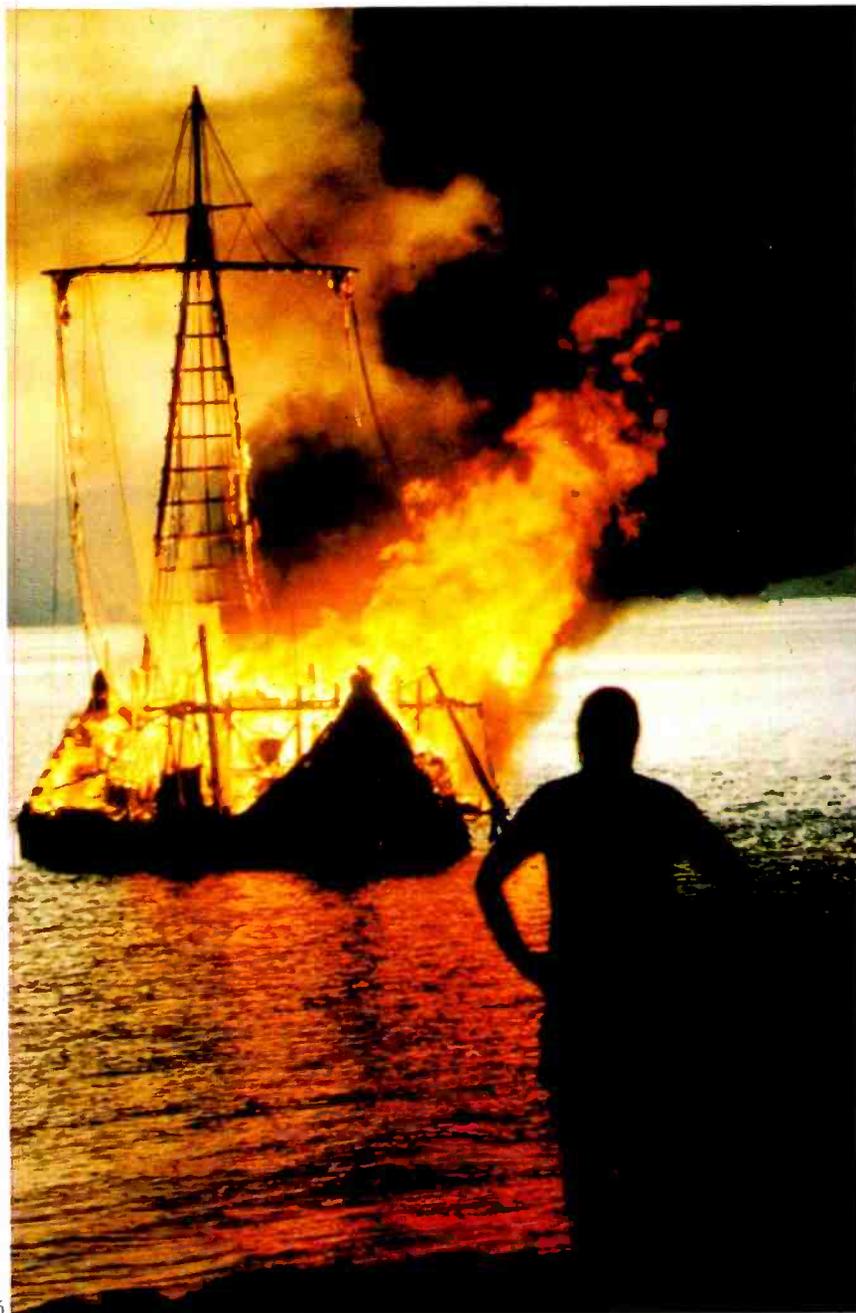
6) *Tigris*: Thor Heyerdahl's latest epic voyage which ended in flames off the coast of Somalia

7) *Omnibus: The Brothers Grimm*

8) *Così Fan Tutte*: The Glyndebourne production of Mozart's opera was a feature of BBC 2's Opera Month

9) *The Lively Arts: A Sense of Loss - Evelyn Waugh*. Dominic Guard as the young Waugh

10) *The Songwriters: Ivor Novello*, Marilyn Hill-Smith



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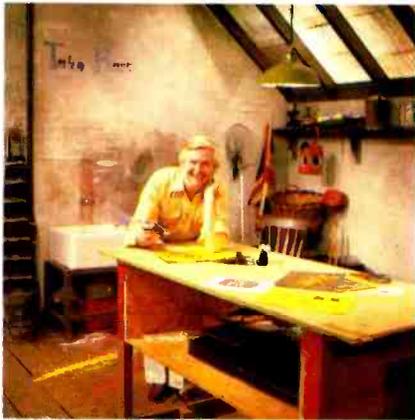
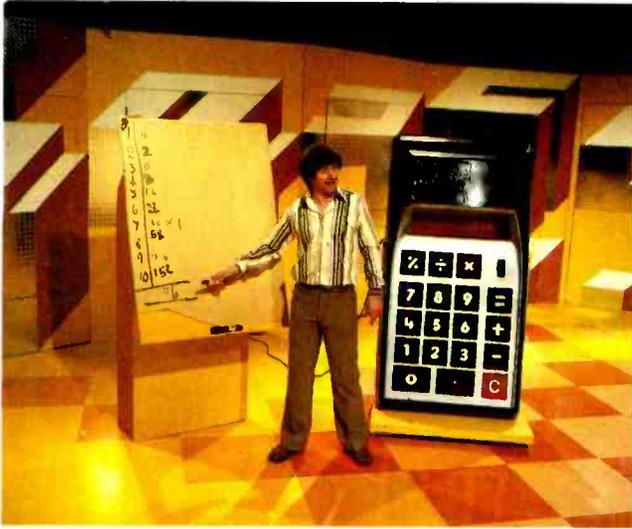
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- 1) Johnny Ball, *Think of a Number*: the winner of the Rediffusion Star Award for Best Children's Festival Programme
- 2) *Take Hart*: Tony Hart
- 3) *Hills of Heaven*: David Haddow as Billy Walsh
- 4) *Grandad*: Jane Waddell, Clive Dunn and Maurice Thorogood



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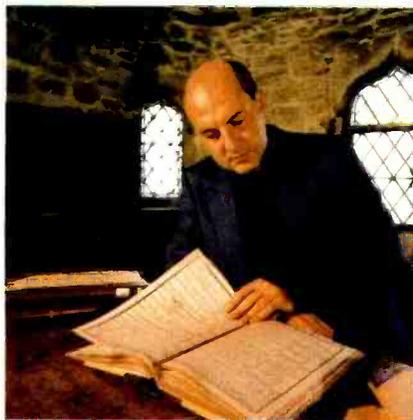


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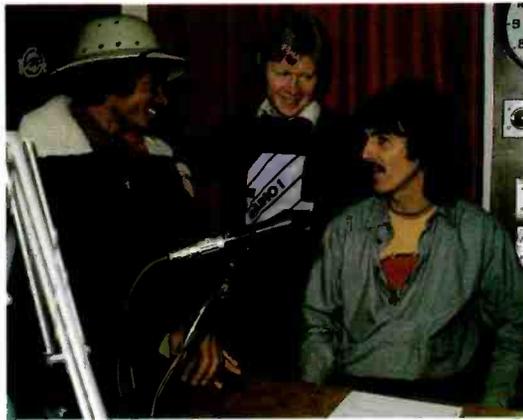
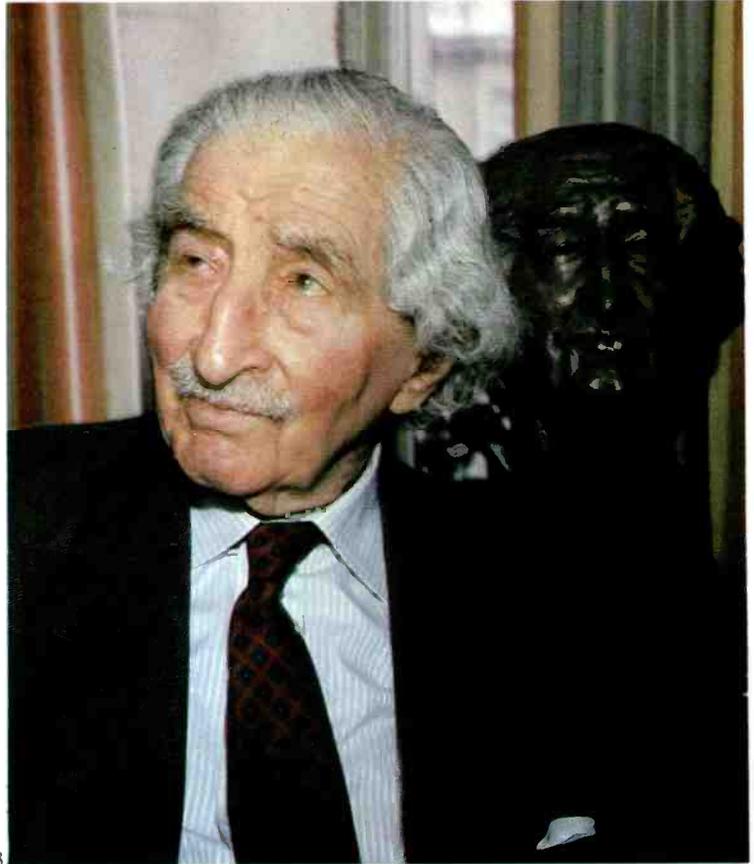
- 5) *Blue Peter* Special Assignment: Marie Antoinette
- 6) *The Strange Affair of Adelaide Harris*
- 7) *We are the Champions*
- 8) *Play Away*
- 9) *John Craven's Newsround*



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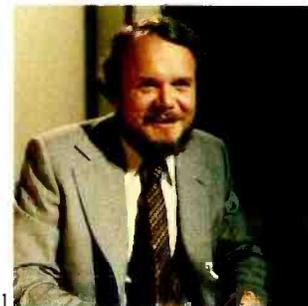
- 1) *Watch: David and Goliath*, Schools Television
- 2) Arthur English and Jack Wild in *Everyday Maths*, Schools Television
- 3) *Realidades de Espana: Alcoy-Moors and Christians*, Continuing Education
- 4) *Merry-go-round*, Schools Television
- 5) Gordon Honeycombe in *Family History*, Continuing Education



1) *The Adventures of Harry Richmond*
 2) Kid Jensen talks to Michael Jackson and George Harrison
 3) Sir Robert Mayer: his 100th birthday concert was broadcast from The Royal Festival Hall
 4) *Boesman and Lena*: Athol Fugard (far left) acts in his own play with Yvonne Bryceland and Alton Kumalo; (left) Chris Venning, director
 5) *Money Box*: Denis Healey and Sir Geoffrey Howe with presenter Louise Botting

- 1) Brian Redhead who presented *Countdown to Number 10*, Radio 4's all-night election results programme
- 2) Robin Day interviews the Rt Hon Jim Callaghan for Radio 4's *Election Call*
- 3) Jimmy Young's *Election Night Special 1979*: Jimmy Young and Brian Curtois with Harry Walters (producer) and Bill Jarman (organiser)
- 4) *Bring on the Clowns*: Schools Radio – Radiovision
- 5) *Libel: Reputation of a Princess*, Vladek Sheybal and Svetlana Beriosova

- 6) *Waggoners' Walk* celebrates its 10th anniversary
- 7) Radio 1 phone-in *Personal Call* with Kate Bush, Ed Stewart and Sue Cook
- 8) *Our Church*: Schools Radio – Radiovision
- 9) Gennadi Rozhdestvensky, Chief Conductor of the BBC Symphony Orchestra at the 1979 Proms





- 1) *Sport on 2*: Dennis Law comments on the FA Cup Final
- 2) Radio 1 DJs: back row (left to right) Simon Bates, Kid Jensen, Teddy Warwick (Chief Assistant, Radio 1), Dave Lee Travis, Johnny Beerling (Executive Producer), Peter Powell, Bob Kilbey, front row, John Peel, Noel Edmonds, Ed Stewart, Paul Gambaccini, Paul Burnett
- 3) *Desert Island Discs*: Lauren Bacall
- 4) BBC Radio Correspondent John Thorne seeks the reactions of Tehran University students after the takeover by the Ayatollah Khomeini
- 5) BBC Radio Correspondent Philip Short at Peking's Democracy Wall
- 6) BBC Radio Correspondent David McNeil with Bishop Muzorewa during the Rhodesian elections
- 7) Moira Stuart: Radio 4 newsreader
- 8) *Love Labour's Lost*: Paul Scofield and Clifford Abrahams
- 9) Ian McKellen in *Words, Words, Words*
- 10) Alfie Bass, Patricia Hayes, Graham Chinn and Diane Langton star in *Pity the Poor Potters*
- 11) Sir Adrian Boult's 90th birthday concert was broadcast live from the Royal Albert Hall
- 12) *The Burkiss Way*: left to right Fred Harris, Jo Kendall, Chris Emmett and Nigel Rees
- 13) *Hi-Fi Theatre: The Girl Who Came to Supper*, the English première of the Coward/Rattigan musical. Edward Hardwicke, Keith Michell, Doris Hare, Deborah Fallender and Peggy Ashcroft (foreground)





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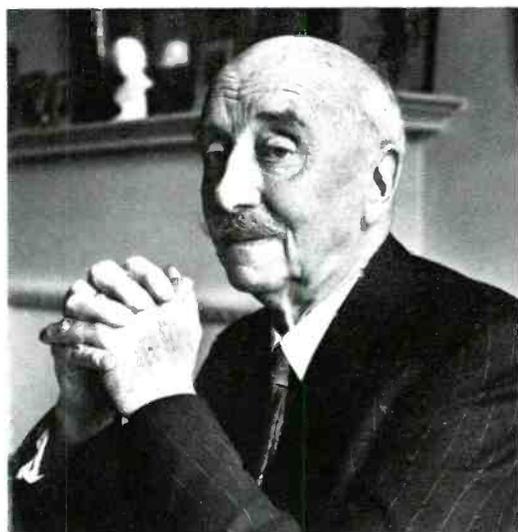
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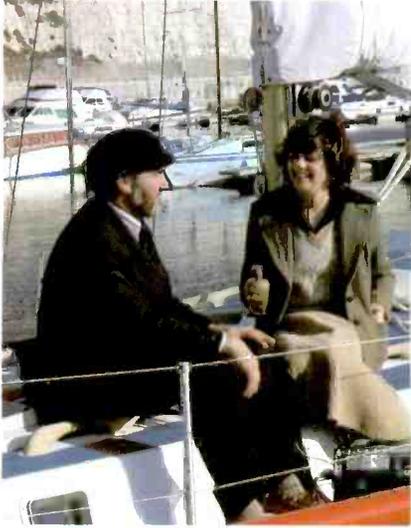
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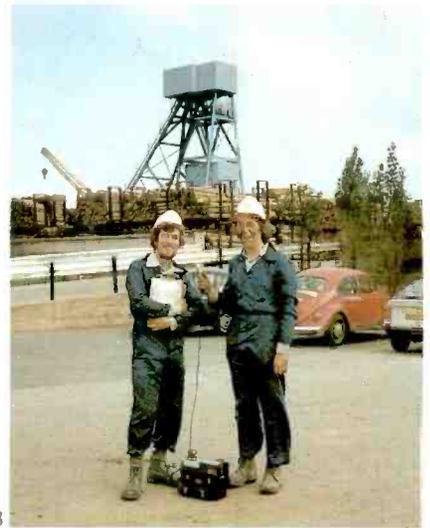
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- 1) News producer Barbara Long of Radio Brighton interviewing Brighton's Marina deputy Harbour Master
- 2) Radio Merseyside's Chinese programme: *Chinese Community News*
- 3) Brian Conway and Peter Hiscocks present Radio Leicester's breakfast show from Whitwick Colliery

Radio Blackburn's *The Lancashire Farm*





4

4) *The Laikers*, the Radio Leeds travelling theatre group who recreate on stage Yorkshire history and legends

5) Radio Manchester helps local voluntary organisations through *Give and Take*

6) Hepworth Brass Band competing in Radio Sheffield's *Bold as Brass* competition

7) Rob Salvidge and Cheryl Armitage (with microphone) prepare a feature on lambing for Radio Bristol's children's programme *Hopscotch*

8) Radio Cleveland presenter Ken Blakeson talks to children on their own programme *Splashdown*

9) Colin Johnson of Radio Medway spent 30 hours reporting from the Isle of Sheppey when it was cut off from the mainland by floods in January 1979. Radio Medway became the communications centre of Kent during the emergency and its staff were afterwards given a special award by grateful listeners



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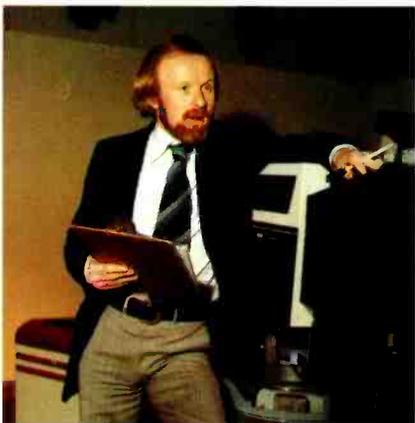
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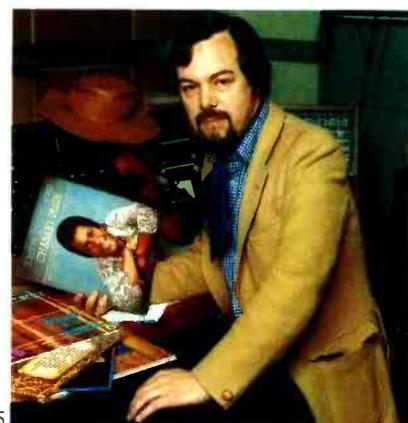


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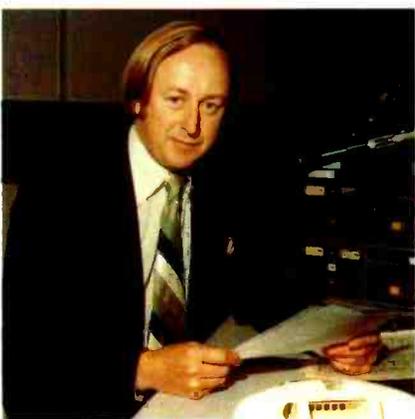


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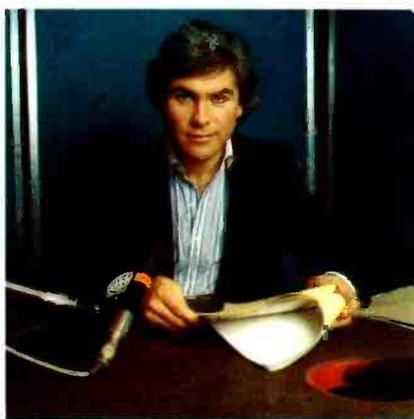
- 1) W.D. Flackes, the BBC's Northern Ireland Political Correspondent
- 2) Paul Clark spinning a disc on Radio Ulster
- 3) Barry Cowan, who presents *Scene Around Six* on BBC 1 Northern Ireland
- 4) Helen Madden who presents *Up Country* on Radio Ulster
- 5) Paddy O'Flaherty, presenter of the *Make Mine Country* country music series on BBC 1 Northern Ireland
- 6) Walter Love. His *Day by Day* programmes are broadcast on Radio Ulster
- 7) Sean Rafferty, who introduces *Good Morning Ulster* on Radio Ulster
- 8) Paul McDowell, who introduced *Broadsheet*, a weekly magazine of church news on Radio Ulster



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9) *St Patrick's Eve*: harpers from the Sion Hill College, Dublin

10) A tribute was paid to Irish actor Micheal MacLiammoir in *I Must be Talking to My Friends*, shown on BBC 1 Northern Ireland

11) *Make Mine Country*: American country music singer Hank Locklin

12) *King's Galliard*, a Dutch group who specialise in playing Irish folk music, on *As I Roved Out* for BBC 1 Northern Ireland



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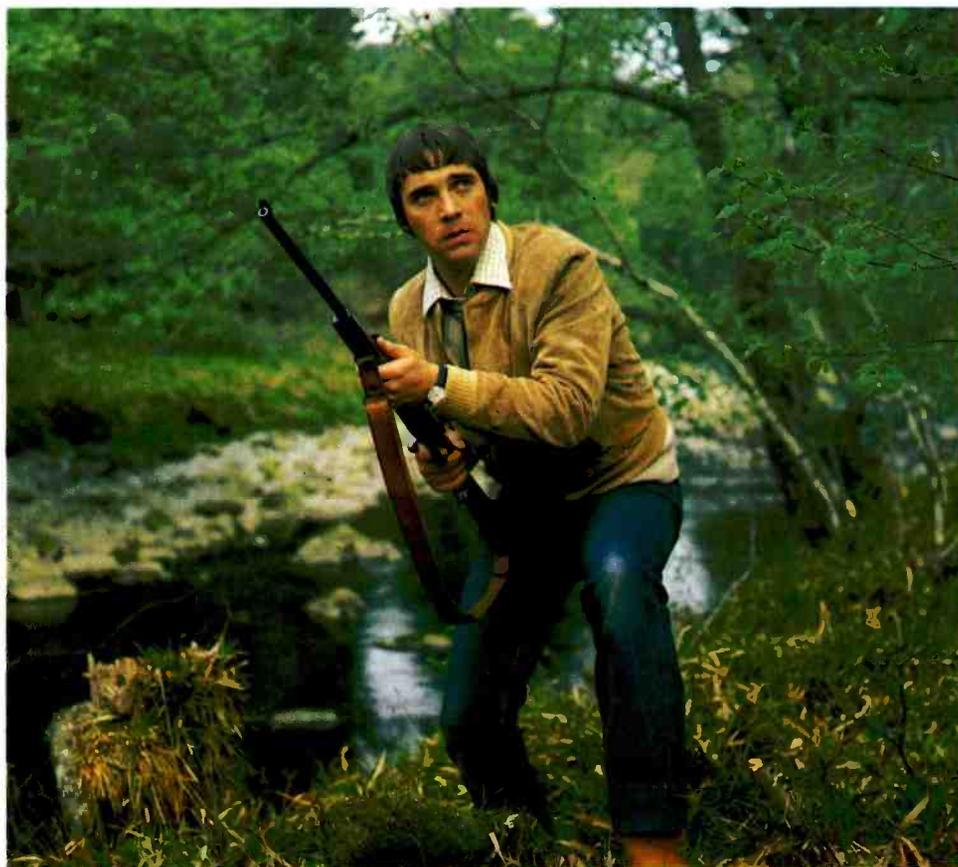
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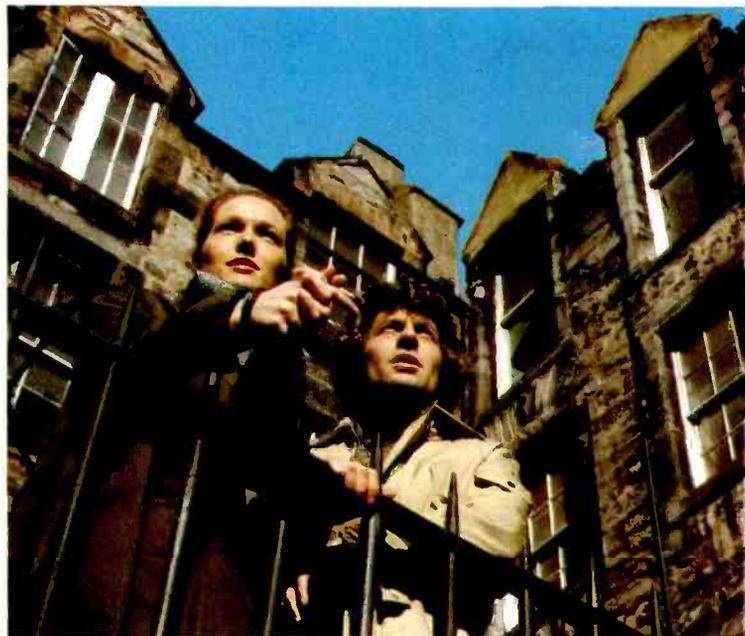
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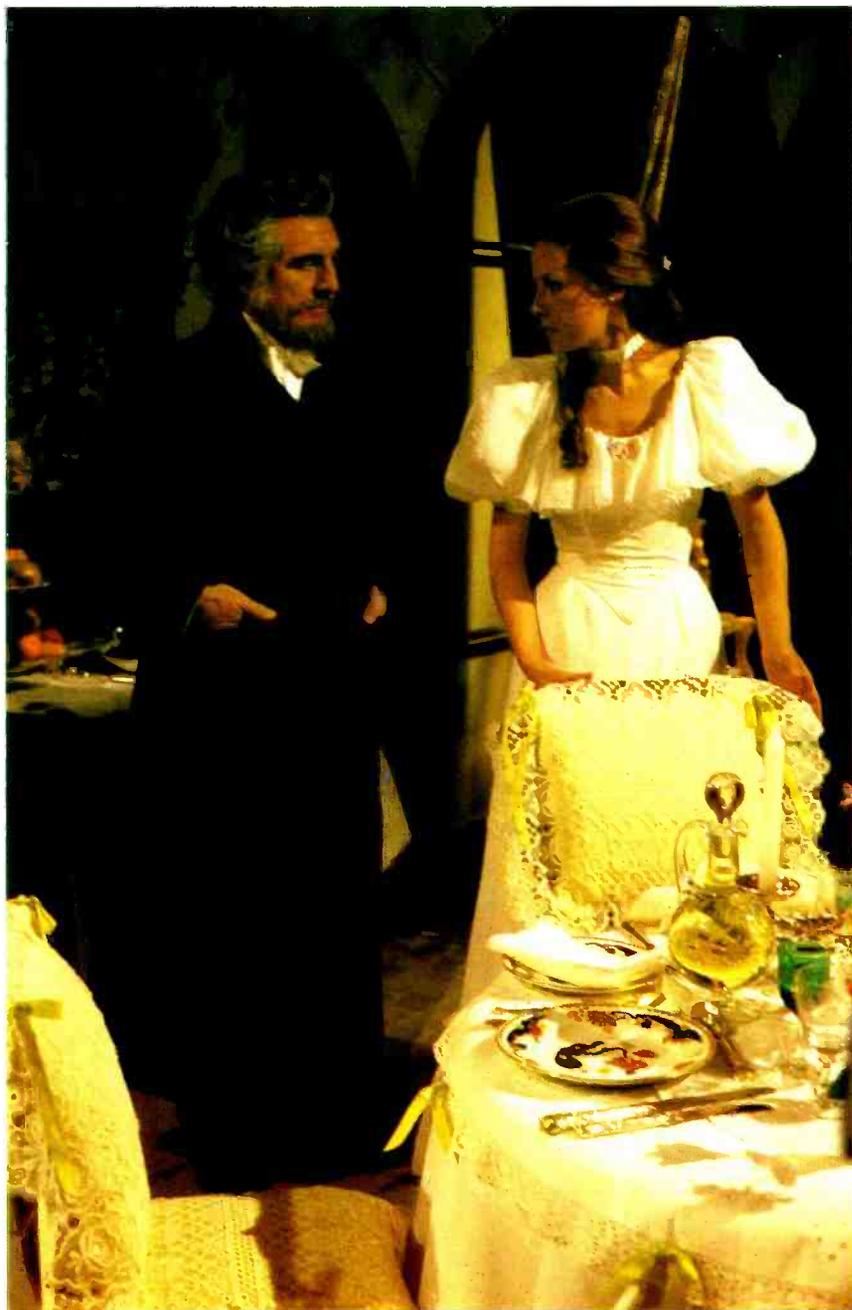
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- 1) Sunshine, stars of *Sing Along with Sunshine*
2) *Scotch and Wry*: Rikki Fulton as Super Cop
3) Stuart Wilson in *Running Blind* 3



4) *The Omega Factor*: Louise Jameson and James Hazeldine
5) *Cantilena* with Michala Petri
6) *The Camerons* with Malcolm Ingram and Morag Hood (centre second row)



1) *The Rajah's Diamond*: Sir Geraint Evans and Susanna Ross

2) *Welsh Sports Personality of the Year*: left to right (front row) Sarah Hall, the Young Sports Personality of the Year (a rower); Phil Bennett, runner-up to the Welsh Sports Personality of the Year (representing the Welsh Rugby team); ex-flyweight boxing champion Dai Dower, who presented the awards; Johnny Owen, Welsh Sports Personality of the Year (British and Commonwealth Bantamweight Champion); and Cliff Wilson who gained third place in the Awards (World Amateur Snooker Champion). Back row, left to right, Owen Edwards, Controller BBC Wales and Ian Richards, Assistant Managing Director, Western Mail and Echo Ltd

3) *Pobol y Cwm*: left to right, Lisabeth Miles, Gaynor Morgan Rees, Haydn Edwards

4) *Off to Philadelphia in the Morning*: William Squires and Connie Booth

5) Hywel Gwyntryn in Florida filming for *Bildoncar*





1

1) *BBC South-West* – Norman Croucher, the central figure in *High Hopes*, lost both legs in an accident 19 years ago, but it hasn't stopped him from climbing some of the world's most dangerous mountains

2) *BBC North* – *Men on Women on Men*, a two-part musical review by Alan Ayckbourn. Left to right, Alison Skilbeck, Lavinia Bertram, Robin Murphy and Malcolm Hebden

3) *BBC North-West* – *Ken Dodd's Christmas Feast*

4) *BBC South* – Reconstruction of a civil war battle at Breamore House, Fordingbridge, from *The Getaways* series



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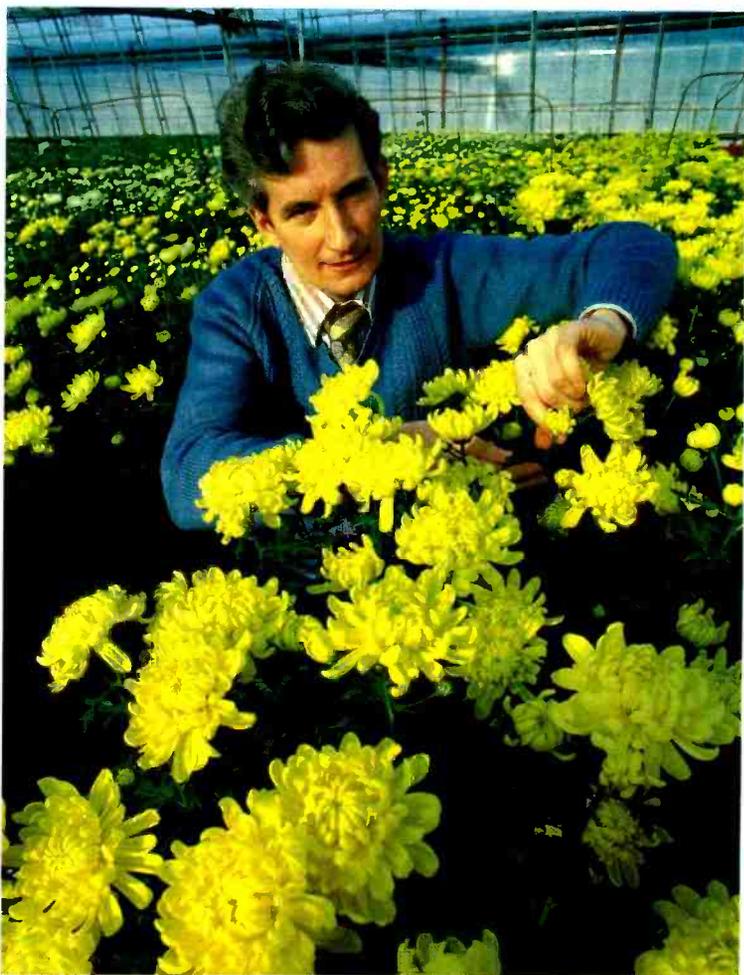


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- 5) *BBC East – Poor Nanny* – the story of Anna Sewell and *Black Beauty*: Alex Boyd
 6) *BBC Midlands – Presenters of Look! Hear!*, the Region's highly successful rock magazine which received 1,600 letters a week during its 1970 series. Left to right Chris Phipps, Vera Gilbert, Toyah Willcox and John Holmes
 7) *BBC North-East – Moira Shearer in Heroes*
 8) *BBC West – Loved I not Hannah More*: Lois Baxter as Hannah and Jonathan Newth as Sir Joshua Reynolds



- 1) *Two Up, Two Down*, left to right Claire Faulconbridge, Norman Tipton and Paul Nicholas
- 2) *The Deep Concern*: Six strands in a web of intrigue
- 3) *Play for Today: The Chief Mourner*, Suzan Farmer and Richard Pasco
- 4) Actress Angela Piper, who plays Jennifer Aldridge in *The Archers*, shears one of the Jacob sheep she entered 'for real' at the 1979 Royal Show
- 5) *Gardeners' World*: Presenter Peter Seabrook. He also presents *Dig This* on *Pebble Mill at One*



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10

6) *Empire Road*: the first all-black television drama series to have been written by a West Indian writer, Michael Abbensetts. Norman Beaton, Corinne Skinner-Carter and Wayne Laryea star

7) Sophia Loren interviewed by Donny MacLeod on *Pebble Mill at One*. The programme attracted many other international names during the year, including Dirk Bogarde and Charlton Heston

8) *Kick Start* features a new sport in which top trials riders from Britain, Europe and the USA compete

9) David Hare's *Licking Hitler*, a *Play for Today* which won the British Academy of Film and Television Arts 1978 Award for the Best Single TV Play: Michael Mellinger and Hugh Fraser

10) *Penny Whistles of Robert Louis Stevenson*: a musical evening. Mike Maran, who also composed the music, played the adult Robert Louis Stevenson



facing page

The Queen distributes the Royal Maundy in Winchester Cathedral on Maundy Thursday. This was the first time that the Royal Maundy ceremony was broadcast live on television



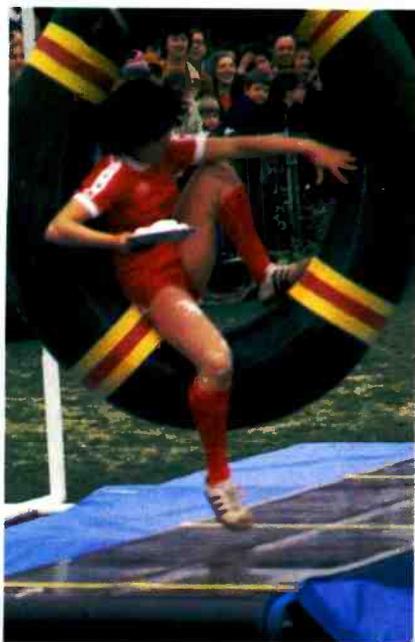
1) *Life on Earth*: A mountain gorilla in Ruanda is filmed with David Attenborough who both wrote and presented the series – the biggest production ever undertaken by the Bristol BBC Natural History Unit

2) *Anne Hughes – Her Boke*: Elin Jenkins as Anne Hughes and Barry Jackson as her husband

3) *Wildlife on One: Foxwatch*, an infra-red camera study which recorded the family life of the Urban Fox beneath a house in Bristol

4) *Antiques Roadshow*: Arthur Negus with two of the people who brought their 'treasures' for the team to assess





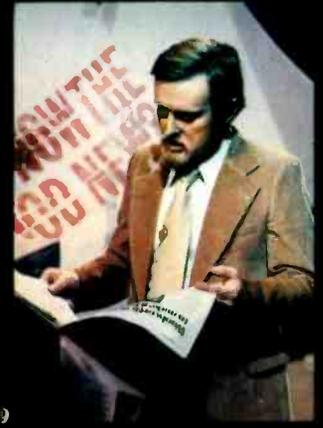
- 1) *It's a Knockout*
- 2) *Hinge and Bracket*: Dr Evadne Hinge and Dame Hilda Bracket entertain
- 3) *Fred Dibnah, Steeplejack*
- 4) *Roots of England*: members of the Sealed Knot Society re-staging a Civil War encounter at Hoghton Tower
- 5) John Noakes and Shep explore the canals on *Go With Noakes*
- 6) At work on the radio play *Patriotic Bunting*, left to right guest director Alan Ayckbourn, BBC producer Alfred Bradley and audio supervisor Geoff Wilkinson



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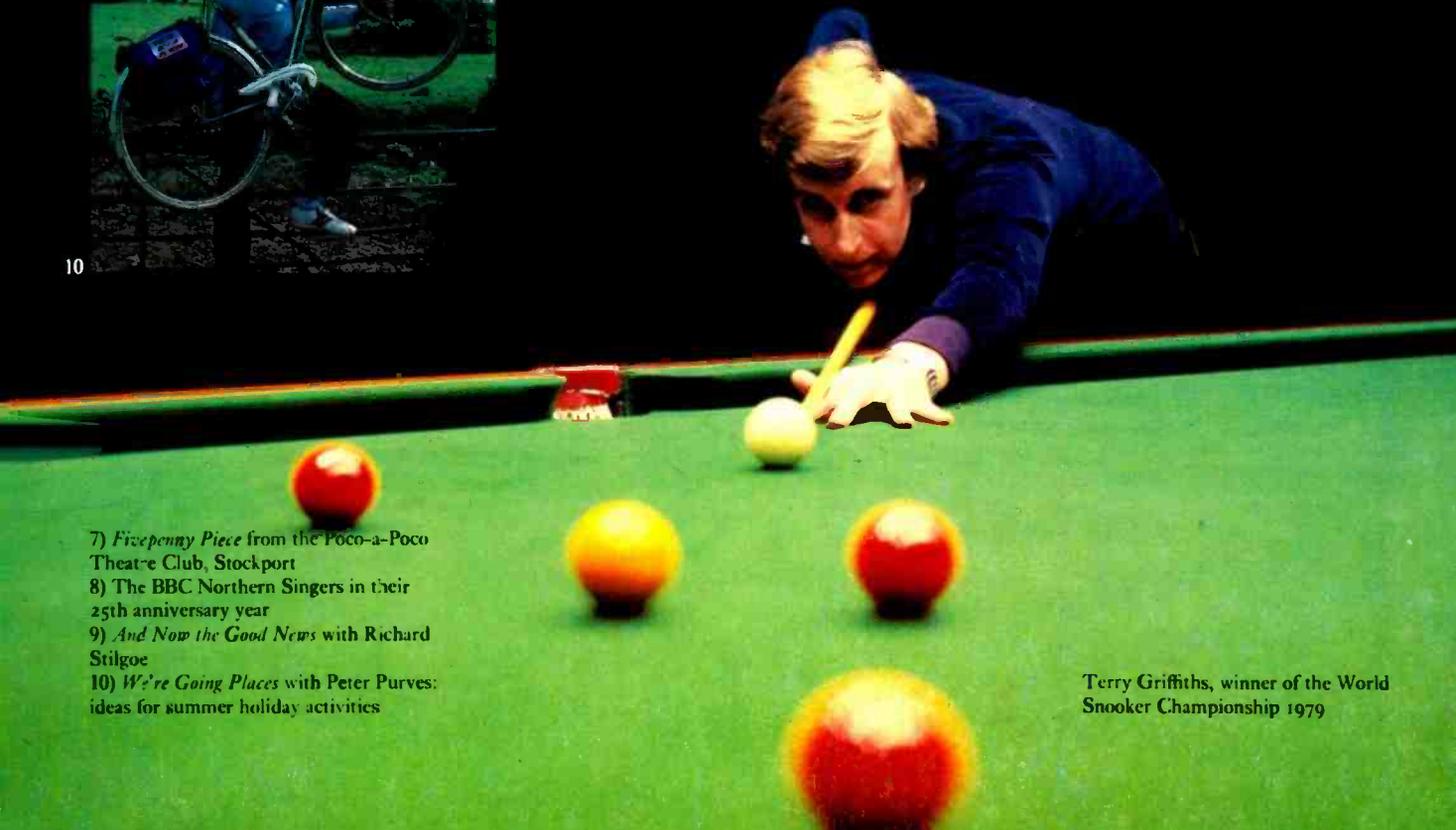


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- 7) *Fivepenny Piece* from the POCO-a-POCO Theatre Club, Stockport
8) The BBC Northern Singers in their 25th anniversary year
9) *And Now the Good News* with Richard Stilgoe
10) *We're Going Places* with Peter Purves: ideas for summer holiday activities



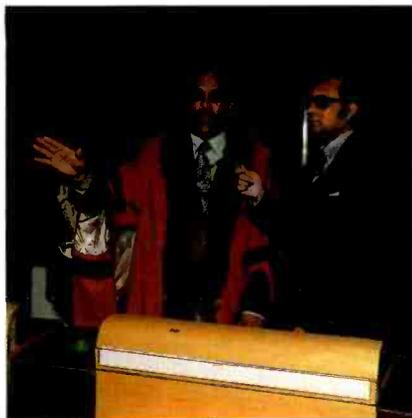
Terry Griffiths, winner of the World Snooker Championship 1979



1) DJs of the World Service: left to right Peter Powell, Andy Peebles, John Peel and Mike Read
2) A production of *Canterbury Tales* performed by members of the Bengali Service
3) John Le Carré reading from his novel *Tinker, Tailor, Soldier, Spy* for BBC Transcription Services



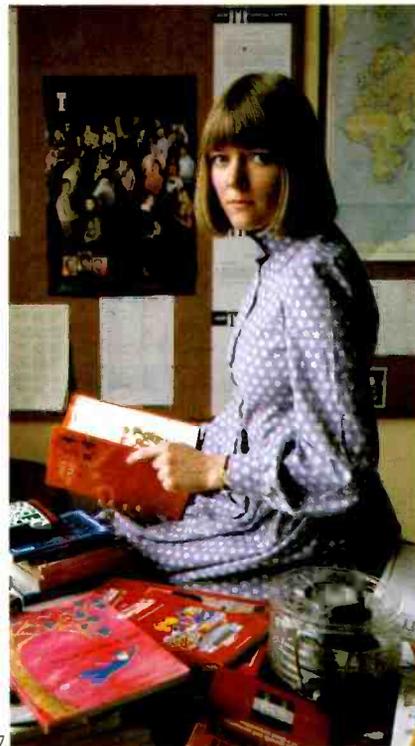
4) Bageshwar Verma of the Hindu Service interviewing the Mayor of Hounslow
5) Josep Tarradellas, President of the Generalitat of Catalonia opening the BBC Exhibition in Barcelona. With him is Alexander Lieven, Controller, European Services
6) *The Brontës of Haworth*: A World Service production with Jane Knowles as Emily, Vicky Ireland as Anne, Estelle Kohler as Charlotte and Brian Howlett as Bramwell
7) Vanessa Harrison, one of the producers of the Overseas Regional Service's programme *The World of Books*
8) Monitoring Service: the receiving station at Crowsley Park



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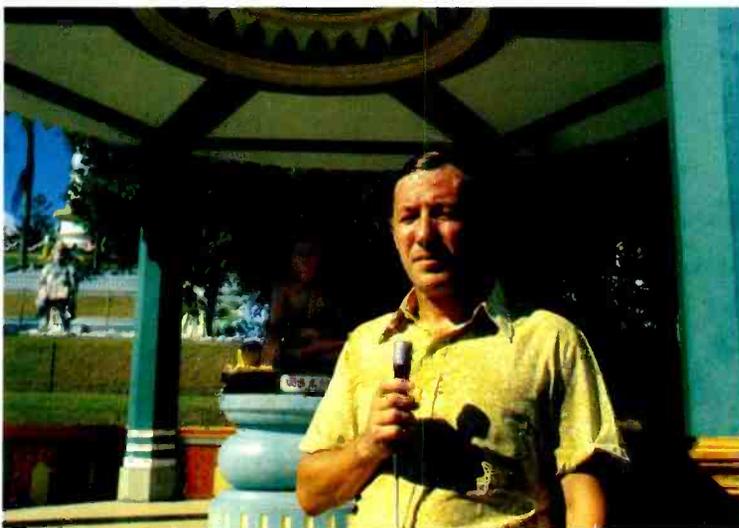
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- 1) The External Services Newsroom
- 2) Mother Teresa of Calcutta being interviewed for the Transcription Services' series *Into the Eighties*
- 3) President Zia-ur Rahman of Bangladesh talks to John Clapham, Bengali Service Programme Organiser, in Brussels
- 4) The cast and writer-producer Doug Case (2nd from right) of *Castor and Pollux* celebrate the completion of this 120-episode *English by Radio* series for children

- 5) Alexander Solzhenitsyn is interviewed by Janis Sapiets for the Russian Service
- 6) A symposium in Athens marking the 40th anniversary of the Greek Service
- 7) 'The girl from 1990' Shia Chang in the Bush House Control Room for the Chinese Service's series *Shape of the Future*
- 8) A conversation class in Hausa at the London School of African and Oriental Studies is recorded for the Hausa Service
- 9) South-East Asia Correspondent Adrian Porter reporting from Singapore for External Services





BBC NEWS

House prices rose by an average of eight per cent in the second quarter of 1979, says a Nationwide Building Society report out today.

During the past year house prices have increased by an average of 31 per cent, with little difference between new and second hand property.

The Cabinet is meeting at Downing Street this afternoon to discuss the threatened increase in mortgage rates. The Building Societies Association is expected to announce the rise in 10 days time.

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TODAY

CLOUDY
A LITTLE
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HILL AND
COAST
FOG

SUNNY
PERIODS
ISOLATED
SHOWERS
COASTAL
MIST
PATCHES

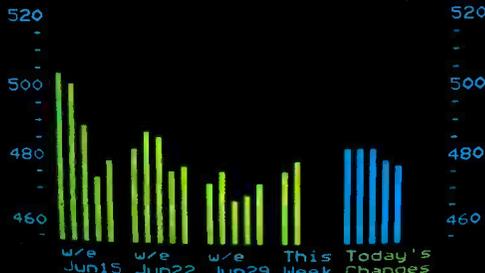


See what TIMES
can do for you

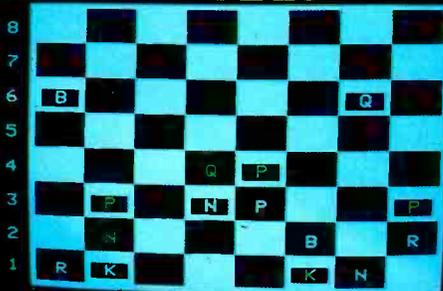
FT. INDEX

WEDNESDAY
2pm
477.7
Down 1.8

A Year of the FT Index
Page 227 (BBC 2)



Chess Problem:



White to play and mate in two moves.
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A sample of the 300 pages produced by CEEFAX on BBC 1 and BBC 2 daily

Part two

Reference

This part of the BBC Handbook is designed to give a factual description of the BBC, an outline of its aims and policies, a summary of essential technical information, and a convenient guide to the organisation.

The services

Television

The two BBC national television networks, BBC 1 and BBC 2, complement each other, so as to give the viewer a choice, reflecting subjects of interest both to the majority and to the many minorities which make up the audience. The BBC's policy is to provide a wide range of original television material and encourage writers, artists and producers to create new work for the medium.

The programmes

Transmissions

The Controllers of BBC 1 and BBC 2 are each responsible for the overall pattern and style of their own networks. Their planning of the transmission schedules must relate to the tastes and viewing patterns of the audience at all times of the day. It must also take account of fixed points such as continuing types of programmes (like news broadcasts), as well as outside events on fixed dates (like sporting fixtures). The Managing Director, Television, is responsible to the Director-General and the Board of Governors for the efficient operation of the Television Service in management and editorial terms. His responsibilities include the allocation of the delegated television budget to the two networks and their supporting services as well as the co-ordination of their output. He is supported by the Deputy Managing Director, Television, whose specific responsibilities include long-term planning and capital investment in resources in London and the National and English Regions.

The programmes which are finally seen on the screen have been chosen from among many offered by the programme makers, who are grouped into a number of departments which in the main correspond to programme types, and which may be in London or in other centres in the British Isles. Every year each producer suggests the programmes that he would like to make, describing their contents and what he expects them to cost. The heads of these departments then decide which programmes to offer to the two networks for the follow-

ing year. The Controllers select programmes according to their content and in relation to the final network transmission pattern which they wish to achieve. Of course the production of these programmes is inevitably subject to the cost and availability of resources. At the same time the Controllers consider what repeats and bought programmes they wish to include in the year's output.

Production

The production process will vary depending on the kind of programme: a play starts with a script, so first this will be written and probably revised many times until both author and producer are satisfied that it achieves what they want and can be produced effectively and economically. Any factual programme requires intensive research, often for many months, before the script can be written – expert advisers have to be consulted, their views considered, and sometimes reconciled. All programmes which are based on a script, and many others as well, need thorough rehearsal before they can be recorded, or performed live. A play, for example, may have three weeks rehearsal with the actors only, before it reaches the studio or location for rehearsal with cameras, sound and lights.

Programmes may be made in the studio or on location, and with electronic or film cameras. They may be made in studios in London or one of the regions, or on location anywhere in the world. Wherever the actual shooting is done the process is fundamentally the same. The performers or participants must be chosen, scenery and costumes must be designed, furniture and hand props must be selected and sometimes made, wigs must be ordered and fitted, make-up decided upon. Abroad there are customs regulations to consider for the transport of equipment, costumes and film; and there are questions of insurance. Contact with the police has always to be made for their help in avoiding nuisance and controlling sightseers.

The resources which go into any programme are provided by many people, who in the BBC are grouped into servicing departments. The BBC's Engineering Division provides the equipment and people in the studios and on location for electronic production: the cameras, the electronic control units, the lighting equipment, the videotape recording machines, the sound booms and microphones, sound recording machines, the links by landline or radio to transmitters, the transmitters themselves, and all the people to man them.

There is a large film department providing film cameramen, sound operators, editors with their cutting rooms, dubbing theatres (where speech, music and sound effects are mixed 'in sync' with pictures) and an enormous film library. Gathered together as the Design Group are creative departments employing professional designers who produce the sets, costumes, make-up, graphics and visual effects for the programmes. Other departments are concerned with the construction of scenery and with the rapid process of setting up and dismantling scenery and properties in the studios.

The production departments

The work of producing programmes is entrusted to a number of groups and departments who specialise in different types of output, often with very different methods and time scales of production. Each department has its own staff of editors, producers and directors. All the departments make programmes for both BBC 1 and BBC 2.

The *Current Affairs Department* is responsible for a high proportion of Television Service output, above all for its topical programmes, eg *Panorama* and *Nationwide*.

Television News supplies the nationally broadcast news bulletins to both networks as well as being responsible for regular reports on Parliamentary affairs. It also produces, from time to time, documentary reports. In July 1979 *Television News* celebrated its 25th anniversary.

Drama Group has two separate departments, each specialising in a different style of output. One is responsible for producing single plays, the other for series and serials such as *The Onedin Line* and *Angels*.

The *Light Entertainment Group* has two departments, Variety and Comedy. The latter produces programmes ranging from situation comedy to 'offbeat' humour, while Variety has produced shows featuring international artists, including the Shirley Bassey and Mike Yarwood shows.

The *Outside Broadcast Group* is responsible for all televised

sport, both live commentaries on sporting events and the regular sports programmes like *Grandstand* and *Match of the Day*. It also produces outside broadcast entertainment programmes and is responsible for covering such events as state occasions.

The *Children's Programmes Department* provides a whole range of output for younger viewers, including news and magazine programmes, drama and light entertainment.

There are four departments creating features and documentaries. *General Features* produces a wide range of regular and special programmes from topical items to historical series, for example *That's Life* and *The World About Us*.

Science and Features Department produces a range of programmes covering advances in modern technology, industry, science and medicine and including *Horizon* and *Tomorrow's World*.

Music and Arts Department covers the arts on an international scale in both documentary form and in the performance of opera, ballet and music.

Documentary Programmes Department produces filmed documentaries and series such as *The Voyage of Charles Darwin* and *Inside Story*.

Four specialised branches of output are also each organised in separate departments: *Religious Programmes*, *School Broadcasting*, *Continuing Education* and *Open University Productions*.

The *Community Programme Unit* exists to achieve public access to BBC Television air time. The Unit's productions include *Open Door* and *Grapevine*.

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, including *The Hollywood Greats* and *The Old Grey Whistle Test*.

The production centres

At the BBC Television Centre in Wood Lane there are seven colour studios, two special colour studios for news programmes and two small studios used by the Presentation Department. There is an international commentary area

where the production of incoming international programmes is co-ordinated and which is also used by overseas commentators for outgoing programmes. This complex can be linked by satellite to any area in the world and is the technical clearing house for the BBC's Eurovision programme links. There are two other colour television studios at Lime Grove; and the Television Theatre at Shepherds Bush is used for programmes with studio audiences. Film operations are based at the BBC Television Film Studios at Ealing.

Outside London there are production centres in Bristol, Birmingham and Manchester whose function is to provide programmes for transmission on the network. The production centres in Belfast, Cardiff and Glasgow also provide programmes for the network as well as transmitting their own programmes for Northern Ireland, Wales and Scotland. In addition, there are regional television studios in Leeds, Newcastle, Norwich, Plymouth, Southampton, Edinburgh and Aberdeen, as well as Birmingham, Bristol and Manchester. There are smaller studios for news contributions in Hull, Nottingham, Bangor, Brighton and Dundee.

Management of resources

The method the BBC has adopted to make the most efficient and economical use of its resources is to work within a pre-determined plan for every year's programme output. Every programme, before it can be accepted for production, has to provide a budget for its needs. These Programme Offers are matched, with the aid of a computer, to available resources. Each individual resource, for example a studio, a make-up artist, or a scene painter, is costed at a rate per unit of a day or an hour and the spending of each of these components on a production is reported via the computer. By this means both production and servicing departments can be constantly aware of the costs of each production and these costs can form the basis for the following year's budgets. Through this cost control system, the most sophisticated anywhere in the world, BBC Television is able to make the maximum and most effective use of all its resources.

BBC Radio

Network radio

The BBC's national radio service broadcasts through four

networks: Radios 1, 2, 3 and 4, providing the listener with a wide and immediate choice and catering for all tastes and interests – whether it be for pop or serious music, light entertainment or drama, talks or features.

The service of popular music broadcasting is on Radios 1 and 2, two networks, each with its own style, which now maintain their separate identities for most of the day. Radio 1 is the pop channel, while Radio 2 covers all aspects of middle-of-the-road music. Taken together they account for over 60 per cent of radio listening. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country.

As well as its general programme services of information and entertainment, BBC radio provides more specialised educational services in its broadcasts to schools and its continuing education programmes, all on Radio 4 vhf. The BBC also has an agreement with the Open University to provide transmission time for its course programmes; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra channels can be set up, part of the general radio service is thus available only on long and medium wave, while the vhf is devoted to education; and the listener should have a set capable of receiving long wave, medium wave and vhf transmissions.

BBC Radio 1

Now in its 12th year, the popularity of Radio 1 is unchallenged. As well as its pop and rock music the network includes biographical series and some presented by stars themselves. There are regular programmes of information and opinion designed especially for young people. There is also a news and current affairs programme three times a day.

BBC Radio 2

Radio 2, which is now on the air for 24 hours a day, covers all aspects of middle-of-the-road music and on weekday evenings offers programmes catering for a wide variety of specialist or minority tastes such as jazz, big band music, theatre music, folk and country music, light classical music and operetta. Radio 2 is also the main sports network carrying live commentaries on major events and a regular service of sports news. The network also gives prominence to a wide range of comedy shows. Current affairs are covered by the daily Jimmy Young show, and the *Round Midnight* programme has been developed into a late-night arts magazine.

BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of ideas and the presentation of the dramatic and fine arts. It also carries news bulletins at certain points of the day.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste. The network's policy is also to commission new works for radio and to present masterpieces of world theatre as well as new plays. There are regular poetry programmes, and eight hours a week of speech content also include programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

BBC Radio 4

Radio 4 is the main speech channel. News and current affairs fill about half the airtime of the channel. On weekdays there are news and major current affairs 'sequences' in the early morning, at lunchtime, in the late afternoon and late evening. A variety of other analytical and magazine programmes and reports on the affairs of Parliament are part of the topical output.

The rest of the output is made up of entertainment and a wide range of informational programmes. There are plays, comedies, quizzes, serials and readings from literature, consumer programmes, natural history, science, phone-in, gardening and correspondence programmes mixed with a number of music-based gramophone programmes and concerts of classical music.

Programme organisation

The Managing Director, Radio, is responsible for programme policy and output in all four networks. Editorial responsibility for the networks, which includes choice of programmes, and planning the sequence in which they are broadcast, is vested in four Controllers (one each for Radios 1, 2, 3 and 4); each of these is also responsible, through a Presentation Editor, for the continuity of operation of his network, including all announcements, news reading and programme promotion.

The production of the programmes is undertaken by specialised output departments. All their expenditure is closely controlled by systems introduced in the past few years; this has enabled Radio to reduce its programme cost per hour without loss of standards.

The *Drama Department* supplies the networks with the full range of radio plays, dramatised features and serial readings.

The *Talks & Documentaries Department* provides programmes on the arts and sciences, world affairs, the environment and poetry.

A group of *Current Affairs* units, all working to the Editor, News and Current Affairs, Radio, are responsible for the daily current affairs sequences programmes, and for a range of other programmes during the week.

The *Current Affairs Magazine Programmes Department* produces a range of magazines, including phone-in programmes.

The *Sport & Outside Broadcasts Department* handles all the sports programmes on radio, including the supply of sports news to other programmes; also non-sporting events such as Trooping the Colour.

The *Religious Broadcasting Department* is responsible not only for broadcasting services of worship but also for talks and other programmes with a religious basis.

The *Recording Services Department* provides programmes from two separate units: the Archive Features Unit produces programmes based on recordings in the BBC's Sound Archives, and also contributes documentary programmes on Radio 3 and Radio 4; the Gramophone Programmes Unit supplies Radio 3 and Radio 4 with a wide range of programmes based on gramophone records of music.

The *Light Entertainment Department* provides radio entertainment shows of many kinds, including situation comedy, satire, quiz and panel games.

The *Music Programmes Department*, part of Music Division, is responsible for programmes of serious music not on gramophone records; they include performances for broadcasting, relays of public concerts and operas, and talks about music.

The *Radio 1 Music Department* and *Radio 2 Music Department* provide the whole musical content of their respective networks, using both BBC recordings and commercial gramophone records – the latter department also supplies the lighter music programmes broadcast on Radio 3.

The *School Broadcasting Department* and *Continuing Education Department* supply the radio component of the BBC's educational broadcasting service.

The *Radio News Department*, part of the News Division, is responsible to the Editor, News and Current Affairs, Radio, for providing all networks with news bulletins and summaries. The department also provides the staff for the parliamentary broadcasting unit.

Local radio

BBC Local Radio began in 1967 with eight stations. Another 12 were added in 1970, while a further nine are now actively being developed – the first stage in a programme that would make local radio available to almost everyone in England.

If the output of the four radio networks is directed at listeners who share comparatively specialised interests, the output of each local station is directed at all who belong to the community served by that individual station. If the BBC as a whole provides ‘public service’ radio, BBC local stations provide ‘community service’ radio, and within that framework offer the widest range of broadcasting topics and styles. Each station is free to choose its own programme policy; there is no central direction. But given that common aim of community service it is inevitable that family resemblances should have developed between the stations.

While a great deal of music can of course be heard on BBC Local Radio, the output of each station is founded on speech. Each newsroom provides a full service of local news and information. Each staff education producer is responsible for programmes of adult and further education and, very often, in conjunction with the local authority, for a wide range of school programmes that meet local needs.

Each station makes great use of such broadcasting devices as the ‘phone-in’ to give as many members of the community as possible direct access to the microphone. Each station with a noticeable immigrant population carries special programmes for them, very often in the immigrants’ home language.

Typical programmes that illustrate this community approach are Radio London’s daily programme *Black Londoners* and Radio Manchester’s regular consumer phone-in *Counter Measures*. On most stations local churches have their own programmes. Radio Carlisle broadcasts specially to local farmers; Radio Medway to workers in the local Naval dockyards. In times of emergency, such as the severe winter of 1978/79, the local radio station can be a community’s only means of communication. One station during this time handled over 2,000 extra calls per day from listeners seeking and providing information.

The manager of each station is helped to determine the appropriate programme policy for his area by a Local Radio Council, made up of local people with a keen sense of what Lord Annan calls ‘the great possibilities’ of local radio. Individual members of a council are not representative of par-

ticular interests, but taken together, the membership reflects the whole community, and interprets to the manager its needs and aspirations. Nominations for membership may be made by listeners and appropriate local organisations. On occasions, stations advertise council vacancies ‘on-air’ and in the press. The actual appointments to the councils are made by the BBC Board of Governors.

Scotland

BBC Scotland exists to provide television and radio programmes reflecting the range of Scottish interests and tastes both to the audience in Scotland and to the wider audience of the BBC’s nationwide networks. Responsibility for policy and the content of BBC Scotland’s television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (who is also the National Governor for Scotland on the BBC’s Board of Governors) and 11 members. Advisory Committees provide specialist guidance in specific areas of broadcasting – agriculture, appeals, Gaelic, music (with a piping sub-committee) and religion. The School Broadcasting Council for Scotland is an autonomous body which co-operates with its counterparts in sponsoring BBC educational programmes.

About 400 hours of television programmes made in Scotland are broadcast to BBC Scotland viewers in a year, and a further 100 hours a year are contributed to the BBC 1 and BBC 2 Networks. Radio Scotland is on the air 24 hours a day, and about 100 hours of its output each week are originated in Scotland. Its staff also contribute to the network services for the UK provided by Radios 1, 2, 3 and 4. The main production centres for Radio Scotland are in Edinburgh and Glasgow. In addition, BBC Scotland operates Radio Highland, based in Inverness and providing a service in Gaelic and English for the Highlands and Islands (an area equivalent to the triangle Dover–Land’s End–Birmingham), BBC Radio Aberdeen, serving Grampian Region, Caithness, Orkney and Shetland, and two community stations with a staff of four, BBC Radio Orkney and BBC Radio Shetland. It is planned to open similar stations in other parts of Scotland with the eventual aim of providing a comprehensive network of localised services. Radio nan Eilean (Radio of the Isles) based in

Stornoway and serving those living in the Outer Hebrides, part of Skye and the Western coast of Sutherland and Wester Ross is scheduled to come into service in October 1979. It will broadcast in Gaelic and in English.

The BBC Scotland and BBC 2 television services are being spread throughout Scotland and 95 per cent of the population now live within the area of first class service. Many others use long range reception to obtain a slightly poorer standard, whilst some communities have joined together to install master aerial and cable distribution systems. There are still some areas which receive the English or Northern Irish version of BBC1. The coverage of the vhf radio services still stands at 98 per cent of the population, but signal measurement surveys are taking place in many parts of Scotland to determine where best to place additional transmitting stations.

Wales

BBC Wales is faced with the challenging task of providing radio and television services in two languages. It has the largest output of programmes of all the BBC 'regions'.

Radio broadcasting by Autumn 1979 will be equally divided with both services averaging a weekly output of about 65 hours.

When Radio 4 was moved to long wave, BBC Wales was in a position to develop Radio Wales, on medium wave, in Autumn 1978 and extend its hours of output to 65 hours a week. The next step in Autumn 1979 will be to develop Radio Cymru on vhf to broadcast an equal number of hours in the Welsh language. The ultimate aim is for Radio Wales and Radio Cymru to develop into day-long services. There are long term plans also to establish small permanent community stations opting-out of the basic Radio Wales or Radio Cymru services. The Autumn of 1978 saw BBC Wales experimenting again with neighbourhood radio, when Rhondda, Merthyr, Pontypool and Wrexham each had their own intimate radio service on the air for four days. This is another development which will eventually become a permanent feature of the BBC Wales radio services. To accommodate these new developments in Radio Cymru some 50 additional staff will be needed, many of whom have already been recruited.

At present, BBC Wales television programmes – seven

hours a week in Welsh and five in English – are transmitted on uhf and vhf networks based on BBC 1. The use of the fourth channel is still seen as the best solution to the linguistic frustrations of Wales and the Broadcasting Council for Wales and BBC Wales Management are looking forward to discussions with the Government. A new television studio is to be opened at the end of 1979 which will provide new facilities and opportunities.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose 11 members are broadly representative of the main areas of Welsh life. The BBC's National Governor for Wales is the Chairman of the Council. Three advisory bodies guide the work of BBC staff in certain specialised fields: the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee. The School Broadcasting Council for Wales's role in Educational Broadcasting is similar to that taken by the School Broadcasting Council in relation to the BBC as a whole.

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 1,200. The BBC Welsh Symphony Orchestra which is given support also by the Welsh Arts Council, is the only permanent symphony orchestra in Wales. It 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 virtually all of the BBC's broadcasting facilities and staff in South Wales. The opening of the new large colour studio at Llandaff late in 1979 marks the completion of a development to bring all television operations to Broadcasting House. Two mobile colour television outside broadcast units and a busy film unit which has some of the most advanced equipment in the BBC are also based at Llandaff.

There is a studio centre at Bangor in North Wales, mostly devoted to radio but which also houses a small television interview studio and film facilities – both in colour. A site has been acquired in Bangor for the building of a new broadcasting centre for North Wales which, in the early '80s will replace the existing premises. There are unattended radio studios at Wrexham, Aberystwyth, Carmarthen, Swansea, Newtown and Llandrindod Wells.

The provision of adequate reception in Wales is made difficult by the hilly nature of much of the terrain. Four medium wave transmitters and 15 vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave deteriorates during hours of darkness. 1980 should see the opening of additional vhf stations with further stations again the following year. About 95 per cent of the population are served by the vhf transmitters and some 70 per cent are able to receive stereo transmissions from Wenvoe and some of its relay stations.

Uhf 625 line television development continues at an impressive pace. By the end of 1979 there will be six main stations and 72 relay stations making BBC Wales available to approximately 93 per cent of the population of Wales. A further 2.5 per cent, not served by BBC Wales, can receive BBC 1. 1980 should see 12 more relay stations being opened followed by more in the following years.

Northern Ireland

BBC Northern Ireland operates from the 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. Larger television productions are handled in a converted exhibition hall some two miles away. The hall is used on a drive-in basis by the region's colour OB unit, but during the past year a complete production control area has been constructed within the building in order to reduce the pressure on space in the mobile control room. Full studio lighting has been installed together with such facilities as make-up and dressing rooms, extensive scenery dock and a canteen service for staff and artists. In Londonderry there is a broadcasting centre with two studios, one for the locally originated BBC Radio Foyle programmes, and the other for contributions to the national networks.

Regional television output amounts to a little over 6.5 hours a week, about one-third of which is news and current affairs material, together with religious broadcasts, school programmes, documentaries, light entertainment and music, and programmes about the arts, sport and farming. Radio output contains the same elements plus a proportion of drama programmes by local writers, who are also commissioned to write documentaries and a wide variety of scripts for the Northern

Ireland schools service. All radio drama and various other programmes are produced for the national networks. The Music Department contributes significantly to the musical life of the Province, but a substantial proportion of its 140 hours of broadcasting a year is for the national radio networks. All the BBC Northern Ireland Orchestra's programmes are in stereo.

Radio Ulster, which began on 1 January 1975, has an output of about 60 hours a week. Much of it relates to matters unconnected with the troubles and embraces a wide range of programmes. They include the arts, religion, consumer advice, sport, comprehensive coverage of news and current affairs and popular music and discussion programmes.

The BBC has 16 transmitter stations in Northern Ireland which between them make BBC 1 and the radio services on medium wave and vhf available to 99 per cent of the population. Reception of BBC 1 and BBC 2 in colour, now available to about 90 per cent of the population, is being extended as rapidly as conditions allow.

Planning work continues for the construction of further low power fill-in stations in order to extend coverage of BBC 1 and BBC 2 to small pockets of the population where reception continues to be difficult. All the vhf radio networks, including much of the local output of music, have been available in stereo since May 1976, with the exception of the Londonderry area where technical problems have to be overcome before stereo transmissions can be introduced.

The English Television Regions

The eight BBC regional television stations are based in Newcastle, Leeds, Manchester, Norwich, Birmingham, Southampton, Bristol and Plymouth. They are an integral part of the BBC's total operation, both as producers of programmes made within a region, about a region for a regional audience, and as the source of news and current affairs which are reflected in the BBC's Networks – perhaps most noticeably in the national news bulletins, but also through the programme *Nationwide*. Their present output consists of a daily 25-minute weekday news magazine, two weekly programmes of general interest, a short sports programme on Saturday and a weekday 'presentation' operation whereby the identity of each region is clearly enforced for the particular regional audience.

Along with the National Regions of Scotland, Wales and Northern Ireland, the English Television Regions' general programmes provide the source for the BBC 2 series *Network* which gives the opportunity for the whole of the UK to see the diverse interests which make up the overall patchwork of regional life.

Though the English regional operation is primarily a television one, each of them mounts a small residual radio service for those listeners who live outside the reach of any BBC local radio station, and two of these regions – East (Norwich) and South-West (Plymouth) – present a much larger localised radio service for their regions, since at present they have no BBC local radio station at all within their boundaries. The BBC's local radio plans do, however, include new stations within these regions.

The English Network Production Centres

Birmingham Network Centre

Birmingham is responsible for much network drama, including, *Plays for Today*, *All Creatures Great and Small*, *The Other Side* and *Empire Road*. The name of the building Pebble Mill is nationally known through the daily lunchtime 45-minute live programme mounted from the entrance hall and called *Pebble Mill*. It has generated other programmes – notably the live late evening entertainment series *Saturday Night at the Mill* – which attracts international artists to appear. Birmingham is also the chief centre for agricultural programmes, and the Asian Programmes Unit is also based there. Radio programmes are widespread and cover serious and popular music, phone-ins, documentaries, and of course *The Archers*.

Bristol Network Centre

Bristol's Natural History Unit continues its world-wide programme making – both for television and for radio. On the technical front development continues on the infra-red electronic techniques pioneered in 1978. The major series on evolution, *Life on Earth*, with David Attenborough, was transmitted and attracted much public acclaim. In total the Unit broadcasts about a hundred television programmes each

year, and rather more than that on radio. General Programmes Unit continued to produce its range of film, studio and outside broadcast programmes. A new venture was the successful *Antiques Roadshow*. In radio, the long established series continue to flourish – including *The Living World*, *Down Your Way*, *Any Questions?* and *Any Answers?* – together with new programmes such as the major series of music from English Cathedrals and the substantial contributions to *Afternoon Theatre*.

Manchester Network Centre

The Manchester Centre produces television programmes in four main fields, entertainment, sport, features, and children's programmes. In addition to this, there are individual specialists in documentaries and religion. Its radio output provides a range of current affairs, drama, sport, light entertainment and music from the differing musical fields of the BBC Northern Symphony Orchestra and the BBC Northern Radio Orchestra.

The External Services

Organisation & output

The External Services are an integral part of the BBC. They operate under the same Royal Charter as the BBC domestic services and share the same traditions. The British Government prescribes the languages in which the External Services broadcast and the length of time each language is on the air. Beyond this point the BBC has full responsibility for the broadcasting operation and is completely independent in determining the content of news and other programmes. The External Services are financed by a parliamentary grant-in-aid.

The BBC External Services broadcast to the world in English and 38 other languages for a total of 711 hours a week. There are transmissions in 17 languages to Europe and in 21 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London, headquarters of the External Services, and are carried round the world on 79 transmitters, 47 of them in the UK and 32 on relay bases overseas. The output is sum-

marised on page 108. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations.

The complicated operation of producing 100 hours of news and programmes in 39 languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes.

Programme operations

Over 3,000 hours of work on transmissions and recordings is done in Bush House every week by studio managers in the Programme Operations department. They are responsible for the sound balance, mixing, recording and editing of External Services programmes, and they handle transmissions contributing to eight networks round the clock.

Further support services to the programme production departments are provided by a bookings unit, a gramophone library which stocks over 10,000 commercial records and BBC effects records, and a recorded programmes library which stores English language tapes, and handles the arrangements for despatching over 800 tapes every week to other radio organisations and to the BBC relay bases overseas.

The European Services

The French Language Services broadcast a total of 42 hours a week, comprising 26½ hours to Africa and 19¼ to Europe with 3½ hours transmitted simultaneously to both areas. In addition to news and general commentaries, programmes for Africa pay special attention to many aspects of African life – political, cultural, as well as economic – while programmes for Europe lay special emphasis on news about the EEC. The French and German Services also produce a joint weekly 45 minute programme of music and chat.

The German Language Service broadcasts 24½ hours a week to German-speaking countries in Europe. In addition to news bulletins and commentaries, it puts out from Monday to Friday two editions of a current affairs magazine comprising BBC despatches from all over the world, as well as programmes dealing with international developments and all aspects of life in Britain. Several thousand items each year are taken by German-speaking stations for rebroadcasting purposes.

The *East European Service* broadcasts in Russian, Bulgarian, Romanian and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak. Listeners to these services live in closed societies in which the media are state-controlled, and the services therefore concentrate on news bulletins and objective comment about world and British affairs.

The *Finnish Service* (which is included in the *Central European Service* for administrative reasons) broadcasts news and current affairs with a larger proportion of programmes about Britain with emphasis on science, technology, trade and tourism.

The *South European Service* broadcasts in Italian, Spanish, Portuguese (to Portugal and Africa), Greek and Turkish. In these five languages news and comment on international affairs form the basis of the output. Radio stations in seven countries receive a regular service of London-dated despatches and whole programmes in six languages (including Catalan), at a current rate of some 2,000 items or over 250 hours of broadcasting time a year.

The World Service

The BBC World Service broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external broadcasting services in providing not only news and every kind of talks programme, but also sport, drama, light entertainment and music in continuous transmission addressed to all parts of the world and to all who can understand English. The round-the-clock world-wide service is supplemented at appropriate peak listening times by additional streams of programmes specially designed for audiences in Africa and South Asia.

The *World Service* carries live coverage of major international events while maintaining a daily schedule of over 50 news broadcasts a day. Although news is the staple, the whole spectrum of life in Britain is brought to the microphone: *The World Service* presents the best of classic and contemporary drama each week and draws on great works of English literature for its regular readings and dramatised serials. The active musical life of Britain is fully reflected and the weekly concerts of orchestral music include regular visits to London's Royal Albert Hall during the Promenade Concert season.

Major sporting events are covered. There are programmes about developments in science, technology and agriculture,

and a good deal of time is devoted to the promotion of British exports. Radio stations around the world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sport and other programmes. The 1100 GMT, 1300 GMT and 1600 GMT World News Bulletins, for example, are each relayed by some 20 stations around the world. In all there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in about 50 countries.

The Overseas Services

The *African Service* broadcasts news bulletins, topical commentaries, features, export promotional material and educational programmes in Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa.

The *African Service* also produces English programmes which are included in the *World Service* as alternative programmes for Africa.

Many African radio stations rebroadcast BBC African Service programmes which are despatched to them on tape. The Script Service for Africa sends English scripts to 80 recipients every week for translation by African broadcasting services.

The *Arabic Service* is on the air for nine hours daily. It reaches a large audience in the Middle East, the Gulf and North Africa. In addition to seven news bulletins a day and three news summaries, listeners can hear a varied range of output, including talks, features, music, drama and variety programmes. Contributions come from all parts of the Arab world.

The *Eastern Service* broadcasts daily in Persian, Urdu, Hindi, Bengali and Burmese. There are also three transmissions a week in Tamil, and three in Nepali.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the world, but also in the schedules are programmes on scientific, cultural and economic matters as well as sport and entertainment.

The *Far Eastern Service* is on the air for a total of seven hours a day with transmissions in two Chinese dialects (Mandarin and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. A number of these transmissions are relayed or rebroadcast by local radio stations in the Far East. Taped programmes are also regularly supplied to individual stations in the target area for transmission on their local air.

The *Latin American Service* broadcasts programmes in

Spanish and Portuguese to the 19 republics of the area. There are news bulletins, current affairs commentaries, programmes about British life, science, industry and technology. Both the Spanish and Brazilian services are extensively rebroadcast.

The *Overseas Regional Services* mount special operations for rebroadcasters in countries of the English-speaking world, including Canada, the United States, the West Indies, the Falkland Islands, Malta, Australia, New Zealand and the Pacific Islands. Programmes may be distributed by direct radio transmission, by cable link or satellite or by airmailed tape (see Topical Tapes, *opposite page*).

Broadcasting news to the world

The BBC External Services broadcast about 250 news programmes every 24 hours. In English or in translation they reach many millions of listeners all over the world. In addition to bulletins of world news there are bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press and sports news. There is also a twice-daily news programme combining most of these elements in a half-hour sequence. All these programmes are prepared by a newsroom which, with an editorial staff of well over 100, is the biggest in the BBC and one of the largest in the world.

English by Radio & Television

The function of this department of the External Services is to teach English to learners outside Britain through radio, television and a wide range of audio-visual publications.

English by Radio lessons are broadcast to all parts of the world with explanations in English and some 30 other languages in the External Services. Between 250 and 300 radio stations in well over 100 countries broadcast these and other specially prepared BBC English by Radio lessons on their local air through recordings supplied from London.

The department also produces English by Television programmes which are sold to television stations and to numerous educational establishments in over 100 countries. Thirteen series have been made to date and are now available on film and also on video-cassette.

A substantial proportion of the cost of the English by Radio and Television operation is met by income from sales of published courses, film and video, which are marketed by a network of BBC English by Radio and Television agents in some 50 countries.

Industry & exports

Export publicity on a world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

A wide variety of programmes conveys an image of modern industrial Britain through topical features about British achievements in business, finance and industry, agriculture, science and technology. The primary aim of these broadcasts is to report Britain's progress as an industrial and trading nation. The direct selling of goods is not the job of External Services, whose role is to create a climate favourable to the exporter. Particular attention is paid to British trade events abroad which provide opportunities for special programmes in advance about the products to be exhibited. Products and manufacturers are named.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes enquiries from industrial firms, organisations and groups active in the export field.

Information about industry, new products, export orders, visits abroad, sales missions, participation in overseas trade fairs etc., should be sent to the

Export Liaison Unit,
BBC External Services, Bush House,
London WC2B 4PH.

Transcription Services

A transcription is a high-quality recording of a radio programme for use overseas by other radio stations. BBC Transcription Services select from the cream of BBC radio programmes, take out the necessary rights and then make them available to overseas broadcasters. Each year some 500 hours of first-class radio programmes of all types are issued and in some countries the Transcription Services' annual catalogue is the only real source for radio drama, serious music, documentaries and light entertainment.

Every day of the year Transcription programmes can be heard on radio stations in over 100 countries in all five continents, thus spreading the prestige of British artists, performers and programme makers worldwide and at the same time earning valuable foreign currency in subscriptions and sales. The majority of Transcription Services' programmes

are distributed on long-playing discs and for many years all music output – whether serious, light or rock – has been recorded in either stereo or matrix quadraphony.

Transcription Services also market BBC Topical Tapes (see below) and BBC Study Tapes, a selection of Transcription programmes which are also available for educational and institutional use.

Topical Tapes

BBC Topical Tapes, produced by Overseas Regional Services, are English programmes airmailed weekly to radio stations and distributors in 65 countries for broadcast wholly or in part over the local air. Twelve regular series are available covering world affairs, science, sport, British life and personalities, international money, education, books and other programmes specially designed for Third World audiences on development themes offering advice and information.

The Monitoring Service

The Monitoring Service's function is to report accurately and quickly what foreign radio stations broadcast about domestic and international affairs. This activity, which began just before the outbreak of the Second World War, has been found from experience to provide news and information not always so readily or so economically available from other sources, especially where, either for geographical or for political reasons, normal reporting is difficult.

Under an exchange agreement dating back to wartime and much expanded since, the Service shares the task of monitoring the world's radios with its US counterpart, the Foreign Broadcast Information Service. It also has a more modest exchange agreement with the West German broadcasting organisation, Deutsche Welle. These agreements greatly reduce operating costs for all three participants and make possible regular coverage of 120 countries in over 50 languages.

The Service provides to BBC newsrooms and to government departments a round-the-clock teleprinted file of world news. It also publishes daily in the *Summary of World Broadcasts* more detailed reports on political and economic developments, including the texts of important speeches, government policy statements, official communiqués and the like. A weekly publication, *World Broadcasting Information*, reports on developments in international broadcasting.

The Monitoring Service is financed by a Treasury grant-in-aid, made because the information it provides is considered

essential by the UK overseas information services and by government departments. Subscribers include foreign and commonwealth governments, newspapers and news agencies, universities and research institutes, and industrial and commercial organisations with overseas interests. Particulars of subscriptions to any of these services can be obtained from

Head of Monitoring Service,
Caversham Park, Reading RG4 8TZ.

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms which also markets current issues of the Summary of World Broadcasts weekly on micro-fiches. Enquiries should be addressed to

University Microfilms International,
18 Bedford Row, London WC1R 4EJ.

External Services Engineering

The External Services use a total of 79 transmitters, 47 of them at sites in the UK and 32 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 several overseas relay stations.

In Europe: by a medium-wave and vhf transmitter in Berlin and by the East Mediterranean Relay Station which relays on medium-wave the Arabic, Persian and World Services and on short-wave these and other services to the Middle East, Asia, Africa and Europe.

In Asia, the Eastern Relay Station using a high-power medium-wave transmitter relays the World and vernacular Services to parts of the Arabian peninsula, the Gulf and the Indian sub-continent. The Far Eastern Relay Station relays on short-wave the World and vernacular Services to South, South-East Asia and the Far East.

In the South Atlantic, the Atlantic Relay Station on Ascension Island relays on short-wave the World and vernacular Services to West, Central and Southern Africa and South and Central America.

In the Caribbean, the Caribbean Relay Station relays on short-wave the World and Latin American Services to Central and North America.

In Africa, the World and African Services are relayed by a

low power vhf transmitter in Lesotho and in North America the World and Latin American Services are relayed by short-wave transmitters in the USA and Canada to North and Central America.

The World Service can be heard on medium waves in the East Mediterranean area on 227, 417 or 469 metres, in Pakistan on 427 metres, and in Western India, Pakistan, the Gulf area on 212 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 231 metres and 463 metres medium-wave with transmissions in English, Central and Southern European languages, French and German.

Free leaflets giving advice about reception of BBC transmissions, BBC External Services and frequency schedules can be obtained from

BBC External Services,
PO Box 76, Bush House, Strand, London WC2B 4PH.

Certain kinds of programmes 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 achievements of a common BBC policy. The provision of news is an example to which all these factors apply. They also apply in varying degrees to political and parliamentary broadcasting, to music output and concert promotion, to educational broadcasting and to religious programmes. These sectors of BBC programme output are now described.

News & current affairs

The responsibility for news and current affairs programmes is shared by a number of departments. Although they differ organisationally and are housed in separate locations – Broadcasting House, Television Centre, Lime Grove, and in the regions – they maintain a common policy and common standards through their responsibility to the Director of News and Current Affairs, who is in turn directly responsible to the Director-General, the BBC's Editor-in-Chief.

In radio, daily journalism falls to Radio News and a number

of Current Affairs units each responsible for one of the main current affairs sequences during the broadcasting day. Another unit handles weekly and special current affairs programmes, and the output of all is under the editorial control of the Editor, News and Current Affairs, Radio, whose task it is to put the BBC's journalistic resources to the most effective use.

In television, Television News and Current Affairs each have separate programme responsibilities in their own areas. On BBC 2, the resources of both are deployed in joint programmes, in an area which is being expanded.

The whole of the BBC's output in news and current affairs is under constant review. The Director of News and Current Affairs holds a weekly meeting with his senior editors and executives at which current and future editorial issues are discussed. The meeting acts as a forum for general and particular matters which affect the policy and standards of news reporting and current affairs coverage. The minutes of the meeting are circulated widely among editors and producers and are a guide to editorial principles and practice throughout the BBC.

The BBC has built up a wide-ranging news gathering system. The services of the major international and domestic news agencies are available to all news and current affairs outlets. This international and domestic coverage is very substantially augmented by the BBC's own resources at home and abroad. Overseas there are 18 full-time foreign correspondents and a world-wide network of freelancers. Within the UK, the BBC has specialist correspondents covering such subjects as political and diplomatic affairs, industry, agriculture, economics, defence, community relations, education and science. To cover the particular concerns of the National regions in reporting political and industrial affairs, Wales, Scotland and Northern Ireland maintain correspondents in these fields. A growing volume of information flows into the network newsrooms from the BBC's own regional and local radio newsrooms.

The traffic is two-way. The General News Service, in the radio newsroom at Broadcasting House in London, acts as an internal news agency. It collates overseas and domestic news from all sources and distributes it on an internal teleprinter network to the appropriate newsroom or production office, whether in London, regional television or local radio. The unit operates 24 hours a day, and also initiates coverage of London events for provincial stations.

The Television News need for pictorial reporting is met by a world-wide system which is constantly expanding. The BBC's own reporters and camera crews are deployed throughout the United Kingdom and overseas. There are daily deliveries of overseas newsfilm and video tape from the Visnews and CBS international agencies, and still photographs from agencies supplement those of staff photographers. An important source is the daily exchange of newsfilm through the Eurovision network. These exchanges take place three times a day; some 25 countries take part. Technical co-ordination is based in Brussels; editorial co-ordination rotates among the member organisations. The Eurovision system is linked in turn with Eastern Europe, Asia, North & South America, and the growing satellite system gives fast access to news coverage on an intercontinental scale, so that the BBC's own reports or reports from other sources can be brought to British screens with great speed, and on occasions, live.

Parliamentary & political broadcasting

Broadcasting from Parliament

The regular broadcasting of the proceedings of Parliament, Lords and Commons, began on Tuesday 3 April 1978. It was the successful outcome of efforts that had begun many years ago, to allow the broadcasters' microphones into the Chambers and the Committee Rooms. The way was finally cleared on 6 February 1978 when the House of Commons voted to set up a Select Committee to oversee the broadcasting of Parliamentary proceedings. Approval in principle to sound broadcasting had been given by both Houses of Parliament in March 1976, and by a vote on 26 July 1977, the BBC and the IBA had been authorised to provide and operate sound signal origination equipment for the recording and broadcasting of the proceedings of the House and its committees. It was this latter vote which enabled work to start on the necessary technical installation, both in the Palace of Westminster and in nearby temporary accommodation where the editorial and production team will work until permanent accommodation is ready in the Norman Shaw South building (the former Scotland Yard, on the Embankment).

Under the Head of Parliamentary Broadcasting, a special unit records and edits all Parliamentary material, and provides live broadcasts. The unit produces the nightly programme *Today in Parliament* on Radio 4, and its up-dated version, *Yesterday in Parliament*, the following morning. These programmes have been broadcast regularly (when Parliament is in session) since 1945, and the inclusion of actuality extracts from parliamentary proceedings gives them a new dimension. The Parliamentary broadcasting unit is responsible for providing actuality material, recorded or live, for all BBC news and current affairs outlets in both radio and television, and there is a special staff with the particular task of looking after the needs of the national and English regions, and local radio.

Other Parliamentary broadcasting

The BBC plans to do more live broadcasting at important occasions in Parliament and also to increase its recorded coverage. Beginning in the autumn, a new hour-long programme, *Inside Parliament*, will be broadcast on Radio 4 vhf on Saturday mornings. This will highlight the important work done by Parliamentary committees and will regularly include recordings from those committees as well as from the two chambers.

Inside Parliament will complement the existing *Week in Westminster* (Radio 4 longwave on Saturday mornings) in which members of one or the other House are invited to discuss and comment on the main aspects of the week's parliamentary proceedings. Speakers in this long-established series, which celebrates its 50th anniversary in November 1979, are chosen to ensure a proper balance between the parties.

In its live coverage from Westminster the BBC aims to achieve a better balance of the work of Parliament. This means that there will be the occasional live broadcast of Questions to Ministers, including the Prime Minister, as well as the broadcasting of important statements and debates.

The regular live transmissions of Prime Minister's Questions ceased in the summer of 1979, but edited recordings from this session are broadcast in the *PM* programme and in the *Six O'Clock Radio News*. Such recordings will also, of course, continue to feature in the two main daily reports of Parliamentary proceedings, *Today in Parliament* and *Yesterday in Parliament*.

In the Scottish and Welsh Radio 4 services, there are reports

of Parliamentary proceedings as seen from Scotland and Wales, and there are special programmes in Northern Ireland.

Political broadcasting

Broadcasting on political issues began to be seriously developed in 1928 when the BBC was made free to broadcast on controversial matters. The importance of broadcasting as a medium for spreading political ideas and knowledge among a widening public was soon recognised by the parties. It proved difficult in the early years to secure agreement between them on the arrangement of balanced broadcasts on political issues – the General Election of 1931 was an example.

In 1935, when the record of the Corporation over its first 10 years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the BBC for its policy of holding the scales evenly between the political parties, and its recommendations were largely an endorsement of the BBC's practice as it had been built up in the early years. The Committee recommended that there should be co-operation and consultation between the BBC and the authorised spokesmen of the recognised political parties, but took care to point out that they were far from implying that all broadcast treatment of political questions should be controlled by the political party organisations.

Some years later, in 1947, an agreement was reached between the BBC, the Government and the Opposition, and recorded in an *Aide Mémoire*, which was published as an appendix to the Report of the Broadcasting Committee 1949. It established the subsequent pattern of political broadcasting after the war, and indeed for the next 25 years. Certain detailed amendments to the agreement were introduced in 1948 and one of its clauses was suspended in 1955 after debate in Parliament. In 1969 the agreement was reviewed by representatives of the main political parties and of the BBC, and certain agreed amendments were set out in a revised *Aide Mémoire* printed below:

Aide Mémoire

1. In view of its executive responsibilities the Government of the day has the right to explain events to the public, or seek co-operation of the public, through the medium of broadcasting.
2. Experience has shown that such occasions are of two kinds and that different arrangements are appropriate for each.

3. The first category relates to Ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC will provide suitable opportunities for such broadcasts within the regular framework of their programmes; there will be no right of reply by the Opposition.

4. The second category relates to more important and normally infrequent occasions, when the Prime Minister or one of his most senior Cabinet colleagues designated by his wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to seek the co-operation of the public in connection with such events.

5. The BBC will provide the Prime Minister or Cabinet Minister with suitable facilities on each occasion in this second category. Following such an occasion they may be asked to provide an equivalent opportunity for a broadcast by a leading Member of the Opposition, and will in that event do so.

6. When the Opposition exercises this right to broadcast, there will follow as soon as possible, arranged by the BBC, a broadcast discussion of the issues between a Member of the Cabinet and a senior Member of the Opposition nominated respectively by the Government and Opposition but not necessarily those who gave the preceding broadcasts. An opportunity to participate in such a discussion should be offered to a representative of any other party with electoral support at the time in question on a scale not appreciably less than that of the Liberal Party at the date of this *Aide Mémoire*.

7. As it will be desirable that such an Opposition broadcast and discussion between Government and Opposition should follow the preceding broadcast with as little delay as possible, a request for the necessary facilities by the Opposition should reach the BBC before noon on the day following the Ministerial Broadcast. This will enable the BBC to arrange the Opposition broadcast and the discussion as soon as possible.

8. Copies of the scripts of these broadcasts will be supplied to the Leaders of the Government, the Opposition and of other parties when they participate.

9. These arrangements will be reviewed annually.

(With effect from 25 February, 1969.)

Party political broadcasts

As well as leaving the BBC free to produce programmes on political topics, the agreement provides for broadcasts by party spokesmen, and each year a limited amount of broadcasting time is offered by the BBC to the political parties.

The broadcasting authorities (the BBC and IBA) and representatives of the leading political parties agree annually on the detailed arrangements, the number and length of broadcasts allocated to each party being determined by a formula based on the number of votes cast for the party at the previous general election. These broadcasts are known as party political broadcasts. The BBC has no editorial responsibility for their content; subjects, speakers and content are chosen by the parties and any party may if it wishes use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given on television and one on radio. In addition to the series of national network broadcasts, the Scottish and Welsh national parties have since 1965 been allocated party political broadcasts in Scotland and Wales respectively.

Ministerial broadcasts

The agreement with parties also provides for a class of broadcasts known as Ministerial; these are broadcasts for which the initiative comes from the Government and in which the speaker is a minister of the crown.

There are now two categories of such broadcasts. The first relates to ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC undertakes to provide suitable opportunities for such broadcasts within the regular framework of its programmes; there is no right of reply by the Opposition.

The second category relates to those occasions, when the Prime Minister, or one of her more senior cabinet colleagues designated by her, wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to enlist public co-operation.

In this second case the Opposition has an unconditional right of reply. This right, if exercised, leads to a third programme, a discussion, in which any party with electoral support comparable with that of the Liberal Party, at the time when the *Aide Mémoire* was revised, is entitled to be represented, together with the two main parties.

Budget broadcasts

For many years past, the BBC has offered time to the Chancellor of the Exchequer and to a spokesman nominated by the Opposition to broadcast on successive evenings in budget week. These budget broadcasts take place both on radio and television.

Other broadcasts by MPs

Over and above these relatively formal arrangements, the BBC takes steps to ensure that in radio and television a fair balance over a period is maintained between appearances in programmes by Members of Parliament of the political party in power and appearances by members of parties in opposition.

General elections: party election broadcasts

The arrangements for party election broadcasts during a general election are agreed beforehand by a committee comprising political parties and the broadcasting authorities (the BBC and IBA). At a general election broadcasting time is made available to the political parties for election broadcasts in radio and television. The committee decides how the time shall be allocated. Other parties not included in these arrangements may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day. The government of the day customarily speaks first and last.

Broadcasting and electoral law

The participation of parliamentary candidates in broadcast programmes is governed by electoral law. The Representation of the People Act, 1949, required candidates, or their agents, to include expenses incurred in broadcasting in their returns of electoral expenses. The law has since been revised, and under the Representation of the People Act, 1969, broadcasting is given the same exemption as the press in regard to electoral expenses. Under the new Act, however, a candidate is still guilty of an illegal practice at election time if for the purpose of promoting or procuring his election he takes part in a broadcast about his constituency in which any other rival candidate neither takes part nor consents to its going forward without his taking part. When the Bill was debated, it was stated in both Houses of Parliament that 'taking part' was intended to imply active and conscious participation. In practice the 1969 Act has not imposed any new legal restriction 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.

Music

The BBC broadcasts more than 50 hours of different kinds of music every day. Much of it is live and a good deal is originated by the BBC which employs over 500 musicians on permanent contract and promotes a considerable number of public concerts. Much the largest part of the total output is broadcast on the domestic radio services.

Radio

Most of the BBC's 'serious' music is broadcast on Radio 3. This category of output represents a huge cumulative investment over the years of the BBC's existence, having from the start been one of its principal commitments as a public service broadcasting system. The BBC's policy has remained constant and it is based upon the aims of excellence of performance, enterprise in presentation and variety of content.

The BBC naturally accepts a responsibility to present new kinds of music, to familiarise the unfamiliar and to help listeners to develop more catholic tastes. Over the years it has steadily tried to push back the frontiers in time by means of first-class performances of pre-classical music. It also constantly encourages the work of living composers and it is one of relatively few organisations regularly commissioning new works.

The music is produced from various sources; live relays from concert halls and opera houses in this country and in other parts of Europe (and occasionally from outside Europe); performances by BBC orchestras and choirs; studio recitals, gramophone records and recordings made available by overseas radio stations. The BBC maintains four symphony orchestras: the BBC Symphony Orchestra, based in London, with Gennadi Rozhdestvensky as Chief Conductor and Michael Gielen and John Pritchard as Chief Guest Conductors; the Northern Symphony Orchestra (Manchester) with Raymond Leppard as Chief Conductor and Edward Downes as Chief Guest; the Scottish Symphony Orchestra (Glasgow) with Karl Anton Rickenbacher as Chief Conductor and Simon Rattle as Chief Guest; and the Welsh Symphony Orchestra (Cardiff) with Bryden Thomson as Chief Conductor and Owain Arwel Hughes as Associate.

The BBC Music Division, together with the Gramophone Programmes Unit, is responsible for most of the output of serious music. Music Division is also responsible for orchestral management and for the promotion of public concerts. This includes the planning and direction of the Henry Wood Promenade Concerts and the Robert Mayer Concerts for children.

The Promenade Concerts

The Proms, founded in 1895 by 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 meet its costs, excluding the cost of house orchestras and staff.

A vast majority of all the concerts are broadcast live in stereo on Radio 3. Radio 4 and Radio 2 take all or part of some. Many are broadcast in the World Service and some are seen on BBC television as well.

The Proms have become a musical festival of international importance and a particularly popular broadcasting event. The 1978 Season was the 50th to be promoted by the BBC. There were 55 concerts in which 35 orchestras, choirs and ensembles, and more than 100 soloists participated.

Popular music

Pop and rock music of all kinds is to be found chiefly on Radio 1, which concentrates on the current pop hits and new releases in the daytime and at other times, notably in the evening and at the weekends, broadcasts mainly rock and new wave music, often in stereo.

Middle-of-the-road music, with a wide appeal, is the basis of Radio 2 output, particularly during the daytime. There is also much to interest specialised or minority tastes in the evening, if never quite enough to satisfy everybody; for example, jazz, big band music, folk and country music, operetta, and popular classics are well represented.

An important contribution to Radio 2 music comes from BBC house orchestras. The BBC Concert Orchestra, with 54 players, is probably best known for *Friday Night Is Music Night*, though it is adaptable enough to be heard in opera on Radio 3 as well. The BBC Radio Orchestra frequently breaks down into smaller units to record different kinds of music for many Radio 2 programmes. The Midland Radio Orchestra, the Scottish Radio Orchestra, the Northern Radio Orchestra, and the Northern Ireland Orchestra all contribute in their

distinctive styles. In addition to many public concerts outside London, Radio 2 also promotes an annual Festival of Light Music at the Royal Festival Hall and collaborates with member organisations of the European Broadcasting Union in the co-production and exchange of popular music programmes.

Television

The Music and Arts Department of BBC television is responsible for reproducing a wide range of music programmes on BBC 1 and BBC 2. These include documentaries, features and workshops as well as performances of opera, ballet, symphony concerts and recitals. Most of the major music performance programmes appear on BBC 2's *In Performance* on Saturday evenings whilst on Sunday evenings documentaries and workshops on musical subjects are included within *The Lively Arts* features series throughout the year. On BBC 1, audiences of several millions enjoy such popular series as *Andre Previn's Music Night* and *The Sunday Prom* and documentary programmes in the *Omnibus* series.

Continued efforts are being made to develop international broadcasting operations in the musical field. In 1979 the BBC transmitted the first live simultaneous stereo relay from New York featuring Horowitz playing Rachmaninov's Third Piano Concerto. This was followed a few weeks later by a performance of Beethoven's Ninth Symphony from Los Angeles. The most significant development in this field has been BBC 2's Opera Month (May 1979) during which six operas were heard simultaneously on Radio 3 in stereo – *Carmen*, *Albert Herring*, *Così fan tutte*, *The Mastersingers*, *Khovanshchina* and *La Bohème*. During the 1978/79 season more than a dozen operas have been televised, by far the highest number ever achieved. The BBC has visited Cardiff (WNO) Glyndebourne, the Bolshoi, La Scala, Paris, Munich and Vienna as well as the English National Opera for *Carmen*; opera films of *Tosca* and *The Emperor of Atlantis* were of especial interest.

Dance has not been neglected. From Leningrad came a notable evening of Russian Ballet at the Maly Theatre. Contemporary dance was represented by Robert Cohan's *Stabat Mater* and Glen Tetley's *Pierrot Lunaire*. A fitting climax to 1978 was the Christmas relay from the Royal Opera House of *The Sleeping Beauty*. *Omnibus* featured a profile of the dancer Makarova.

Most of the light and popular music on BBC television is produced by Light Entertainment or Presentation Depart-

ment. Their output includes series featuring individual singers of different styles, country and western music and folk, as well as regular programmes like *Top of the Pops* and *The Old Grey Whistle Test*.

BBC orchestras, choirs and conductors

| | |
|--|-------------|
| BBC Symphony , Gennadi Rozhdestvensky | |
| Chief guest conductors: | |
| Michael Gielen and John Pritchard | players 101 |
| BBC Northern Symphony , Raymond Leppard | |
| Chief guest conductor: Edward Downes | 70 |
| BBC Scottish Symphony , Karl Anton Rickenbacher | |
| Chief guest conductor: Simon Rattle | 69 |
| BBC Welsh Symphony , Bryden Thomson | |
| Associate conductor: Owain Arwel Hughes | 66 |
| BBC Concert , Ashley Lawrence | 54 |
| BBC Radio | 56 |
| BBC Midland Radio , Norrie Paramor | 32 |
| BBC Northern Ireland , Eric Wetherell | 30 |
| BBC Scottish Radio , Brian Fahey | 32 |
| BBC Northern Radio , Brian Fitzgerald | 22 |
| London Studio Players | 19 |
| BBC Singers , John Poole | singers 28 |
| BBC Northern Singers , Stephen Wilkinson | up to 48 |

BBC Symphony Chorus

The BBC Symphony Chorus started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs an uniquely interesting repertoire under its conductor, Brian Wright. One of the main objects of its formation was the performance of works not usually attempted by other choral societies.

Auditions (*see page 224*) are arranged at various times during the year for amateur singers who wish to become members.

BBC Singers

This is the BBC's permanent professional choir and it broadcasts regularly a wide repertoire under John Poole, chorus director, and guest conductors. The choir sings frequently with the BBC Symphony Orchestra.

Educational broadcasting

The BBC's educational broadcasting departments provide a service to pupils in schools and to students both in colleges and other institutions of further education and in their homes.

Schools

Almost every school is equipped to receive radio and television broadcasts. The extent of their use is approximately as follows:

Percentage of schools in the UK using:

| | radio | television |
|-------------------|-------|------------|
| Primary schools | 95% | 92% |
| Secondary schools | 72% | 83% |

School radio is used mainly in recorded form in secondary schools, and both recorded and off-air in primary schools. School television is still mainly used off-air in primary schools although nearly 10 per cent of them now have video recorders. In secondary schools it is increasingly used in recorded form; 75 per cent of them are equipped with video recorders.

BBC programmes for schools are planned to contribute to a wide range of activities in schools of all types and age-ranges. Their aim is to provide experiences that are not readily available from other sources, to stimulate imaginative and creative faculties, to encourage interest in the world in which we live and so to enable children to learn better and more richly. They often help to develop new approaches to teaching by exemplifying the most up-to-date ideas about the curriculum and teaching methods.

While some series are designed specially to develop children's own individuality and powers of imagination and expression, others add knowledge and skill in conventional curriculum areas; notable examples are those in reading, mathematics, foreign languages and science.

But of whatever kind, broadcasts for schools need to be developed by the individual teacher in accordance with the needs of his own pupils. An effectively used broadcast is preceded by preparation by the teacher with his pupils, and leads to imaginative and active follow-up work. The teachers' notes and pupils' pamphlets that accompany most educational broadcast series are intended to encourage and facilitate such preparation and follow-up by providing supporting infor-

mation in word and picture and suggesting activities to exploit more fully the material of the broadcasts.

Resources both of air-time and of money are scarce and only some of the many contributions that broadcasting is so well suited to make can be realised. The radio and television departments seek to avoid uneconomic overlap and to use each medium in the areas where it can most effectively contribute. In the constant problem of priorities, the BBC is guided by the School Broadcasting Council for the United Kingdom *see page 41*.

School broadcasts are planned in series, each with a defined educational aim and target audience. In 1979–80 there are some 165 separate series of which 100 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales, and Scotland.

Continuing Education

Continuing education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in further education colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational broadcasts' differ from the educative programmes of the general service in that they are arranged so as to give the viewer or listener a progressive approach to some skill or field of learning, vocational or recreational. The fields of learning include science and languages, art and literature; the recreative skills cover a wide range of interests and activities for adults of all ages. Among the vocational output are series for teachers, social workers and nurses. Concern for the educationally, socially and physically disadvantaged is a major theme of the output.

During 1979–80 BBC Continuing Education is providing over 100 radio and television series. In addition, Scotland is providing one series on a subject of special interest to its audience and Wales is providing two series. Many continuing education series are supported by printed publications and other materials, by text books, pamphlets, gramophone records or cassettes, and where study groups are planned there are notes for group leaders.

In this field also the BBC is helped by an advisory body, the Continuing Education Advisory Council *see page 42*.

Educational broadcasts available for sale

BBC Enterprises make some school and continuing education television series available on 16 mm film for sale or hire.

Several school radio series and radiovision programmes are also available for sale on tape and filmstrip from BBC Publications; these include the one-term series *Hello! Hello!* which helps with the teaching of English to immigrant children, and modern language series in French, German and Spanish.

Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University – an independent teaching and degree-awarding body. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University. During 1980 the University is offering over 130 courses or part-courses to more than 70,000 students.

The Department of Education and Science pays a grant to the Open University from which the University finances the BBC programmes. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the:

Admissions Office, The Open University,
PO Box 48, Walton Hall, Milton Keynes MK7 6AB.

The radio and television programmes for courses occupy approximately 26 hours of radio time and 36 hours of television time each week for 34 weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to Open University students.

Religious broadcasting

The Religious Broadcasting Department produces programmes for both television channels, all four domestic radio services and the World Service.

The extent of religious broadcasting has increased with the BBC's general output, but more important than quantity is the development over the years of the variety and range of the programmes. The talks and religious services which constituted the whole output in the early days are still there but they are now supported by many other kinds of programme. Concern about general moral and social issues has resulted in discussions and debates and there is a strong emphasis on the reporting of religious affairs. The Radio 4 magazine *Sunday* is

now the main vehicle in any medium for the dissemination of religious news and *Everyman* on BBC 1 deals more ambitiously with topics of major religious interest. Gerald Priestland's weekly comment *Yours Faithfully* and his reporting of the proceedings of the General Synod of the Church of England *Today in Synod* are also widely heard.

The broadcasting of worship forms a substantial part of the religious department's work, especially in radio. *The Daily Service*, every weekday morning on Radio 4, is central here. Almost always it is a live broadcast from All Souls', Langham Place (the parish church of the BBC), and is taken by members of Religious Broadcasting staff, the music being provided by the BBC Singers. This programme, one of the oldest in broadcasting, holds a large and appreciative audience, a fair part of which makes a point of listening daily. On Sunday mornings there are services on Radio 4 and later on Radio 2 and there are also weekly television acts of worship on BBC 1.

There is substantial and increasing regional religious broadcasting in Scotland, Wales and Northern Ireland. Indeed, the development of Radio Scotland, Radio Wales, Radio Cymru and Radio Ulster forms at present the major area of growth in the BBC's religious broadcasting. The range of programmes is greater than ever before and some interesting new formats have been introduced.

The World Service of the BBC, not ordinarily heard by listeners at home, also carries religious programmes daily. There are Sunday services, brief meditative talks called *Reflections*, and a fifteen minute weekly religious magazine, *Report on Religion*, besides single programmes and short series on a variety of special topics. A recent important change has been to cover religions other than Christianity, both by reports and documentaries and by observance of various religious festivals.

These and diverse other broadcasts are in many different ways designed to fulfil the broad aims of religious broadcasting: to reflect the worship, thought and action of the principal religious traditions in Britain, recognising that these traditions are mainly, though not exclusively Christian; to present to viewers and listeners those beliefs, ideas, issues and experiences in the contemporary world which are evidently related to a religious interpretation or dimension of life, and to meet the religious interests, concerns and needs of those on the fringe of, or outside, the organised life of the Churches.

All these programmes are made by religious department producers who now number over 60. Under the general

direction of the Head of Religious Broadcasting, the programmes are planned and supervised by five heads of programmes (one for network television, one for network radio and one each for Scotland, Wales and Northern Ireland). The World Service unit is supervised by the Overseas Religious Broadcasting Organiser. 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, representing all the major denominations but the number of laymen has greatly increased in recent years.

In matters of religious policy the BBC is advised by the Central Religious Advisory Committee and similar committees in the national regions. CRAC, as it has long been called, consists of 29 members of whom 24 represent the main Churches in the United Kingdom – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Methodist, United Reformed Churches and the Roman Catholic Church. There is one Jewish member. The others are chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives. The Committee meets twice a year and reviews programmes recently shown as well as discussing policy questions arising out of them. It also considers progress reports written by the Head of Religious Broadcasting and papers on special aspects of the work written by members of the Committee or by religious broadcasting staff.

Technical information

Television

625-line transmissions

The BBC 625-line colour television services – BBC 1 and BBC 2 – use the PAL (Phase Alternation Line) system. PAL is a compatible system, i.e., the programmes can be received on 625-line black and white receivers as well as on colour receivers. Many countries now use PAL on 625 lines, but there are several variants of the basic standard so a receiver designed for use in the UK may not be suitable for use abroad even in a country that uses PAL. In the UK and Eire the standard used is PAL System I. A technical specification for System I – ‘Specification of Television Standards for 625-Line System I Transmissions’ – can be obtained from the BBC’s Engineering Information Department, price 50p.

625-line television transmitter network

In order to cover the whole country, 50 high-power *main* television transmitting stations and hundreds of smaller re-broadcast *relay* stations are required. To avoid interference between transmitters different frequency channels have to be used – in the UK a total of 44 different channels is allocated for television broadcasting in uhf Band IV (470–582 MHz) and uhf Band V (614–854 MHz). This is why television sets usually have to be retuned when moving from one part of the country to another – it is a very simple operation on most modern receivers and is usually covered in the manufacturer’s operating instructions.

All the BBC’s networked programmes, wherever they may have been produced, are fed to the transmitter network through the Presentation Suite at the Television Centre in West London. Permanent communication links connect the Centre to the Post Office Tower, from where microwave radio systems distribute the signals to the main transmitters. Most

viewers receive their programmes directly from these but, because uhf signals do not readily bend round or over obstacles, there are areas where hills or buildings block the signals. Where a community of 500 or more people cannot receive a good quality signal from a main station, a relay station is, or will be provided, assuming that interference-free channels can be found. This uses an elevated aerial either on the nearest high ground or mounted on a high tower, to receive the signals from a main station and to re-radiate them to the community, usually on a different frequency. The transmissions of all main stations are horizontally polarised whereas the transmissions of almost all relay stations are vertically polarised.* The difference reduces the likelihood of interference at the receiver, providing that the receiving aerial is correctly installed (*see page 196*).

405-line transmissions

BBC 1 and ITV programmes are transmitted not only on 625-lines uhf in colour but also on the older 405-line vhf (very high frequency) standard in black and white only. Less than 2 per cent of the population now use 405-line receivers, and since the 405-line transmitters are becoming increasingly expensive to maintain, it is expected that these services will be closed down in a few years’ time. The 625-line and 405-line transmitter networks both serve nearly all the population of the UK but they cover slightly different areas, so closing down the 405-line transmitters may deprive a very small proportion of the population of a broadcast television service. Most of the affected areas will eventually be served by low-power uhf rebroadcast transmitters but it may not be practicable to provide a service for some small communities. In these cases, it may be possible for residents to arrange for a wired system to be installed, either by a commercial contractor or on a self-help basis. It is recommended that anyone

*The electric field of transmission lies in a horizontal plane for a horizontally polarised transmission and in a vertical plane for a vertically polarised transmission.

contemplating the installation of a wired system should contact:

BBC Engineering Information Department,
Broadcasting House, London, W1A 1AA
(Telephone 01-580 4468 Ext. 2921) for the latest information on relay station planning for the area concerned.

Radio

The BBC's domestic radio services are broadcast on three frequency bands – lf (low frequency), mf (medium frequency), and vhf (very high frequency). Services in the lf and mf bands are amplitude modulated* whereas those in the vhf band are frequency modulated.*

Mf/lf transmissions

Radios 1, 2, and 3 are transmitted in the mf band. The main Radio 4 UK service is transmitted in the lf band but there are several auxiliary transmitters on medium wave – all the transmitting stations for the four services are listed on *pages 201–203*.

Lf and mf transmissions can be received in two different ways, by means of a ground wave or a sky wave. The ground wave travels along the surface of the earth, becoming weaker as it gets further from the transmitter; it provides the planned programme service to the audience often over a very large area. The sky wave is launched above the horizontal and in normal European broadcasting serves no useful purpose, but it is not feasible to eliminate it.

In daylight, providing two transmitters are sufficiently far apart, it is quite reasonable to operate them on the same carrier frequency – if the ground wave of each transmitter is sufficiently weak in the service area of the other no audible interference will be caused. Because of this, although each frequency channel in the lf and mf bands has been allocated to more than one station, interference during daylight hours is not usually a major problem.

At night, however, changes take place in the ionosphere (a series of ionised layers in the upper atmosphere) and the sky waves which are normally lost in space are reflected back to earth at considerable distances from the transmitters *without* the substantial weakening suffered by their corresponding ground waves. As a result only very strong ground waves can override the reflected sky waves from distant transmitters and

many people who enjoy good reception in daylight hours experience serious interference after dark. The effective service areas at night are in general, therefore, much smaller than the daytime areas, although the signals can be heard at much greater range during the night.

Interference from transmitters operating in channels adjacent to that used by the station the listener is trying to receive, can also be a problem. In these cases the higher-pitched notes and harmonics of one programme break through, in a garbled form, into the other. To avoid the possibility of their transmissions causing this type of interference many broadcasters, including the BBC, now restrict the bandwidth of the audio signals used to modulate the lf and mf transmitters, the upper limit being about 5 kHz. When this is done at both the stations concerned, adjacent channel interference is almost completely eliminated. The restricted bandwidth does not normally result in any noticeable degradation in the quality of the received programme, because very few receivers are designed to reproduce the higher audio frequencies contained in broadcasts on the lf/mf bands.

Vhf transmissions

For domestic broadcasting, the vhf band offers a great advantage over the lf/mf bands in that the strength of the transmitted signal falls away very rapidly beyond the designed service area of a transmitter, both by night and day. This means that interference from foreign stations is rarely a problem, and it is possible to provide services of high quality. The BBC's commitment to the provision of high quality services in the vhf band led to the decision to use frequency modulation rather than amplitude modulation, because the former offers several advantages, including greater protection from certain forms of interference.

Unfortunately the vhf band presently allocated to broadcasting in the UK can provide only three nationally networked services. In England, Radio 1 and Radio 2 share one network while Radio 3 and Radio 4 each have their own network. In Scotland and Wales the arrangements for Radios 1, 2 and 3 are the same as in England, but in Scotland the remaining network is used for Radio Scotland, and in Wales for the Welsh-language service, Radio Cymru. The situation is further complicated by the fact that at times the mf/lf services carry different programmes to the corresponding vhf services. For example, the Radio 4 vhf service often carries educational programmes while the regular Radio 4 programmes are trans-

*With amplitude modulation the programme is 'carried' as variations of amplitude of a radio-frequency carrier wave. With frequency modulation the programme is carried as variations of the frequency of a radio-frequency carrier wave.

mitted on lf; and the Radio 3 mf service sometimes carries ball-by-ball cricket commentaries while the regular music programmes are carried on vhf.

From the above, it is obvious that to have a full choice of BBC programmes, in most parts of the country it is necessary to have a three-band receiver. Advice on receiving the BBC's radio programmes is given on *page 196*.

The vhf radio transmitter network

A network of 22 *main* transmitter stations and 60 *relay* transmitter stations is used to cover the country – all the stations are listed on *pages 211–212*. Some 99 per cent of the population lies within the service area of a vhf transmitter, but over the next few years additional transmitters will be installed not only to extend the service to some unserved areas, but also to strengthen the signal in certain fringe areas.

Each station radiates all three services, using, with the exception of three relay stations recently commissioned, horizontally polarised transmissions. The three exceptions use slant polarisation,* which has been shown to give higher field strengths near the ground than horizontal polarisation, thus favouring portable and car receivers which cannot use high aerials. Several of the BBC's local radio vhf transmitting stations also use slant polarisation. Where slant polarisation is used, it is nevertheless recommended that rooftop receiving aerials are installed with their elements horizontal as for horizontally polarised transmissions.

Stereo broadcasting

Almost all Radio 1, 2 and 3 programmes transmitted on vhf are in stereo, and so are most of the music and drama programmes on Radio 4 vhf. The stereo system used by the BBC is known as the *pilot tone* system, which gets its name from a 19-kHz (inaudible) tone which is transmitted as part of the *multiplexed* (combined) broadcast signal. The pilot tone is used in a stereo receiver in the decoding process required to extract the two stereo channels from the multiplexed signal. The pilot tone system is *compatible* i.e. the signal can be satisfactorily received on mono as well as stereo receivers.

Surround sound

Stereo sound reproduction can create a 'stage' in front of the listener which has both width and depth. However, because the sound emanates from two frontally-placed loudspeakers, it cannot easily create the atmosphere of a concert hall, where

the listener, as well as hearing direct sound, experiences reflected, reverberant sound from other directions. The re-creation of the ambience of the concert hall therefore requires more than two sound channels – in theory, the more there are the more closely can the ambience be recreated. In practice, it has been found that four channels can give good results, hence the introduction of *quadraphonic* systems.

The BBC's quadraphonic system, originally introduced as Matrix H, was modified slightly in 1977 to conform with a unified specification agreed with the National Research Development Corporation (NRDC), the modified system being known as System HJ. Both the BBC and the NRDC have considerable experience in the development of quadraphonic systems, and since 1977 they have been co-operating in the fields of production and microphone techniques and decoder technology.

System HJ is a *matrix* system, i.e. the four separate sound channels are encoded into two signals which can be transmitted within two channels; the two signals are decoded (separated) at the receiver into four audio signals which are connected through four amplifiers to four loudspeakers. It is a compatible system, so that, in essence, the mono or stereo listener hears the performance as if it were transmitted in mono or stereo only.

Quadraphonic broadcasting can, of course, be used not only to create the ambience of a concert hall but also to produce new musical experiences by 'placing' the listener in the middle of the performance. This technique is generally considered to be more appropriate to progressive music than to classical music, but in fact some early classical pieces were written with the intention that the performers should surround the audience – surround sound allows listeners at home to hear these performances in the way that their composers intended.

Carfax

Carfax is the BBC's proposed traffic information service. If adopted, Carfax will use a country-wide network of low-power radio transmitters to broadcast local traffic messages for reception on car receivers. The transmitters will all operate on the same medium frequency, but interference between transmitters will be avoided by switching them on and off as required from a control centre to ensure that adequate geographical spacing exists between transmitters operating simultaneously.

*With slant polarisation the electric field of transmission lies in a plane at 45° to the horizontal and at right angles to the direction of propagation.

In the car, a simple receiver would be activated automatically when the local transmitter started an announcement, and would interrupt the output from the normal car radio or cassette player if in use, or the Carfax receiver could operate independently. At the end of the announcement reception of the original programme would be automatically restored.

An important feature of the system is that only Carfax receivers in the service area of the station radiating the announcement would be activated. Before each traffic message the transmitter would radiate a frequency-modulated *start* code and the adjacent stations in the network would also transmit a short fm signal. The ratio of these two signals in any location would determine whether or not Carfax receivers were operated, hence the service area boundaries could be determined by adjusting the powers of transmitting stations for the duration of these initial signals. The receivers would be deactivated by radiating a *finish* signal from the message transmitter.

If Carfax is adopted it will provide many advantages, not only for motorists and traffic authorities, but also for listeners at home who will no longer have to hear traffic announcements that are of no interest to them, although it will be possible to incorporate a Carfax circuit in domestic receivers if this is required. Motorists will be free to listen to any in-car entertainment of their choice, confident not only that they will receive all traffic messages that are relevant to the area through which they are travelling, but also that they will not be troubled by messages that are of concern only to motorists in other parts of the country. Since Carfax uses only one medium frequency it is economical in the use of the frequency spectrum; and Carfax receivers, if manufactured in quantity, need cost only a few pounds.

The Carfax proposal has been examined by a working group consisting of representatives from the Transport and Road Research Laboratory and other Government Departments, the Police Forces, and the broadcasting organisations. This working group has recommended a public trial, which will begin in 1979 and will take some 12–18 months.

Digital systems

In recent years there has been a fundamental change in the way that signals are distributed from the studios to the trans-

mitters. Formerly these signals were invariably of analogue form, in which variations in the level of the originating sound, or in the brightness of the image, were conveyed by corresponding variations in signal voltage.

Now, in more and more cases, the analogue signals are being converted into a digital form, in which the various levels of the originating signal are represented by words comprising coded sequences of pulses or *bits*. The pulses are all of the same nominal level: the information content of the signal lies entirely in the on-off pattern of the pulses, which is largely unaffected by variations in the performance of the circuit elements through which the signal is transmitted. This type of digital system is known as a pulse code modulation (pcm) system.

Compared with analogue systems, digital systems are less susceptible to almost all forms of distortion and interference because the actual size and shape of the pulses are not important – providing that the disturbances are not so great as to mask the presence or absence of pulses, they can be precisely regenerated at intervals along the route. The quality of a pcm signal is therefore virtually independent of the length of the route over which it is transmitted, whereas an analogue signal is adversely affected by increased distance. Another advantage of digital systems is that it is possible to detect errors that occur during transmission. A common form of coding for error detection consists of the addition of a *parity* bit to each digital word – the parity bit can be transmitted either as a pulse (one) or no-pulse (zero) so that, for example, every word transmitted has an odd number of ones or *odd parity*. Any word received that has an even number of ones is known to be in error.

The BBC pioneered the use of digital systems in broadcasting through the introduction in 1972 of two outstandingly successful pcm systems. One, used to carry stereo radio programmes from the studios to the main vhf transmitters, ensures that the signals are of uniformly high quality at every transmitter, irrespective of the distance from the studio; another advantage of the pcm equipment is that, unlike analogue equipment, its characteristics do not vary with time or temperature, and thus the need for frequent adjustment is avoided.

The second system, known as the *sound-in-syncs* system, allows the television sound to be incorporated in the vision signal. This obviates the need to provide a separate high-quality sound link for each vision link between studio and

transmitter, resulting in considerable savings in costs. Sound-in-syncs has been adopted by the European Broadcasting Union and is normally used for sound distribution on Eurovision programme exchanges.

With both the digital systems mentioned above, the signals are converted back to conventional analogue form for radiation to the home audience. In 1974 the BBC began regular transmissions of a new television service – CEEFAX – in which the signals remain in digital form over the complete broadcasting link from their origination in the studio to their reception in the home receiver. The principles of CEEFAX are described below.

CEEFAX

A 625-line picture is transmitted not as 625 successive lines, but as two $312\frac{1}{2}$ -line *fields* that are *interlaced* to form the complete picture. Twenty-five complete pictures, comprising 50 fields, are transmitted every second.

Although 625 lines are transmitted for each picture, they are not all used to carry picture information – 50 lines, 25 for each field, are *blanked* to allow time for the moving spot that traces the picture to return from the bottom to the top of the screen.

For many years it has been the practice of broadcasting engineers to use some of the blank lines for test signals. More recently, advances in technology have allowed some of the blank lines to be used for digital *teletext* signals. CEEFAX, the BBC's teletext system, uses four lines (lines 17 and 18 in one field and 330 and 331 in the next) to carry the digital information, which is translated by a special decoding unit in the television receiver into pages of words and drawings that are displayed upon the screen.

Twenty-four rows of characters can be displayed on one CEEFAX page, each row containing up to 40 characters. The characteristics chosen for the digital coding and transmission system allow 40 characters, each represented by a 7-digit binary code plus one parity digit, together with certain necessary addresses, to be encoded on one television line. Since two CEEFAX lines are transmitted with each field, the time required to transmit one page is that of 12 fields, *ie* $12 \times 1/50$ second, which is 0.24 seconds. The pages are transmitted one after the other in regular sequence so there is usually a short delay between selection by the viewer and the required page appearing on the screen – the maximum delay for a hundred-page magazine is 24 seconds, or 12 seconds on average. In practice these times are less because, in the in-

terests of good layout and readability, few pages are given the full complement of 24 rows, and blank rows are not transmitted.

Frequency allocations

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union, a specialised agency of the United Nations. World radio conferences are held periodically to allocate blocks of frequencies to the various radio services (*eg* broadcasting, marine, aeronautical and mobile) according to their present and anticipated needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences, to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. As the result of such a conference, held at Geneva in October 1975, a new plan for broadcasting in the low and medium frequency bands (long and medium wavebands) came into effect in November 1978.

In September 1979 a World Administrative Radio Conference (WARC) was convened in Geneva under the auspices of the International Telecommunication Union for the purpose of revising, where necessary, the international Radio Regulations, a process which was last carried out by a similar conference 30 years ago. The most important task of the Conference was to amend the international Frequency Allocation Table (Article 5 of the Radio Regulations) to take account of the changing frequency requirements of the various radio communication services and to meet any additional frequency requirements likely to arise in those services up to the end of this century.

How to get good reception

The transmitter networks are carefully planned to provide the best possible service throughout the country, but good reception also depends on listeners and viewers having receivers and aerials which are suitable for the area in which they live and the services they want to receive. The results obtained

with even the best receivers can be spoilt by the use of inadequate aerials, which are responsible for most of the complaints about poor reception, both on radio and television.

It is generally an advantage to use an outdoor aerial for vhf radio as well as television, for these reasons:

The stronger signal provided will almost always give less background noise.

An aerial outside the house is less likely to pick up interference from electrical appliances.

Its directional properties can discriminate in favour of the wanted station and against other stations (on the same or adjacent frequencies) which might otherwise interfere with reception.

Television

Most receivers in use today are designed for the 625-line services, which are broadcast in the uhf Bands IV and V and which are now available to over 98 per cent of the UK population. To achieve this coverage more than 400 transmitting stations have been installed, nearly all of which are designed to transmit four services – BBC 1, BBC 2, ITV, and the fourth service – from the same mast and with equal power. Due to this co-siting it is nearly always possible to obtain good reception of all three existing programmes with a single outdoor aerial, although in difficult locations rather precise positioning may be required to obtain equal signal strength for all three. This will usually be done by the aerial contractor, who as well as checking the picture quality on the receiver will often use a meter to measure the strength of the signals. In places close to a transmitter the aerial can often be installed in the loft with satisfactory results but the BBC does not recommend the use of ‘set-top’ aerials if they can possibly be avoided.

Uhf television aerials are made in four different groups, classified as A, B, C/D, and E. All are suitable for both colour and black and white reception but it is important to use the correct type to suit the particular group of channels used by the local transmitters and to install the aerial with the rods horizontal for reception from a station using horizontal polarisation, or vertical from a station using vertical polarisation, as specified in the tables on *pages 215–220*.

In a few areas not yet served on uhf, BBC 1 is available on the 405-line system. For this service, 405-line or dual standard 405/625-line sets are used, but sets of this type are no

longer in production and the 405-line service will ultimately close down, probably some time after 1980. Wherever possible, therefore, viewers should equip themselves for 625-line reception.

When viewers change from 405-line to 625-line reception, a new uhf aerial will be needed. Unless the old 405-line receiver is being retained as a second set, it will probably be advisable to remove the old vhf television aerials since they will deteriorate in time and might cause damage to the building.

Radio

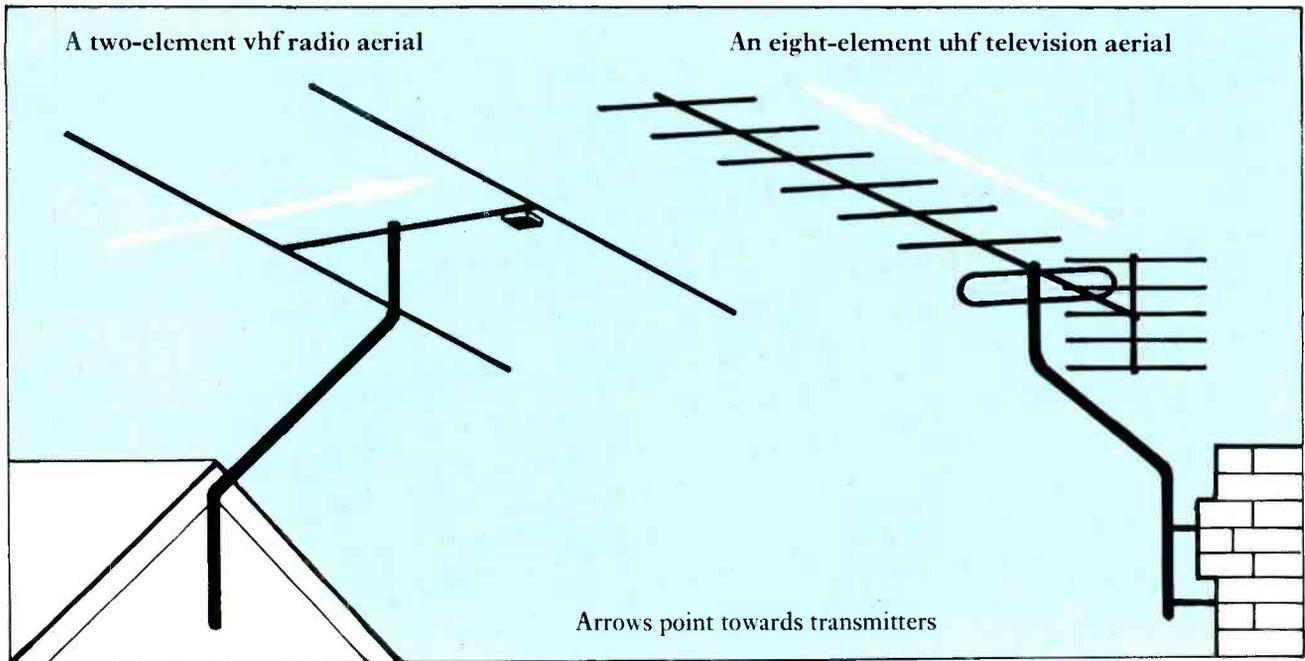
To make full use of the BBC's radio services it is essential to have a receiver which covers the low frequency (long wave), medium frequency (medium wave) and vhf wavebands.

Low frequency (lf) and medium frequency (mf) signals can be received over considerable distances at night, when they are reflected from the ionosphere. *See page 192*. This means that reception of nearby stations often becomes more difficult because of interference, not audible during daytime, from distant transmitters. The interference takes the form of another programme, heard in the background, and/or a whistle. With a portable receiver, it is sometimes possible to reduce this by carefully turning the set, to make use of its directional aerial.

The shortage of suitable frequencies has made it necessary to operate most of the BBC's mf transmitters in groups, with each group of transmitters radiating the same programme on a single frequency. This creates no problems in areas where the signal from one transmitter is significantly stronger than any other, but in a few places where signals of similar strength are received from two or three transmitters, reception suffers from a characteristic form of rhythmic fading and distortion. It is sometimes possible to improve matters by positioning a portable receiver so that its directional aerial favours the signal from one transmitter.

Vhf radio

The vhf services, providing Radio 2 (or at times Radio 1), Radio 3 and Radio 4, are 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 lf and mf bands and it can also provide a much higher standard of sound quality. Local radio programmes are transmitted on vhf as well as on mf.



Portable vhf receivers are equipped with telescopic aerials. Extended to about 0.75 metres, these aerials can give good results in areas which are not too far from a transmitter, but the position of the set and its aerial can have a marked effect on the standard of reception and it may be necessary to try the aerial at different angles and with the set in various positions. Reception will tend to be better upstairs than down and can be impossible in basements.

Most vhf receivers, other than portables, have provision to connect a separate aerial, and the use of such an aerial is essential if good reception is to be obtained at some distance from a transmitter. The simplest type of aerial for vhf radio consists of a single element (dipole) about 1.5 metres long although 'H' aerials having two elements are much to be preferred because of their directional properties. For stereo reception in most areas and for mono reception in difficult situations, aerials having three or more elements may be needed.

If a transmission reaches the receiver over two or more different routes because of reflection from hills and buildings, an unpleasant form of distortion may occur. This is like a buzz

and is specially noticeable on piano or guitar music. Some protection against this kind of distortion can often be obtained by fitting a larger aerial, which, because it is more directional, will give better discrimination against the unwanted, reflected signals.

Stereo

Most radio programmes transmitted on vhf are produced in stereo. The conditions required for good stereophonic reception, involving the use of two separate sound channels, are inevitably more exacting than those required for monophonic reception, and it may be found that on changing to stereo the background noise or hiss increases to an unacceptable extent. If this happens, the remedy is almost always to employ a better aerial system, which in practice means an outside aerial having a greater number of elements (three, four or even six elements) possibly mounted higher than before. The aerial requirements for receiving the BBC's experimental quadraphonic broadcasts are exactly the same as those for receiving stereo broadcasts.

Guidelines for good reception

For good 625-line television pictures you need:

An outside aerial ...
 Of the correct group and polarisation
 (horizontal or vertical) ...
 Suitable for the field strength in the area ...
 Pointed in the right direction ...
 Connected by a low-loss coaxial cable

In very difficult situations you may also need:

A high-gain aerial, precisely aligned and
 carefully positioned ...
 And an aerial amplifier

For good stereo reception you need:

An outside aerial ...
 With two or more elements ...
 Pointed in the right direction ...
 Connected by a correctly-matched feeder to ...
 A good stereo tuner

Information about reception

The BBC's Engineering Information Department has extensive records of reception conditions, both radio and television, in different parts of the country. Advice about reception may be obtained by writing to:

BBC, Engineering Information Department,
 Broadcasting House, London W1A 1AA,
 or by telephoning 01-580 4468 extension 2921, between
 09.30 and 17.30 Monday to Friday.

Note:

The relationship between frequency and wavelength is as follows:

$$\text{wavelength (in metres)} = \frac{300,000}{\text{Frequency (in kHz)}}$$

Thus the wavelength corresponding to a frequency of 1,215 kHz is $\frac{300,000}{1,215} = 247$ metres;

the frequency corresponding to a wavelength of 1,500 metres is $\frac{300,000}{1,500} = 200$ kHz.

1 Hertz = 1 cycle per second
 1 kHz (kilo Hertz) = 1,000 Hz
 1 MHz (Mega Hertz) = 1,000 kHz
 1 GHz (Giga Hertz) = 1,000 MHz

lf = low frequency
 mf = medium frequency
 hf = high frequency
 vhf = very high frequency
 uhf = ultra high frequency
 shf = super high frequency
 ehf = extra high frequency

30 kHz – 300 kHz
 300 kHz – 3 MHz
 3 MHz – 30 MHz
 30 MHz – 300 MHz
 300 MHz – 3 GHz
 3 GHz – 30 GHz
 30 GHz – 300 GHz

Frequency bands allocated to broadcasting in the United Kingdom

| Band | Frequencies | |
|------------------|---|---|
| lf (long wave) | 160–255 kHz (1,875–1,176 m) | One frequency (200 kHz) assigned to the BBC and used for Radio 4. |
| mf (medium wave) | 525–1,605 kHz (571–187 m) | A number of frequencies are available to the BBC and are used for Radios 1, 2, 3, 4, Local Radio and BBC External Services to Europe. Frequencies for IBA Local Radio are also provided in this band. |
| hf (short wave) | 3,950–4,000 kHz (75-m band) 5,950–6,200 kHz (49-m band) 7,100–7,300 kHz (41-m band) 9,500–9,775 kHz (31-m band) 11,700–11,975 kHz (25-m band) 15,100–15,450 kHz (19-m band) 17,700–17,900 kHz (16-m band) 21,450–21,750 kHz (13-m band) 25,600–26,100 kHz (11-m band) | Frequencies in these bands are used as required by the BBC's External Services for broadcasting to Europe and overseas. The order of frequency for particular service areas depends upon diurnal and seasonal conditions. |
| Band I (vhf) | 41–68 MHz | Five channels (1–5) each 5 MHz wide for BBC 405-line tv. |
| Band II (vhf) | 87.5–100 MHz | Frequencies at present restricted to the sub-band 88–97.6 MHz and used for fm sound broadcasting: BBC Radios 1/2, 3, 4 and Local Radio, and IBA Local Radio. |
| Band III (vhf) | 174–216 MHz | Eight channels (6–13) each 5 MHz wide, for BBC and IBA 405-line tv. |
| Band IV (uhf) | 470–582 MHz | Fourteen channels each 8 MHz wide for BBC and IBA 625-line tv. |
| Band V (uhf) | 614–854 MHz | Thirty channels each 8 MHz wide for BBC and IBA 625-line tv. |
| Band VI (shf) | 11,700–12,500 MHz | Allocated for both terrestrial and satellite broadcasting and likely to be the first band used for the latter service. |
| Band VII (ehf) | 41–43 GHz | Allocated for satellite broadcasting. |
| Band VIII (ehf) | 84–86 GHz | Allocated for satellite broadcasting. |

BBC transmitter information

In the tables relay stations are shown in italics

| | | | |
|---|-----------------|---|-----------------|
| Lf and mf (long and medium wave) radio tables | | Television regions and main transmitting stations (map) | <i>page 214</i> |
| Radio 1 | <i>page 201</i> | | |
| Radio 2 and Radio 3 | 202 | 625-line television tables | |
| Radio 4, Radio Ulster, Radio Scotland and Radio Wales | 203 | The tables give details of all the channels, including the IBA channel (all uhf transmitter stations and masts are shared by the BBC and IBA) and the fourth channel. | |
| Local radio table | 204 | | |
| Local radio coverage maps | | London and South-east, South, Midlands, East, South-west, West | <i>page 215</i> |
| BBC Radios Birmingham, Blackburn, Brighton, Bristol | 205 | North-west, North | 216 |
| BBC Radios Carlisle, Cleveland, Derby, Humberside | 206 | North-east, Northern Ireland, Scotland | 217 |
| BBC Radios Leeds, Leicester, London, Manchester | 207 | Wales | 218 |
| BBC Radios Medway, Merseyside, Newcastle, Nottingham | 208 | | 219 |
| BBC Radios Oxford, Sheffield, Solent, Stoke | 209 | | |
| BBC Radios Lincoln and Norfolk | 210 | | |
| Vhf Radio tables | | | |
| England | 211 | | |
| Scotland, Northern Ireland & Wales | 212 | | |
| Vhf Radio coverage map | 213 | | |

Lf and mf (long and medium wave) radio

| Service | Waveband (M-Medium) (L-Long) | Frequency (kHz) | Wavelength (metres) | Power (kW) | Main areas served |
|----------------|------------------------------------|--------------------|------------------------|---------------|---|
| Radio 1 | | | | | |
| Barnstaple | M | 1053 | 285 | 1 | Barnstaple-Bideford district |
| Barrow | M | 1053 | 285 | 1 | Barrow district |
| Bexhill | M | 1053 | 285 | 2 | Eastbourne, Hastings & Bexhill district |
| Bournemouth | M | 1485 | 202 | 2 | Bournemouth & Poole district |
| Brighton | M | 1053 | 285 | 2 | Brighton & Worthing |
| Brookmans Park | M | 1089 | 275 | 150 | London & South-east England |
| Burghead | M | 1053 | 285 | 20 | Moray Firth area |
| Droitwich | M | 1053 | 285 | 150 | Midland counties |
| Dundee | M | 1053 | 285 | 1 | Dundee area |
| Fareham | M | 1089 | 275 | 1 | Southampton & Portsmouth |
| Folkestone | M | 1053 | 285 | 1 | Folkestone & Dover district |
| Hull | M | 1053 | 285 | 1 | Hull |
| Lisnagarvey | M | 1089 | 275 | 10 | Most of Northern Ireland |
| Londonderry | M | 1053 | 285 | 1 | North-west area of Londonderry County |
| Moorside Edge | M | 1089 | 275 | 150 | Yorkshire, Lancashire, Cheshire & North Wales |
| Postwick | M | 1053 | 285 | 10 | East Norfolk |
| Redmoss | M | 1089 | 275 | 2 | Aberdeen |
| Redruth | M | 1089 | 275 | 2 | Redruth & Camborne district |
| Stagshaw | M | 1053 | 285 | 50 | North-east England & border area |
| Start Point | M | 1053 | 285 | 100 | S. Cornwall, S. Devon, Dorset & Isle of Wight |
| Tywyn | M | 1089 | 275 | 1 | Cardigan Bay area |
| Washford | M | 1089 | 275 | 50 | South Wales, N. Devon & Somerset |
| Westerglen | M | 1089 | 275 | 50 | Central Scotland |
| Whitehaven | M | 1089 | 275 | 1 | Whitehaven & Workington district |

| Service | Waveband (M-Medium) (L-Long) | Frequency (kHz) | Wavelength (metres) | Power (kW) | Main areas served |
|----------------|------------------------------------|--------------------|------------------------|---------------|---|
| Radio 2 | | | | | |
| Barrow | M | 693 | 433 | 1 | Barrow district |
| Bexhill | M | 693 | 433 | 1 | Eastbourne, Hastings & Bexhill district |
| Bournemouth | M | 909 | 330 | 1 | Bournemouth & Poole district |
| Brighton | M | 693 | 433 | 1 | Brighton & Worthing |
| Brookmans Park | M | 909 | 330 | 140 | South-east England |
| Burghead | M | 693 | 433 | 50 | North of Scotland |
| Clevedon | M | 909 | 330 | 20 | South Wales, Somerset & Devon |
| Droitwich | M | 693 | 433 | 150 | Midland counties |
| Exeter | M | 693 | 433 | 1 | Exeter & Exmouth district |
| Fareham | M | 909 | 330 | 1 | Southampton & Portsmouth |
| Folkestone | M | 693 | 433 | 1 | Folkestone & Dover district |
| Guernsey* | M | 909 | 330 | 0.5 | Guernsey |
| Jersey* | M | 909 | 330 | 1 | Jersey |
| Lisnagarvey | M | 909 | 330 | 10 | Most of Northern Ireland |
| Londonderry | M | 909 | 330 | 1 | North-west area of Londonderry County |
| Moorside Edge | M | 909 | 330 | 100 | Yorkshire & Lancashire |
| Plymouth | M | 693 | 433 | 1 | Plymouth area |
| Postwick | M | 693 | 433 | 10 | Norfolk & Suffolk |
| Redmoss | M | 693 | 433 | 1 | Aberdeen |
| Redruth | M | 909 | 330 | 2 | West Cornwall |
| Stagshaw | M | 693 | 433 | 50 | North-east England & border area |
| Torquay | M | 909 | 330 | 1 | Torbay |
| Westerglen | M | 909 | 330 | 50 | Central Scotland |
| Whitehaven | M | 909 | 330 | 1 | Whitehaven & Workington district |
| Radio 3 | | | | | |
| Brighton | M | 1215 | 247 | 1 | Brighton & Worthing |
| Brookmans Park | M | 1215 | 247 | 50 | London & the Home Counties |
| Burghead | M | 1215 | 247 | 20 | Moray Firth area |
| Cambridge | M | 1197 | 251 | 0.2 | Cambridge |
| Droitwich | M | 1215 | 247 | 30 | Midland counties |
| Fareham | M | 1215 | 247 | 1 | Southampton, Portsmouth & Isle of Wight |
| Hull | M | 1215 | 247 | 0.15 | Hull |
| Lisnagarvey | M | 1215 | 247 | 10 | Belfast & surrounding districts |
| Londonderry | M | 1215 | 247 | 0.25 | Londonderry (town) |
| Moorside Edge | M | 1215 | 247 | 50 | Yorkshire & Lancashire |
| Newcastle | M | 1215 | 247 | 2 | Tyneside |
| Plymouth | M | 1215 | 247 | 1 | Plymouth |
| Postwick | M | 1215 | 247 | 1 | East Norfolk & North Suffolk |
| Redmoss | M | 1215 | 247 | 2 | Aberdeen area |
| Redruth | M | 1215 | 247 | 2 | West Cornwall |
| Tywyn | M | 1215 | 247 | 0.5 | Cardigan Bay coastal area |
| Washford | M | 1215 | 247 | 60 | South Wales, Somerset, Dorset, West Gloucestershire & West Wiltshire |
| Westerglen | M | 1215 | 247 | 40 | Central Scotland |

* not yet in service

| Service | Waveband (M-Medium) (L-Long) | Frequency (kHz) | Wavelength (metres) | Power (kW) | Main areas served |
|-------------------------------|------------------------------------|--------------------|------------------------|---------------|--|
| Radio 4 | | | | | |
| <i>United Kingdom Service</i> | | | | | |
| Burghead | L | 200 | 1500 | 50 | Northern Scotland |
| Carlisle | M | 1485 | 202 | 1 | Carlisle |
| Droitwich | L | 200 | 1500 | 400 | England & Wales |
| Lisnagarvey | M | 720 | 417 | 10 | Northern Ireland |
| London (Lots Road) | M | 720 | 417 | 0.5 | Greater London (day); Central London (night) |
| Londonderry | M | 720 | 417 | 0.25 | Londonderry (town) & surrounding districts |
| Newcastle | M | 603 | 498 | 2 | Tyneside |
| Redmoss | M | 1449 | 207 | 2 | Aberdeen |
| Westerglen | L | 200 | 1500 | 50 | Southern Scotland |
| <i>South West</i> | | | | | |
| Barnstaple | M | 801 | 375 | 2 | North Devon |
| Exeter | M | 990 | 303 | 1 | Exeter & Exmouth |
| Plymouth | M | 855 | 351 | 1 | Plymouth area |
| Redruth | M | 756 | 397 | 2 | West Cornwall |
| Torquay | M | 1458 | 206 | 1 | Torbay |
| Radio Ulster | | | | | |
| Lisnagarvey | M | 1341 | 224 | 100 | Most of Northern Ireland |
| Londonderry | M | 1341 | 224 | 0.25 | Londonderry district |
| Radio Scotland | | | | | |
| Burghead | M | 810 | 370 | 100 | Moray Firth area |
| Dumfries | M | 810 | 370 | 2 | Dumfries district |
| Redmoss | M | 810 | 370 | 5 | Aberdeen area |
| Westerglen | M | 810 | 370 | 100 | Central Scotland |
| Radio Wales | | | | | |
| Penmon | M | 882 | 340 | 10 | North Wales |
| Tywyn | M | 882 | 340 | 5 | West Wales |
| Washford | M | 882 | 340 | 70 | South Wales |
| Wrexham | M | 882 | 340 | 2 | Wrexham district |

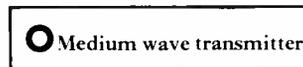
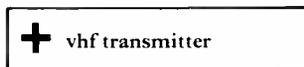
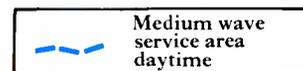
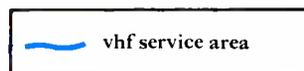
BBC local radio transmitting stations: mf (medium wave) and vhf

| | Mf | | | Vhf | | |
|--------------------------|--------------------|------------------------|---------------|--------------------|--|--------------------|
| | Frequency (kHz) | Wavelength (metres) | Power (kW) | Frequency (MHz) | Effective radiated power (kW) | Polar- ization* |
| Radio Birmingham | 1458 | 206 | 10 | 95.6 | 5.5 | H |
| Radio Blackburn | 855 | 351 | 0.5 | 96.4 | 1.6 | S |
| Radio Brighton | 1485 | 202 | 1 | 95.3 | 0.5 | H |
| Radio Bristol | 1548 | 194 | 5 | 95.5 | 5 | H |
| Radio Carlisle (main) | 756 | 397 | 1 | 95.6 | 5 | H |
| <i>Whitehaven relay</i> | 1458 | 206 | 0.5 | — | — | — |
| Radio Cleveland | 1548 | 194 | 1 | 96.6 | 5 | H |
| Radio Derby (main) | 1116 | 269 | 0.5 | 96.5 | 5.5 | S |
| <i>Derby relay</i> | — | — | — | 94.2 | 0.01 | V |
| Radio Humberside | 1485 | 202 | 2 | 96.9 | 4.5 | H |
| Radio Leeds | 774 | 388 | 0.5 | 92.4 | 5.2 | S |
| Radio Leicester | 1584 | 189 | 0.5 | 95.1 | 0.3 | S |
| †Radio Lincoln | 1368 | 219 | 0.5 | 94.9 | 1.5 | S |
| Radio London | 1458 | 206 | 50 | 94.9 | 16.5 | H |
| Radio Manchester | 1458 | 206 | 5 | 95.1 | 4.2 | S |
| Radio Medway | 1035 | 290 | 0.5 | 96.7 | 5.6 | H |
| Radio Merseyside | 1485 | 202 | 2 | 95.8 | 7.5 | S |
| Radio Newcastle | 1458 | 206 | 2 | 95.4 | 3.5 | H |
| †Radio Norfolk | 855 | 351 | 1 | 95.1 | 10 | S |
| Radio Nottingham | 1521 | 197 | 0.25 | 95.4 | 0.3 | S |
| Radio Oxford | 1485 | 202 | 0.5 | 95.2 | 4.5 | H |
| Radio Sheffield (main) | 1035 | 290 | 1 | 97.4 | 5.2 | S |
| <i>Sheffield relay</i> | — | — | — | 88.6 | 0.03 | H |
| Radio Solent (main) | 999 | 300 | 1 | 96.1 | 5 | H |
| <i>Bournemouth relay</i> | 1359 | 221 | 0.25 | — | — | — |
| Radio Stoke-on-Trent | 1503 | 200 | 0.5 | 96.1 | 2.5 | H |

*H—Horizontal, S—Slant, V—Vertical

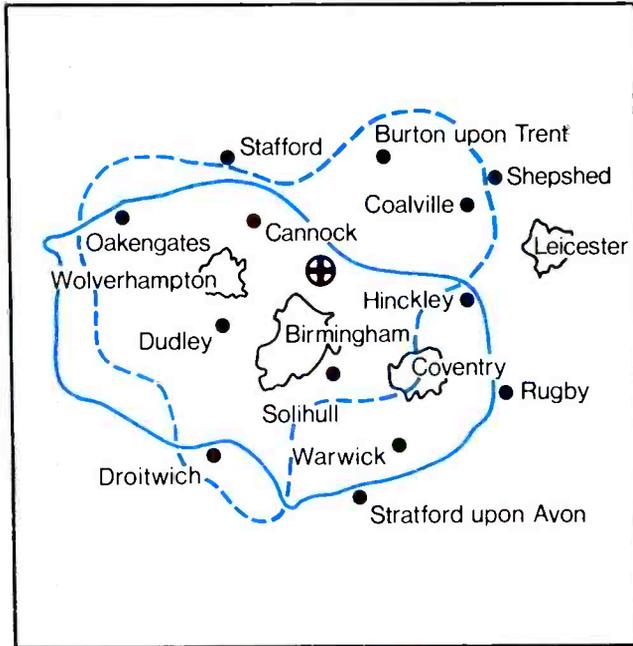
†Scheduled to enter service in 1980/81

Key to maps

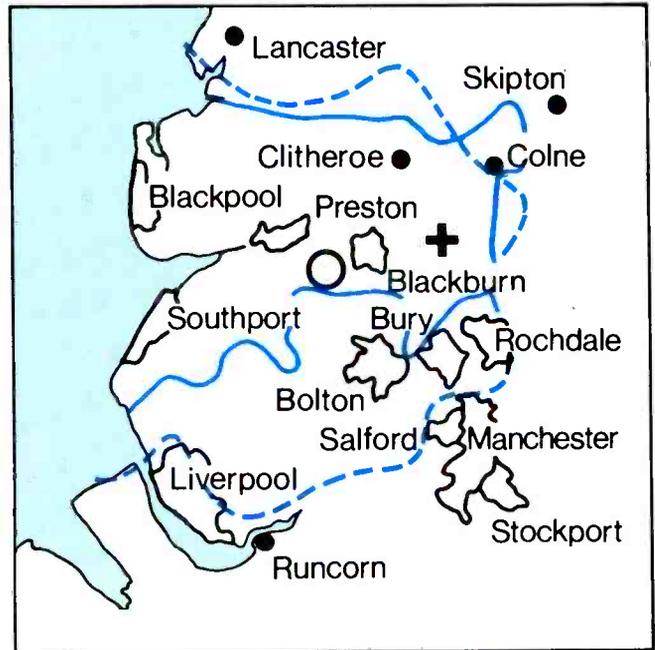


The maps on the following five pages show the vhf and daytime medium-wave coverage for each of the BBC's Local Radio stations.

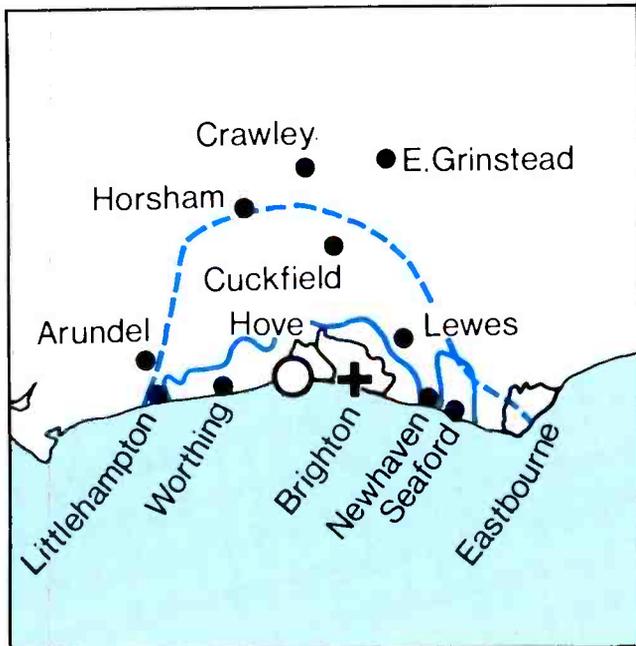
BBC Radio Birmingham



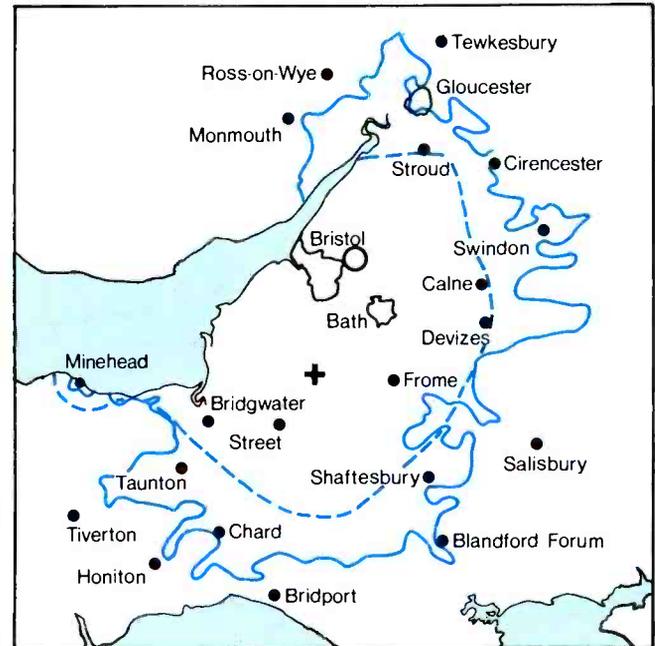
BBC Radio Blackburn



BBC Radio Brighton



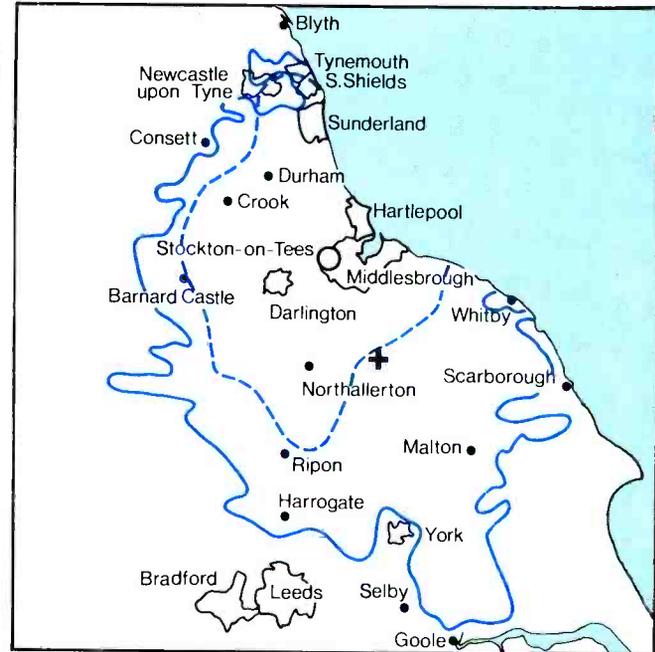
BBC Radio Bristol



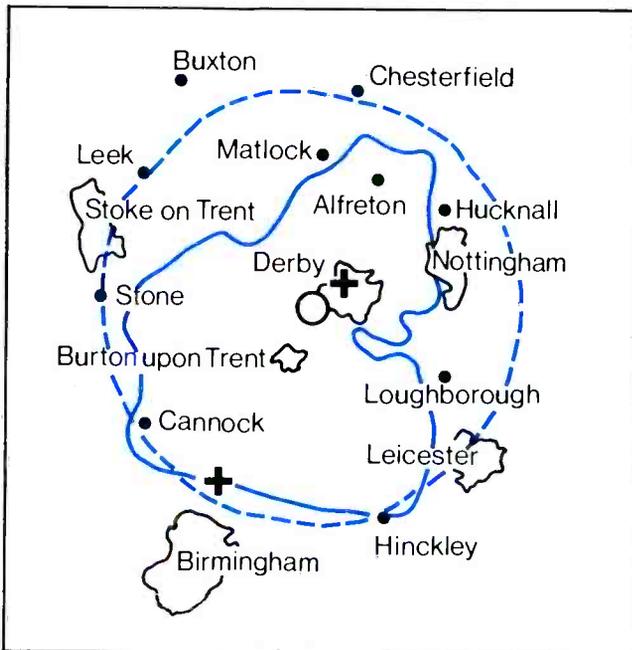
BBC Radio Carlisle



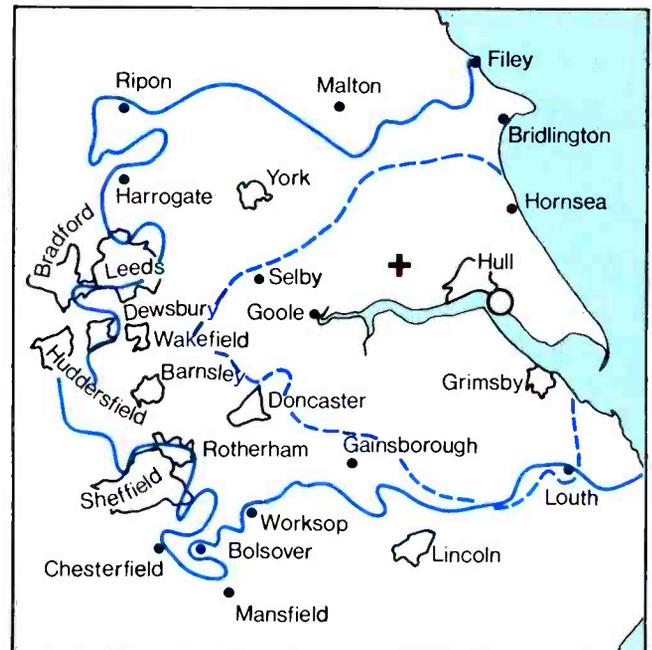
BBC Radio Cleveland



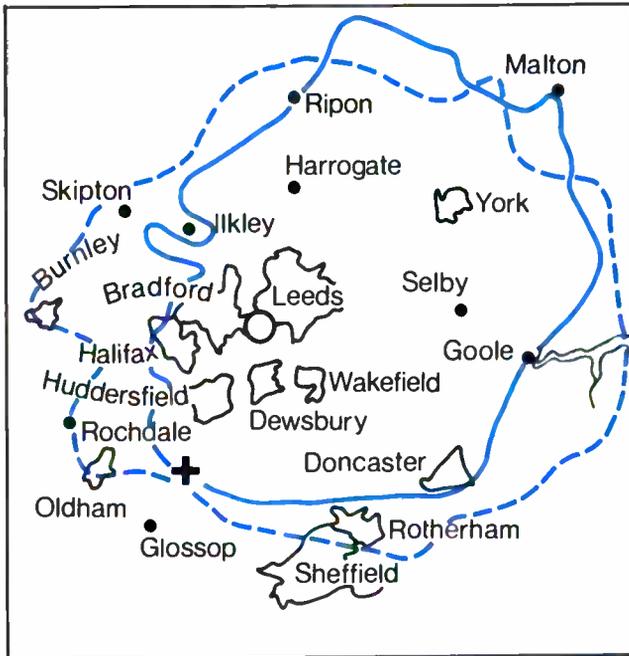
BBC Radio Derby



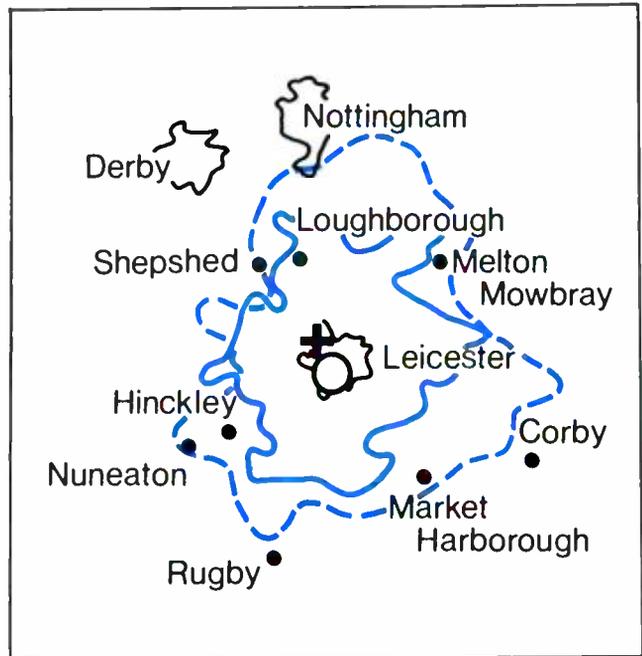
BBC Radio Humberside



BBC Radio Leeds



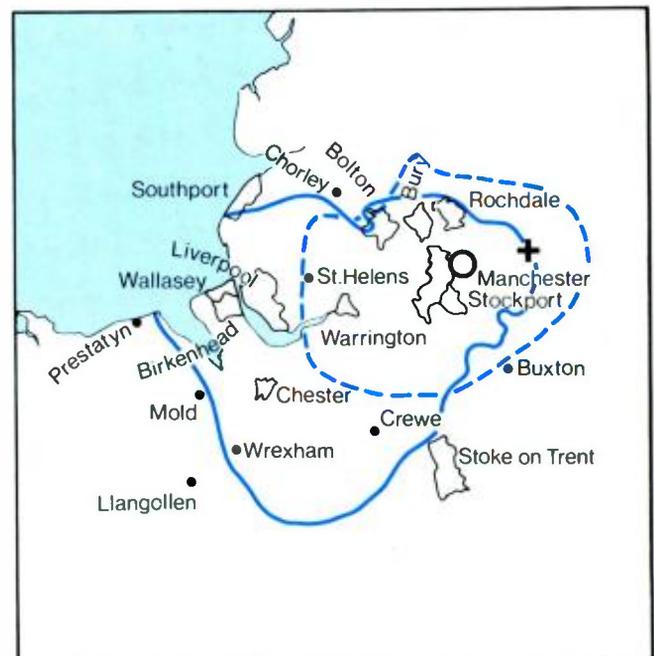
BBC Radio Leicester



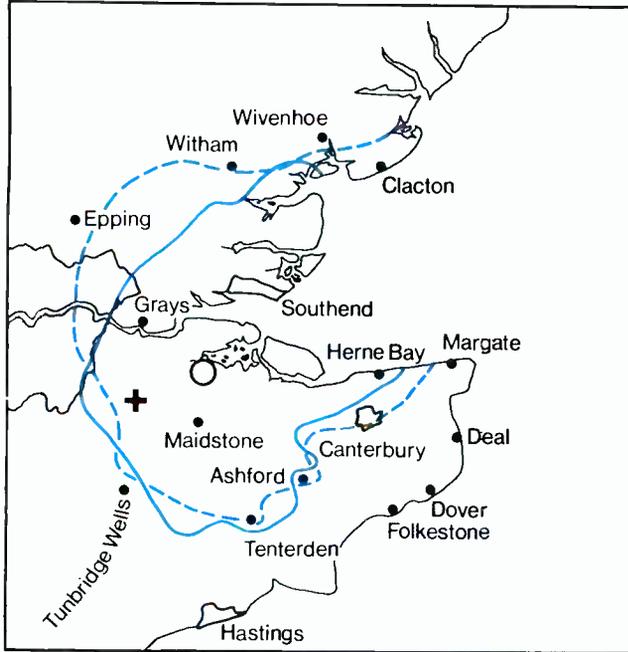
BBC Radio London



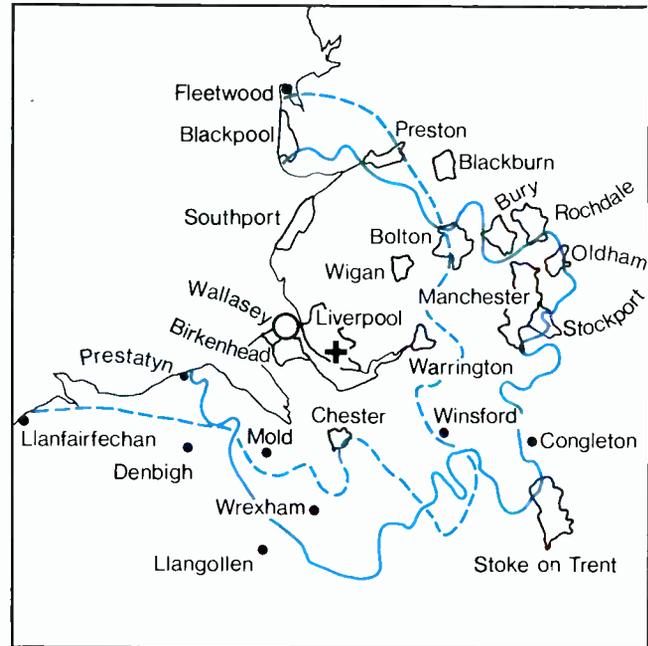
BBC Radio Manchester



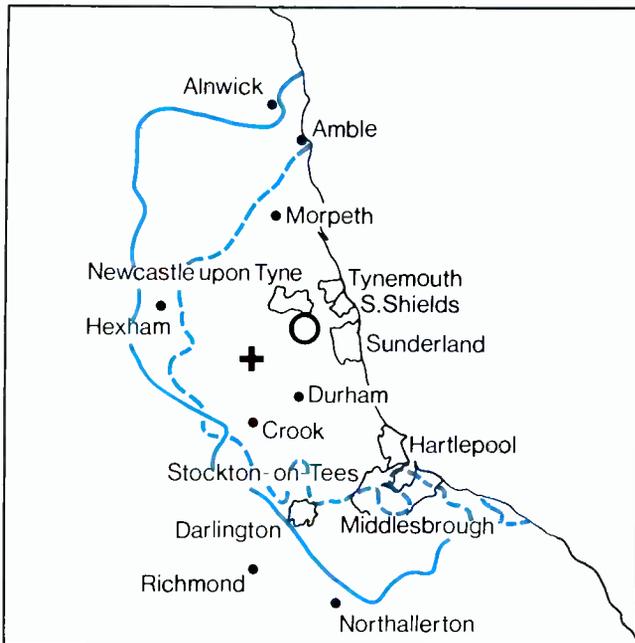
BBC Radio Medway



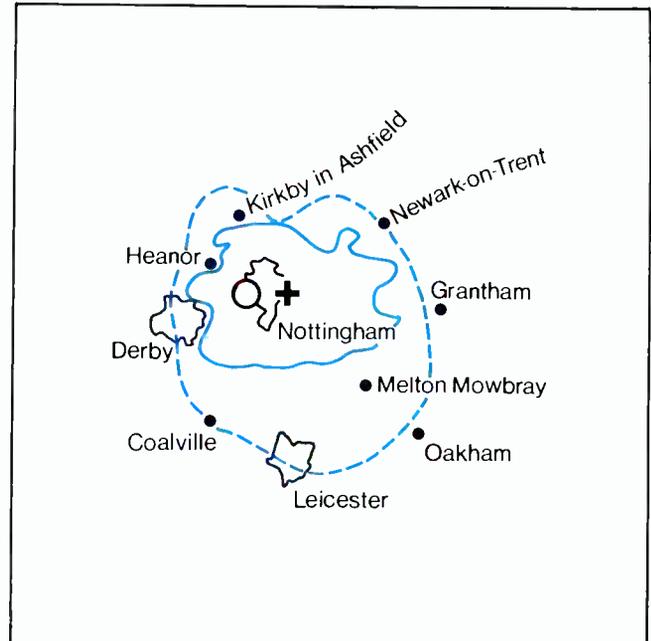
BBC Radio Merseyside



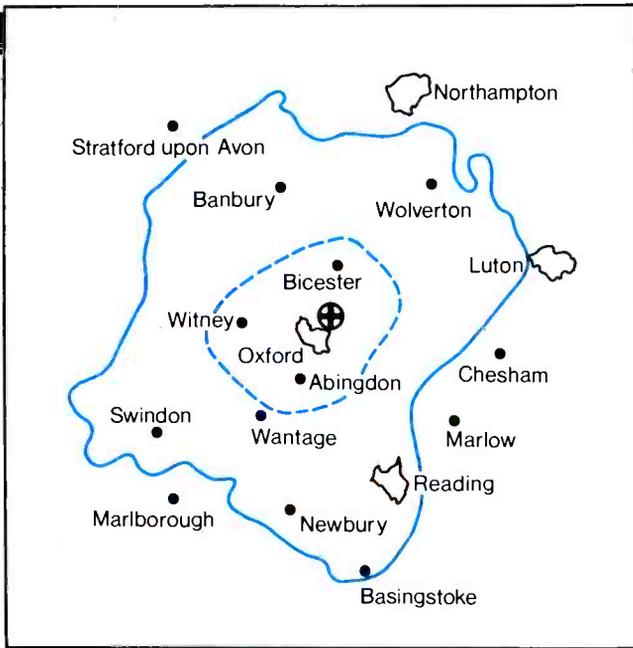
BBC Radio Newcastle



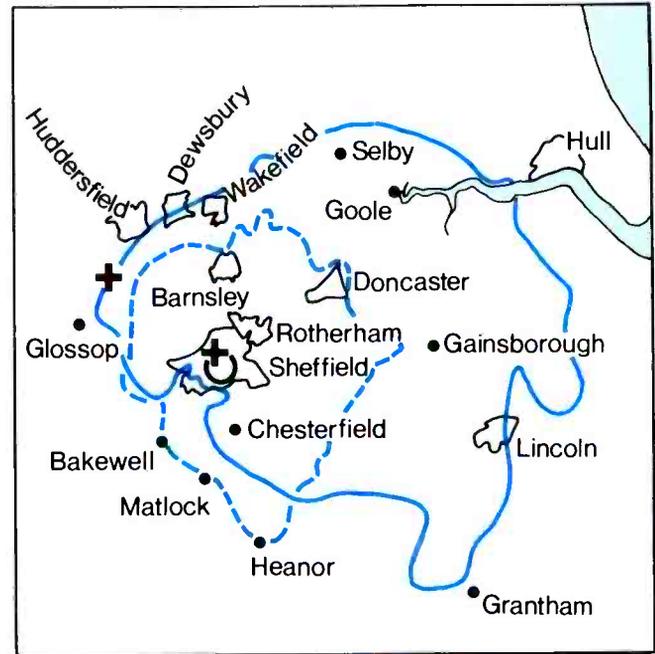
BBC Radio Nottingham



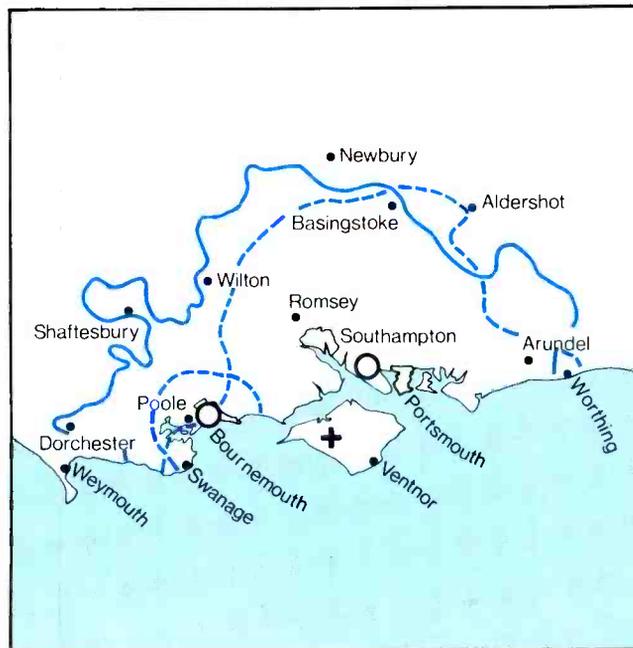
BBC Radio Oxford



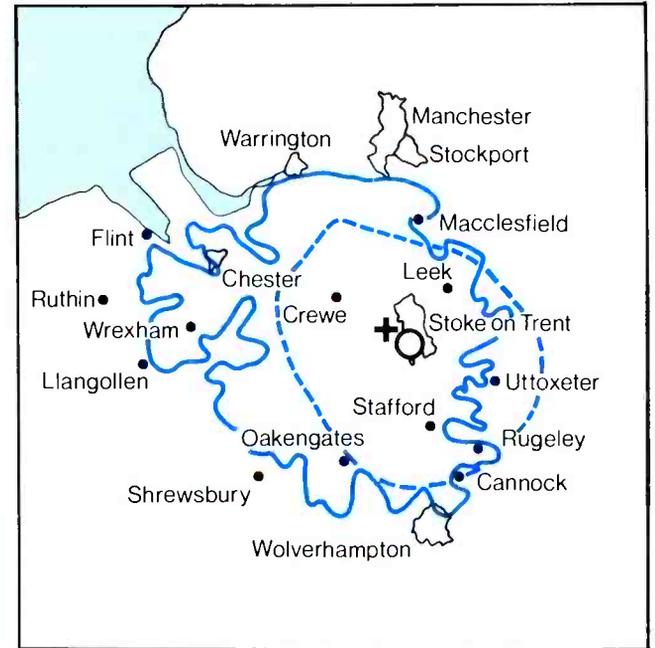
BBC Radio Sheffield



BBC Radio Solent



BBC Radio Stoke

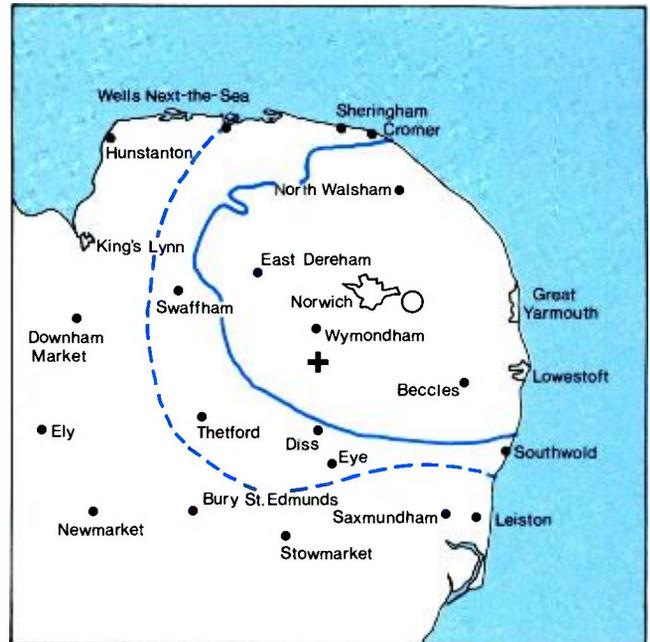


New BBC local radio stations

BBC Radio Lincoln



BBC Radio Norfolk



The maps above show provisional service areas for the BBC local radio stations in Lincoln and Norfolk; these stations are scheduled to enter service in 1980/81

Vhf radio

Notes

against a station name indicates that transmissions from that station are slant polarised. The transmissions from all other stations are horizontally polarised.

against a frequency indicates a stereo service.

England

| | Frequency (MHz) | | | Maximum effective radiated power (kW) |
|--------------------------------|-----------------|----------|------------|---------------------------------------|
| | Radio 1 & 2 | Radio 3 | Radio 4 | |
| London & South East | | | | |
| 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 |
| 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) | 91.7 (s) | 93.8§ | 0.02 |
| South-west | | | | |
| Les Platons | 91.1 | 94.75 | 97.1 | 1.5 |
| North Hessary Tor | 88.1 (s) | 90.3 (s) | 92.5 | 60 |
| Barnstaple | 88.5 (s) | 90.7 (s) | 92.9 (s) | 0.15 |
| Okehampton | 88.7 (s) | 90.9 (s) | 93.1 | 0.015 |
| Redruth | 89.7 (s) | 91.9 (s) | 94.1 | 9 |
| Isles of Scilly | 88.8 (s) | 91.0 (s) | 93.2 | 0.02 |
| West | | | | |
| Wenvoc | 89.95 (s) | 96.8 (s) | 92.125 (s) | 120 |
| Bath | 88.8 (s) | 91.0 (s) | 93.2 (s) | 0.035 |

| | Frequency (MHz) | | | Maximum effective radiated power (kW) |
|-------------------|-----------------|----------|----------|---------------------------------------|
| | Radio 1 & 2 | Radio 3 | Radio 4 | |
| North-west | | | | |
| Holme Moss | 89.3 (s) | 91.5 (s) | 93.7 (s) | 120 |
| Douglas (I.O.M.) | 88.4 | 90.6 | 92.8 | 6 |
| Kendal | 88.7 (s) | 90.9 (s) | 93.1 (s) | 0.025 |
| Morecambe Bay | 90.0 (s) | 92.2 (s) | 94.4 (s) | 4 |
| Windermere | 88.6 (s) | 90.8 (s) | 93.0 (s) | 0.02 |
| 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 |
| Chatton φ | 90.1 (s) | 92.3 (s) | 94.5 (s) | 5.6 |
| Weardale | 89.7 (s) | 91.9 (s) | 94.1 (s) | 0.1 |
| Whitby | 89.6 (s) | 91.8 (s) | 94.0 (s) | 0.04 |
| Sandale | 88.1 (s) | 90.3 (s) | 94.7 (s) | 120 |
| Midlands | | | | |
| Sutton Coldfield | 88.3 (s) | 90.5 (s) | 92.7 (s) | 120 |
| Churchdown Hill | 89.0 (s) | 91.2 (s) | 93.4 (s) | 0.027 |
| Hereford | 89.7 (s) | 91.9 (s) | 94.1 (s) | 0.026 |
| East | | | | |
| Peterborough | 90.1§ | 92.3§ | 94.5§ | 20 |
| Cambridge | 88.9§ | 91.1§ | 93.3§ | 0.02 |
| Northampton | 88.9 (s) | 91.1 (s) | 93.3 (s) | 0.06 |
| Tacolneston | 89.7 (s) | 91.9 (s) | 94.1§ | 120 |

§ stereo service scheduled for 1980

The television regions and main transmitting stations



625-line television

England

London and South-east

| | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) |
|----------------------|---------|------|-----|-----------------|--------------|--------------|-------------------------|
| | BBC1 | BBC2 | IBA | *Fourth Channel | | | |
| Bluebell Hill | 40 | 46 | 43 | 65 | E H | 30 | |
| Chatham Town | 58 | 68 | 61 | 54 | C/D V | 0.014 | |
| Faversham | 22 | 28 | 25 | 32 | A V | 0.013 | |
| Crystal Palace | 26 | 33 | 23 | 30 | A H | 1000 | |
| Chepping Wycombe | 51 | 44 | 41 | 47 | B V | 0.02 | |
| Chesham | 40 | 46 | 43 | 50 | B V | 0.1 | |
| Chingford | 56 | 50 | 52 | 48 | C/D V | 0.0075 | |
| Great Missenden | 58 | 64 | 61 | 54 | C/D V | 0.1 | |
| Guildford | 40 | 46 | 43 | 50 | B V | 10 | |
| Hemel Hempstead | 51 | 44 | 41 | 47 | B V | 10 | |
| Hemel Hempstead Town | 58 | 64 | 61 | 54 | C/D V | 0.013 | |
| Henley-on-Thames | 48 | 64 | 67 | 54 | C/D V | 0.1 | |
| Hertford | 58 | 64 | 61 | 54 | C/D V | 2 | |
| High Wycombe | 55 | 62 | 59 | 65 | C/D V | 0.5 | |
| Hughenden | 40 | 46 | 43 | 50 | B V | 0.03 | |
| Reigate | 57 | 63 | 60 | 53 | C/D V | 10 | |
| Tunbridge Wells | 51 | 44 | 41 | 47 | B V | 10 | |
| Watthamstow North | 45 | 66 | 49 | 68 | E V | 0.002 | |
| Wooburn | 49 | 52 | 56 | 68 | C/D V | 0.1 | |
| Woolwich | 57 | 63 | 60 | 67 | C/D V | 0.63 | |
| Dover | 50 | 56 | 66 | 53 | C/D H | 100 | |
| Chartham | 21 | 27 | 24 | 31 | A V | 0.1 | |
| Dover Town | 33 | 26 | 23 | 30 | A V | 0.1 | |
| Hythe | 21 | 27 | 24 | 31 | A V | 0.05 | |
| Heathfield | 49 | 52 | 64 | 67 | C/D H | 100 | |
| Hastings | 22 | 25 | 28 | 32 | A V | 1 | |
| Newhaven | 39 | 45 | 43 | 41 | B V | 2 | |
| Oxford | 57 | 63 | 60 | 53 | C/D H | 500 | |

South

| | | | | | | |
|------------|----|----|----|----|-------|-------|
| Hannington | 39 | 45 | 42 | 66 | E H | 250 |
| Alton | 49 | 62 | 59 | 52 | C/D V | 0.01 |
| Chisbury | 55 | 62 | 59 | 52 | C/D V | 0.025 |
| Hemdean | 49 | 52 | 56 | 59 | C/D V | 0.022 |
| Sutton Row | 22 | 28 | 25 | 32 | A V | 0.25 |
| Tidworth | 22 | 28 | 25 | 32 | A V | 0.1 |
| Midhurst | 61 | 55 | 58 | 68 | C/D H | 100 |
| Haslemere | 22 | 28 | 25 | 32 | A V | 0.015 |
| Rowridge | 31 | 24 | 27 | 21 | A H | 500 |

Channel

| | | | | | | |
|----------------------------------|----|----|----|----|-------|--------|
| <i>Corfe Castle</i> | 51 | 44 | 41 | 47 | B V | 0.016 |
| <i>Findon</i> | 51 | 44 | 41 | 47 | B V | 0.05 |
| <i>Poole</i> | 57 | 63 | 60 | 53 | C/D V | 0.1 |
| <i>Salisbury</i> | 57 | 63 | 60 | 53 | C/D V | 10 |
| <i>Shrewton</i> | 51 | 44 | 41 | 47 | B V | 0.0045 |
| <i>Ventnor</i> | 39 | 45 | 49 | 42 | B V | 2 |
| <i>Whitehawk Hill (Brighton)</i> | 57 | 63 | 60 | 53 | C/D V | 10 |
| <i>Winterborne Stickland</i> | 40 | 46 | 43 | 50 | B V | 1 |

Midlands

| | | | | | | |
|------------------|----|----|----|----|-------|--------|
| Ridge Hill | 22 | 28 | 25 | 32 | A H | 100 |
| Garth Hill | 57 | 63 | 60 | 53 | C/D V | 0.025 |
| Hazler Hill | 51 | 44 | 41 | 47 | B V | 0.025 |
| Kington | 39 | 45 | 49 | 42 | B V | 0.025 |
| Ludlow | 39 | 45 | 49 | 42 | B V | 0.025 |
| Oakeley Mynd | 39 | 45 | 49 | 42 | B V | 0.05 |
| Sutton Coldfield | 46 | 40 | 43 | 50 | B H | 1000 |
| Allesley Park | 22 | 28 | 25 | 32 | A V | 0.033 |
| Ashbourne | 22 | 28 | 25 | 32 | A V | 0.25 |
| Bolehill | 57 | 63 | 60 | 53 | C/D V | 0.25 |
| Brierley Hill | 57 | 63 | 60 | 53 | C/D V | 10 |
| Bromsgrove | 31 | 27 | 24 | 21 | A V | 2.8 |
| Buxton | 21 | 27 | 24 | 31 | A V | 1 |
| Cheadle | 48 | 66 | 56 | 68 | C/D V | 0.024 |
| Eastwood | 33 | 26 | 23 | 29 | A V | 0.0036 |
| Fenton | 31 | 27 | 24 | 21 | A V | 10 |
| Guiting Power | 51 | 44 | 41 | 47 | B V | 0.013 |
| Icomb Hill | 22 | 28 | 25 | 32 | A V | 0.11 |
| Kidderminster | 58 | 64 | 61 | 54 | C/D V | 2 |
| Lark Stoke | 33 | 26 | 23 | 29 | A V | 6.3 |
| Leamington Spa | 56 | 62 | 66 | 68 | C/D V | 0.2 |
| Leek | 22 | 28 | 25 | 32 | A V | 1 |
| Malvern | 56 | 62 | 66 | 68 | C/D V | 2 |
| Nottingham | 21 | 27 | 24 | 31 | A V | 2 |
| Redditch | 22 | 28 | 25 | 32 | A V | 0.0016 |
| Stanton Moor | 55 | 62 | 59 | 65 | C/D V | 2 |
| Tenbury Wells | 57 | 63 | 60 | 53 | C/D V | 0.014 |
| Whittingslow | 57 | 63 | 60 | 53 | C/D V | 0.075 |
| The Wrekin | 26 | 33 | 23 | 29 | A H | 100 |

* not yet in service.

| | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | |
|-----------------------------|---------|------|-----|-----------------|--------------|--------------|-------------------------|-----------------------------------|------|-----|-----------------|--------------|--------------|-------------------------|--------|
| | BBC1 | BBC2 | IBA | *Fourth Channel | | | | BBC1 | BBC2 | IBA | *Fourth Channel | | | | |
| Midlands (continued) | | | | | | | | | | | | | | | |
| <i>Clun</i> | 55 | 62 | 59 | 65 | C/D | V | 0.056 | | | | | | | | |
| <i>Waltham</i> | 58 | 64 | 61 | 54 | C/D | H | 250 | | | | | | | | |
| East | | | | | | | | | | | | | | | |
| <i>Sandy Heath</i> | 31 | 27 | 24 | 21 | A | H | 1000 | | | | | | | | |
| <i>Dallington Park</i> | 66 | 62 | 56 | 68 | C/D | V | 0.65 | | | | | | | | |
| <i>Luton</i> | 55 | 62 | 59 | 65 | C/D | V | 0.08 | | | | | | | | |
| <i>Sudbury</i> | 51 | 44 | 41 | 47 | B | H | 250 | | | | | | | | |
| <i>Woodbridge</i> | 58 | 64 | 61 | 54 | C/D | V | 0.1 | | | | | | | | |
| <i>Tacolneston</i> | 62 | 55 | 59 | 65 | C/D | H | 250 | | | | | | | | |
| <i>Aldeburgh</i> | 33 | 26 | 23 | 30 | A | V | 10 | | | | | | | | |
| <i>Creake</i> | 39 | 45 | 49 | 42 | B | V | 0.005 | | | | | | | | |
| <i>Little Walsingham</i> | 51 | 44 | 41 | 47 | B | V | 0.011 | | | | | | | | |
| <i>Thetford</i> | 33 | 26 | 23 | 29 | A | V | 0.02 | | | | | | | | |
| <i>West Runton</i> | 33 | 26 | 23 | 29 | A | V | 2 | | | | | | | | |
| South-west | | | | | | | | | | | | | | | |
| <i>Beacon Hill</i> | 57 | 63 | 60 | 53 | C/D | H | 100 | | | | | | | | |
| <i>Ashburton</i> | 21 | 27 | 24 | 31 | A | V | 0.003 | | | | | | | | |
| <i>Dartmouth</i> | 51 | 44 | 41 | 47 | B | V | 0.1 | | | | | | | | |
| <i>Teignmouth</i> | 39 | 49 | 45 | 67 | E | V | 0.025 | | | | | | | | |
| <i>Caradon Hill</i> | 22 | 28 | 25 | 32 | A | H | 500 | | | | | | | | |
| <i>Chambercombe</i> | 21 | 27 | 24 | 31 | A | V | 0.007 | | | | | | | | |
| <i>Combe Martin</i> | 39 | 45 | 49 | 42 | B | V | 0.1 | | | | | | | | |
| <i>Croyde</i> | 51 | 44 | 41 | 47 | B | V | 0.0015 | | | | | | | | |
| <i>Gunnislake</i> | 40 | 46 | 43 | 50 | B | V | 0.04 | | | | | | | | |
| <i>Ilfracombe</i> | 58 | 64 | 61 | 54 | C/D | V | 0.25 | | | | | | | | |
| <i>Icybridge</i> | 39 | 45 | 42 | 49 | B | V | 0.5 | | | | | | | | |
| <i>Kingsbridge</i> | 40 | 46 | 43 | 50 | B | V | 0.2 | | | | | | | | |
| <i>Newton Ferrers</i> | 55 | 62 | 59 | 65 | C/D | V | 0.0065 | | | | | | | | |
| <i>Okehampton</i> | 39 | 45 | 49 | 42 | B | V | 0.1 | | | | | | | | |
| <i>Penaligon Downs</i> | 39 | 45 | 49 | 42 | B | V | 0.1 | | | | | | | | |
| <i>Plympton</i> | 58 | 64 | 61 | 54 | C/D | V | 2 | | | | | | | | |
| <i>St Austell</i> | 55 | 62 | 59 | 65 | C/D | V | 0.1 | | | | | | | | |
| <i>Slapton</i> | 48 | 66 | 55 | 68 | C/D | V | 0.125 | | | | | | | | |
| <i>Tavistock</i> | 57 | 63 | 60 | 53 | C/D | V | 0.1 | | | | | | | | |
| <i>Truro</i> | 58 | 64 | 61 | 54 | C/D | V | 0.022 | | | | | | | | |
| <i>Huntshaw Cross</i> | 55 | 62 | 59 | 65 | C/D | H | 100 | | | | | | | | |
| | | | | | | | | <i>Brushford</i> | 21 | 27 | 24 | 31 | A | V | 0.019 |
| | | | | | | | | <i>Chagford</i> | 21 | 27 | 24 | 31 | A | V | 0.012 |
| | | | | | | | | <i>Redruth</i> | 51 | 44 | 41 | 47 | B | H | 100 |
| | | | | | | | | <i>Helston</i> | 58 | 64 | 61 | 54 | C/D | V | 0.01 |
| | | | | | | | | <i>Isles of Scilly</i> | 21 | 27 | 24 | 31 | A | V | 0.5 |
| | | | | | | | | <i>Praa Sands</i> | 55 | 62 | 49 | 65 | C/D | V | 0.01 |
| | | | | | | | | <i>St Just</i> | 58 | 64 | 61 | 54 | C/D | V | 0.25 |
| | | | | | | | | <i>Stockland Hill</i> | 33 | 26 | 23 | 29 | A | H | 250 |
| | | | | | | | | <i>Bampton</i> | 39 | 49 | 45 | 52 | B | V | 0.03 |
| | | | | | | | | <i>Beaminster</i> | 55 | 62 | 59 | 65 | C/D | V | 0.02 |
| | | | | | | | | <i>Bridport</i> | 51 | 44 | 41 | 47 | B | V | 0.1 |
| | | | | | | | | <i>St Thomas (Exeter)</i> | 51 | 44 | 41 | 47 | B | V | 0.25 |
| | | | | | | | | <i>Tiverton</i> | 40 | 46 | 43 | 50 | B | V | 0.1 |
| | | | | | | | | <i>Weymouth</i> | 40 | 46 | 43 | 50 | B | V | 2 |
| | | | | | | | | Channel Islands | | | | | | | |
| | | | | | | | | <i>Fremont Point</i> | 51 | 44 | 41 | 47 | B | H | 20 |
| | | | | | | | | <i>Alderney</i> | 58 | 64 | 61 | 68 | C/D | V | 0.1 |
| | | | | | | | | <i>Les Touillets</i> | 56 | 48 | 54 | 52 | C/D | H | 2 |
| | | | | | | | | <i>St. Helier</i> | 55 | 62 | 59 | 65 | C/D | V | 0.034 |
| | | | | | | | | West | | | | | | | |
| | | | | | | | | <i>Mendip</i> | 58 | 64 | 61 | 54 | C/D | H | 500 |
| | | | | | | | | <i>Bath</i> | 22 | 28 | 25 | 32 | A | V | 0.25 |
| | | | | | | | | <i>Box</i> | 40 | 46 | 43 | 50 | B | V | 0.0068 |
| | | | | | | | | <i>Bristol Ilchester Crescent</i> | 40 | 46 | 43 | 50 | B | V | 0.5 |
| | | | | | | | | <i>Bristol Kings Weston Hill</i> | 45 | 48 | 42 | 52 | B | V | 1 |
| | | | | | | | | <i>Bristol Montpelier</i> | 33 | 26 | 23 | 29 | A | V | 0.01 |
| | | | | | | | | <i>Bruton</i> | 40 | 46 | 43 | 50 | B | V | 0.0015 |
| | | | | | | | | <i>Calne</i> | 21 | 27 | 24 | 31 | A | V | 0.05 |
| | | | | | | | | <i>Cerne Abbas</i> | 22 | 28 | 25 | 32 | A | V | 0.11 |
| | | | | | | | | <i>Chalford</i> | 21 | 27 | 24 | 31 | A | V | 0.125 |
| | | | | | | | | <i>Cirencester</i> | 33 | 26 | 23 | 29 | A | V | 0.25 |
| | | | | | | | | <i>Hutton</i> | 49 | 66 | 39 | 68 | E | V | 0.142 |
| | | | | | | | | <i>Marlborough</i> | 22 | 28 | 25 | 32 | A | V | 0.1 |
| | | | | | | | | <i>Nailsworth</i> | 33 | 26 | 23 | 29 | A | V | 0.03 |
| | | | | | | | | <i>Porlock</i> | 48 | 45 | 42 | 52 | B | V | 0.025 |
| | | | | | | | | <i>Seagry Court (Swindon)</i> | 44 | 51 | 41 | 47 | B | V | 0.0025 |
| | | | | | | | | <i>Stroud</i> | 48 | 45 | 42 | 52 | B | V | 0.5 |
| | | | | | | | | <i>Ubley</i> | 21 | 27 | 24 | 31 | A | V | 0.063 |
| | | | | | | | | <i>Uley</i> | 40 | 46 | 43 | 50 | B | V | 0.055 |

* not yet in service

| | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) |
|--------------------------|---------|------|-----|-----------------|--------------|--------------|-------------------------|------------------------------|---------|------|-----|-----------------|--------------|--------------|-------------------------|
| | BBC1 | BBC2 | IBA | *Fourth Channel | | | | | BBC1 | BBC2 | IBA | *Fourth Channel | | | |
| West (continued) | | | | | | | | | | | | | | | |
| <i>Upavon</i> | 33 | 26 | 23 | 29 | A | V | 0.07 | <i>Windermere</i> | 51 | 44 | 41 | 47 | B | V | 0.5 |
| <i>Westwood</i> | 40 | 46 | 43 | 50 | B | V | 0.1 | <i>Isle of Man</i> | | | | | | | |
| North-west | | | | | | | | | | | | | | | |
| <i>Winter Hill</i> | 55 | 62 | 59 | 65 | C/D | H | 500 | <i>Beary Peak</i> | 40 | 46 | 43 | 50 | B | V | 0.25 |
| <i>Bacup</i> | 40 | 46 | 43 | 53 | B | V | 0.25 | <i>Douglas</i> | 68 | 66 | 48 | 56 | C/D | V | 2 |
| <i>Birch Vale</i> | 40 | 46 | 43 | 53 | B | V | 0.25 | <i>Port St Mary</i> | 58 | 64 | 61 | 54 | C/D | V | 0.25 |
| <i>Brook Bottom</i> | 58 | 64 | 61 | 68 | C/D | V | 0.006 | North | | | | | | | |
| <i>Chinley</i> | 57 | 64 | 61 | 67 | C/D | V | 0.012 | <i>Belmont</i> | 22 | 28 | 25 | 32 | A | H | 500 |
| <i>Congleton</i> | 51 | 44 | 41 | 47 | B | V | 0.2 | <i>Emley Moor</i> | 44 | 51 | 47 | 41 | B | H | 870 |
| <i>Coniston High Man</i> | 21 | 27 | 24 | 31 | A | V | 0.09 | <i>Addingham</i> | 40 | 46 | 43 | 50 | B | V | 0.023 |
| <i>Cornholme</i> | 58 | 64 | 61 | 54 | C/D | V | 0.05 | <i>Armitage Bridge</i> | 58 | 64 | 61 | 54 | C/D | V | 0.0065 |
| <i>Dalton</i> | 40 | 46 | 43 | 53 | B | V | 0.025 | <i>Beecroft Hill</i> | 55 | 62 | 59 | 65 | C/D | V | 1 |
| <i>Darwen</i> | 39 | 45 | 49 | 42 | B | V | 0.5 | <i>Calver Peak</i> | 39 | 45 | 49 | 42 | B | V | 0.25 |
| <i>Dog Hill</i> | 40 | 46 | 43 | 53 | B | V | 0.044 | <i>Chesterfield</i> | 33 | 26 | 23 | 29 | A | V | 2 |
| <i>Glossop</i> | 22 | 28 | 25 | 32 | A | V | 0.25 | <i>Cop Hill</i> | 22 | 28 | 25 | 32 | A | V | 1 |
| <i>Grasmere</i> | 57 | 63 | 60 | 53 | C/D | V | 0.02 | <i>Cragg Vale</i> | 58 | 64 | 61 | 54 | C/D | V | 0.025 |
| <i>Haslingden</i> | 33 | 26 | 23 | 29 | A | V | 10 | <i>Hagg Wood</i> | 55 | 62 | 59 | 65 | C/D | V | 0.033 |
| <i>Kendal</i> | 58 | 64 | 61 | 54 | C/D | V | 2 | <i>Halifax</i> | 21 | 27 | 24 | 31 | A | V | 0.5 |
| <i>Ladder Hill</i> | 33 | 26 | 23 | 29 | A | V | 1 | <i>Hasland</i> | 57 | 63 | 60 | 53 | C/D | V | 0.0065 |
| <i>Lancaster</i> | 31 | 27 | 24 | 21 | A | V | 10 | <i>Hebden Bridge</i> | 22 | 28 | 25 | 32 | A | V | 0.25 |
| <i>Langley</i> | 21 | 27 | 24 | 31 | A | V | 0.005 | <i>Heyshaw</i> | 57 | 63 | 60 | 53 | C/D | V | 0.5 |
| <i>Littleborough</i> | 21 | 27 | 24 | 31 | A | V | 0.5 | <i>Holmfirth</i> | 49 | 66 | 56 | 68 | C/D | V | 0.026 |
| <i>Millom Park</i> | 22 | 28 | 25 | 32 | A | V | 0.25 | <i>Hope</i> | 22 | 28 | 25 | 32 | A | V | 0.012 |
| <i>North Oldham</i> | 21 | 27 | 24 | 31 | A | V | 0.04 | <i>Hunmanby</i> | 40 | 46 | 43 | 50 | B | V | 0.06 |
| <i>Oakenhead</i> | 51 | 44 | 41 | 47 | B | V | 0.1 | <i>Idle</i> | 21 | 27 | 24 | 31 | A | V | 0.25 |
| <i>Over Biddulph</i> | 34 | 67 | 30 | 48 | W/B† | V | 0.022 | <i>Keighley</i> | 58 | 64 | 61 | 54 | C/D | V | 10 |
| <i>Parbold</i> | 51 | 44 | 41 | 47 | B | V | 0.046 | <i>Keighley Town</i> | 33 | 26 | 23 | 29 | A | V | 0.006 |
| <i>Pendle Forest</i> | 22 | 28 | 25 | 32 | A | V | 0.5 | <i>Luddenden</i> | 57 | 63 | 60 | 67 | C/D | V | 0.059 |
| <i>Ramsbottom</i> | 48 | 66 | 56 | 68 | C/D | V | 0.08 | <i>Oliver's Mount</i> | 57 | 63 | 60 | 53 | C/D | V | 1 |
| <i>Romiley</i> | 51 | 44 | 41 | 47 | B | V | 0.011 | <i>Oxenhope</i> | 22 | 28 | 25 | 32 | A | V | 0.2 |
| <i>Saddleworth</i> | 52 | 45 | 49 | 42 | B | V | 2 | <i>Primrose Hill</i> | 57 | 63 | 60 | 67 | C/D | V | 0.028 |
| <i>Sedbergh</i> | 40 | 46 | 43 | 50 | B | V | 0.5 | <i>Ripponden</i> | 58 | 64 | 61 | 54 | C/D | V | 0.06 |
| <i>Storeton</i> | 22 | 28 | 25 | 32 | A | V | 2.8 | <i>Shatton Edge</i> | 52 | 58 | 48 | 54 | C/D | V | 1 |
| <i>Todmorden</i> | 39 | 45 | 49 | 42 | B | V | 0.5 | <i>Sheffield</i> | 31 | 27 | 24 | 21 | A | V | 5 |
| <i>Trawden</i> | 57 | 63 | 60 | 67 | C/D | V | 0.2 | <i>Skipton</i> | 39 | 45 | 49 | 42 | B | V | 10 |
| <i>Walsden</i> | 57 | 63 | 60 | 67 | C/D | V | 0.05 | <i>Skipton Town</i> | 21 | 27 | 24 | 31 | A | V | 0.013 |
| <i>Walsden South</i> | 40 | 46 | 43 | 53 | B | V | 0.006 | <i>Sutton-in-Craven</i> | 33 | 26 | 23 | 29 | A | V | 0.012 |
| <i>Whalley</i> | 40 | 46 | 43 | 53 | B | V | 0.05 | <i>Tideswell Moor</i> | 56 | 63 | 60 | 66 | C/D | V | 0.25 |
| <i>Whitewell</i> | 57 | 63 | 60 | 67 | C/D | V | 0.08 | <i>Wharfedale</i> | 22 | 28 | 25 | 32 | A | V | 2 |
| <i>Whitworth</i> | 22 | 28 | 25 | 32 | A | V | 0.05 | <i>Wincobank (Sheffield)</i> | 55 | 62 | 59 | 65 | C/D | V | 0.002 |

† special wideband aerial required

| | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | |
|-----------------------------|---------|-------|-----|-----------------|--------------|--------------|-------------------------|--|-------------------------|-------|-----|-----------------|--------------|--------------|-------------------------|-------|
| | BBC 1 | BBC 2 | IBA | *Fourth Channel | | | | | BBC 1 | BBC 2 | IBA | *Fourth Channel | | | | |
| <i>Strachur</i> | 33 | 26 | 23 | 29 | A | V | 0.035 | | Keelylang Hill | 40 | 46 | 43 | 50 | B | H | 100 |
| <i>Tarbert (Loch Fyne)</i> | 21 | 27 | 24 | 31 | A | V | 0.004 | | <i>Bressay</i> | 22 | 28 | 25 | 32 | A | V | 10 |
| <i>Torasay</i> | 22 | 28 | 25 | 32 | A | V | 20 | | <i>Fitful Head</i> | 39 | 45 | 49 | 42 | B | V | 0.1 |
| Caldbeck (BBC 1 NE England) | 30 | 34 | 28 | 32 | A | H | 500 | | Knock More | 33 | 26 | 23 | 29 | A | H | 100 |
| <i>Craigkelly</i> | 31 | 27 | 24 | 21 | A | H | 100 | | <i>Balblair Wood</i> | 55 | 62 | 59 | 65 | C/D | V | 0.83 |
| <i>Dunkeld</i> | 51 | 44 | 41 | 47 | B | V | 0.1 | | <i>Craigellachie</i> | 57 | 63 | 60 | 53 | C/D | V | 0.07 |
| <i>Penicuik</i> | 58 | 64 | 61 | 54 | C/D | V | 2 | | <i>Grantown</i> | 51 | 44 | 41 | 47 | B | V | 0.35 |
| <i>Perth</i> | 39 | 45 | 49 | 42 | B | V | 1 | | <i>Kingussie</i> | 40 | 46 | 43 | 50 | B | V | 0.091 |
| <i>West Linton</i> | 33 | 26 | 23 | 29 | A | V | 0.025 | | <i>Lairg</i> | 51 | 44 | 41 | 47 | B | V | 0.013 |
| Darvel | 33 | 26 | 23 | 29 | A | H | 100 | | Rosemarkie | 39 | 45 | 49 | 42 | B | H | 100 |
| <i>Bowmore</i> | 39 | 45 | 49 | 42 | B | V | 0.08 | | <i>Auchmore Wood</i> | 22 | 28 | 25 | 32 | A | V | 0.1 |
| <i>Campbelltown</i> | 57 | 63 | 60 | 53 | C/D | V | 0.05 | | <i>Fodderty</i> | 57 | 63 | 60 | 53 | C/D | V | 0.12 |
| <i>Carradale</i> | 51 | 44 | 41 | 47 | B | V | 0.029 | | <i>Fort Augustus</i> | 33 | 26 | 23 | 29 | A | V | 0.011 |
| <i>Claonaig</i> | 55 | 62 | 59 | 65 | C/D | V | 0.074 | | <i>Glen Urquhart</i> | 51 | 44 | 41 | 47 | B | V | 0.09 |
| <i>Girvan</i> | 55 | 62 | 59 | 65 | C/D | V | 0.25 | | <i>Wester Erchite</i> | 21 | 27 | 24 | 31 | A | V | 0.016 |
| <i>Kirkconnel</i> | 58 | 64 | 61 | 54 | C/D | V | 0.25 | | Rumster Forest | 31 | 27 | 24 | 21 | A | H | 100 |
| <i>Lethanhill</i> | 57 | 63 | 60 | 53 | C/D | V | 0.25 | | Sandale | 22 | — | — | — | A | H | 500 |
| <i>Lochwinnoch</i> | 57 | 63 | 60 | 53 | C/D | H | 0.086 | | † <i>Barskeoch Hill</i> | 55 | 62 | 59 | 65 | C/D | V | 2 |
| <i>Milburn Muir</i> | 39 | 52 | 42 | 49 | B | V | 0.25 | | † <i>Cambret Hill</i> | 44 | 51 | 41 | 47 | B | H | 16 |
| <i>Muirkirk</i> | 51 | 44 | 41 | 47 | B | V | 0.1 | | † <i>Glenluce</i> | 58 | 64 | 61 | 54 | C/D | V | 0.015 |
| <i>New Cumnock</i> | 40 | 46 | 43 | 50 | B | V | 0.012 | | † <i>Kirkcudbright</i> | 21 | 27 | 24 | 31 | A | V | 0.006 |
| <i>Port Ellen</i> | 22 | 28 | 25 | 32 | A | V | 0.09 | | † <i>Langholm</i> | 57 | 63 | 60 | 53 | C/D | V | 0.025 |
| <i>Rosneath</i> | 58 | 64 | 61 | 54 | C/D | V | 10 | | † <i>New Galloway</i> | 33 | 26 | 23 | 29 | A | V | 0.1 |
| <i>Rothesay</i> | 22 | 28 | 25 | 32 | A | V | 2 | | † <i>Stranraer</i> | 57 | 63 | 60 | 53 | C/D | V | 0.25 |
| <i>Tighnabruaich</i> | 39 | 45 | 49 | 42 | B | V | 0.1 | | † <i>Thornhill</i> | 57 | 63 | 60 | 53 | C/D | V | 0.5 |
| <i>Troon</i> | 58 | 64 | 61 | 54 | C/D | V | 0.02 | | Selkirk | 55 | 62 | 59 | 65 | C/D | H | 50 |
| <i>West Kilbride</i> | 51 | 44 | 41 | 47 | B | V | 0.35 | | <i>Eyemouth</i> | 33 | 26 | 23 | 29 | A | V | 2 |
| Durris | 22 | 28 | 25 | 32 | A | H | 500 | | <i>Galashiels</i> | 51 | 44 | 41 | 47 | B | V | 0.1 |
| <i>Balgownie</i> | 40 | 46 | 43 | 50 | B | V | 0.04 | | <i>Hawick</i> | 33 | 26 | 23 | 29 | A | V | 0.05 |
| <i>Gartly Moor</i> | 58 | 64 | 61 | 54 | C/D | V | 2.2 | | <i>Innerleithen</i> | 58 | 64 | 61 | 54 | C/D | V | 0.1 |
| <i>Peterhead</i> | 55 | 62 | 59 | 65 | C/D | V | 0.1 | | <i>Jedburgh</i> | 51 | 44 | 41 | 47 | B | V | 0.16 |
| <i>Rosehearty</i> | 51 | 44 | 41 | 47 | B | V | 2 | | <i>Peebles</i> | 22 | 28 | 25 | 32 | A | V | 0.1 |
| <i>Tomintoul</i> | 40 | 46 | 43 | 50 | B | V | 0.0065 | | | | | | | | | |
| <i>Tullch</i> | 55 | 62 | 59 | 65 | C/D | V | 0.07 | | Wales | | | | | | | |
| Eitshal | 33 | 26 | 23 | 29 | A | H | 100 | | Blaenplwyf | 31 | 27 | 24 | 21 | A | H | 100 |
| <i>Cletraval</i> | 51 | 44 | 41 | 47 | B | V | 2.0 | | <i>Aberystwyth</i> | 58 | 64 | 61 | 54 | C/D | V | 0.023 |
| <i>Daliburgh</i> | 57 | 63 | 60 | 53 | C/D | V | 0.03 | | <i>Llandinam</i> | 44 | 51 | 41 | 47 | B | V | 0.25 |
| <i>Kilbride (S. Uist)</i> | 39 | 45 | 49 | 42 | B | V | 0.13 | | <i>Llanfyllin</i> | 22 | 28 | 25 | 32 | A | V | 0.125 |
| <i>Penifiler</i> | 39 | 45 | 49 | 42 | B | V | 0.04 | | <i>Llanidloes</i> | 22 | 28 | 25 | 32 | A | V | 0.005 |
| <i>Scoval</i> | 55 | 62 | 59 | 65 | C/D | V | 0.160 | | <i>Long Mountain</i> | 58 | 64 | 61 | 54 | C/D | V | 1 |
| <i>Skriaig</i> | 21 | 27 | 24 | 31 | A | V | 0.87 | | <i>Machynlleth</i> | 57 | 63 | 60 | 53 | C/D | V | 0.02 |

* not yet in service

† BBC 1 relayed from Sandale; other services relayed from Caldbeck

| | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | | Channel | | | | Aerial group | Polarization | Max. vision erp (kW) | |
|--------------------------|---------|------|-----|-----------------|--------------|--------------|-------------------------|--|------------------------|------|-----|-----------------|--------------|--------------|-------------------------|--------|
| | BBC1 | BBC2 | IBA | *Fourth Channel | | | | | BBC1 | BBC2 | IBA | *Fourth Channel | | | | |
| <i>Wales (continued)</i> | | | | | | | | | | | | | | | | |
| <i>Moel-y-Sant</i> | 34 | 27 | 24 | 31 | A | V | 0.115 | | <i>Blaenavon</i> | 57 | 63 | 60 | 53 | C/D | V | 0.15 |
| Carmel | 57 | 63 | 60 | 53 | C/D | H | 100 | | <i>Blaina</i> | 40 | 46 | 43 | 50 | B | V | 0.1 |
| <i>Abercraf</i> | 22 | 28 | 25 | 32 | A | V | 0.125 | | <i>Brecon</i> | 58 | 64 | 61 | 54 | C/D | V | 1 |
| <i>Builth Wells</i> | 22 | 28 | 25 | 32 | A | V | 0.026 | | <i>Briton Ferry</i> | 46 | 40 | 43 | 50 | B | V | 0.02 |
| <i>Greenhill</i> | 21 | 27 | 24 | 31 | A | V | 0.074 | | <i>Clyro</i> | 51 | 44 | 41 | 47 | B | V | 0.16 |
| <i>Llandrindod Wells</i> | 39 | 45 | 49 | 42 | B | V | 2.25 | | <i>Craig-Cefn-Parc</i> | 46 | 40 | 43 | 50 | B | V | 0.0063 |
| <i>Llanelli</i> | 39 | 45 | 49 | 67 | E | V | 0.1 | | <i>Crickhowell</i> | 21 | 27 | 24 | 31 | A | V | 0.15 |
| <i>Llanwrtyd Wells</i> | 21 | 27 | 24 | 31 | A | V | 0.01 | | <i>Cwmaman</i> | 21 | 27 | 24 | 31 | A | V | 0.07 |
| <i>Mynydd Emroch</i> | 40 | 46 | 43 | 50 | B | V | 0.012 | | <i>Cwmfelinfach</i> | 52 | 45 | 48 | 42 | B | V | 0.006 |
| <i>Rhayader</i> | 33 | 26 | 23 | 29 | A | V | 0.1 | | <i>Deri</i> | 22 | 28 | 25 | 32 | A | V | 0.05 |
| <i>Tenby</i> | 39 | 45 | 49 | 42 | B | V | 0.03 | | <i>Dowlais</i> | 58 | 64 | 61 | 54 | C/D | V | 0.013 |
| <i>Ystaflera</i> | 39 | 45 | 49 | 42 | B | V | 0.05 | | <i>Ebbw Vale</i> | 55 | 62 | 59 | 65 | C/D | V | 0.5 |
| Llanddona | 57 | 63 | 60 | 53 | C/D | H | 100 | | <i>Ferndale</i> | 57 | 63 | 60 | 53 | C/D | V | 0.1 |
| <i>Arfon</i> | 51 | 44 | 41 | 47 | B | V | 3.2 | | <i>Gilfach</i> | 21 | 27 | 24 | 31 | A | V | 0.05 |
| <i>Bethesda</i> | 57 | 63 | 60 | 53 | C/D | V | 0.025 | | <i>Kiltey Hill</i> | 33 | 26 | 23 | 29 | A | V | 10 |
| <i>Betws-y-Coed</i> | 21 | 27 | 24 | 31 | A | V | 0.5 | | <i>Llanfoist</i> | 57 | 63 | 60 | 53 | C/D | V | 0.018 |
| <i>Conway</i> | 40 | 46 | 43 | 50 | B | V | 2 | | <i>Llangeinor</i> | 55 | 62 | 59 | 65 | C/D | V | 0.15 |
| <i>Deinolen</i> | 22 | 28 | 25 | 32 | A | V | 0.05 | | <i>Llanhilleth</i> | 39 | 45 | 49 | 42 | B | V | 0.03 |
| <i>Ffestiniog</i> | 22 | 28 | 25 | 32 | A | V | 1.2 | | <i>Maesteg</i> | 22 | 28 | 25 | 32 | A | V | 0.25 |
| <i>Llandecwyn</i> | 58 | 64 | 61 | 54 | C/D | V | 0.3 | | <i>Merthyr Tydfil</i> | 22 | 28 | 25 | 32 | A | V | 0.125 |
| <i>Moel-y-Parc</i> | 52 | 45 | 49 | 42 | B | H | 100 | | <i>Mynydd Bach</i> | 58 | 64 | 61 | 54 | C/D | V | 0.25 |
| <i>Bala</i> | 33 | 26 | 23 | 29 | A | V | 0.2 | | <i>Mynydd Machen</i> | 33 | 26 | 23 | 29 | A | V | 2 |
| <i>Corwen</i> | 22 | 28 | 25 | 32 | A | V | 0.3 | | <i>Ogmore Vale</i> | 57 | 63 | 60 | 53 | C/D | V | 0.1 |
| <i>Llangollen</i> | 57 | 63 | 60 | 53 | C/D | V | 0.01 | | <i>Pennar</i> | 40 | 46 | 43 | 50 | B | V | 0.1 |
| <i>Wrexham-Rhos</i> | 39 | — | 67 | — | E | V | 0.2 | | <i>Pennorth</i> | 33 | 26 | 23 | 29 | A | V | 0.05 |
| Presely | 46 | 40 | 43 | 50 | B | H | 100 | | <i>Pontardawe</i> | 58 | 64 | 61 | 68 | C/D | V | 0.125 |
| <i>Croeserm</i> | 58 | 64 | 61 | 54 | C/D | V | 0.12 | | <i>Pontypool</i> | 21 | 27 | 24 | 31 | A | V | 0.25 |
| <i>Dolgellau</i> | 55 | 62 | 59 | 65 | C/D | V | 0.03 | | <i>Pontypridd</i> | 22 | 28 | 25 | 32 | A | V | 0.5 |
| <i>Llandyfriog</i> | 22 | 28 | 25 | 32 | A | V | 0.11 | | <i>Porth</i> | 40 | 46 | 43 | 50 | B | V | 0.08 |
| <i>Llwyn Onn</i> | 22 | 28 | 25 | 32 | A | V | 0.05 | | <i>Rheola</i> | 55 | 62 | 59 | 65 | C/D | V | 0.1 |
| <i>Mynydd Pencarreg</i> | 58 | 64 | 61 | 54 | C/D | V | 0.12 | | <i>Rhondda</i> | 33 | 26 | 23 | 29 | A | V | 4 |
| <i>Pencader</i> | 33 | 26 | 23 | 29 | A | V | 0.006 | | <i>Rhymney</i> | 57 | 63 | 60 | 53 | C/D | V | 0.15 |
| <i>St Dogmaels</i> | 33 | 26 | 23 | 29 | A | V | 0.015 | | <i>Sennybridge</i> | 40 | 46 | 43 | 50 | B | V | 0.08 |
| <i>Wenvoe</i> | 44 | 51 | 41 | 47 | B | H | 500 | | <i>Taffs Well</i> | 55 | 62 | 59 | 65 | C/D | V | 0.02 |
| <i>Aberdare</i> | 21 | 27 | 24 | 31 | A | V | 0.5 | | <i>Ton Pentre</i> | 58 | 64 | 61 | 54 | C/D | V | 0.08 |
| <i>Abergavenny</i> | 39 | 45 | 49 | 42 | B | V | 1 | | <i>Tonypanddy</i> | 55 | 62 | 59 | 65 | C/D | V | 0.02 |
| <i>Abertillery</i> | 22 | 28 | 25 | 32 | A | V | 0.28 | | <i>Treharris</i> | 56 | 48 | 52 | 68 | C/D | V | 0.05 |
| <i>Abertidwr</i> | 57 | 63 | 60 | 53 | C/D | V | 0.05 | | <i>Tynemydd</i> | 55 | 62 | 59 | 65 | C/D | V | 0.025 |
| <i>Bargoed</i> | 21 | 27 | 24 | 31 | A | V | 0.3 | | <i>Ynys Owen</i> | 55 | 62 | 59 | 65 | C/D | V | 0.08 |
| <i>Bedlinog</i> | 21 | 27 | 24 | 31 | A | V | 0.01 | | | | | | | | | |
| <i>Blackmill</i> | 22 | 28 | 25 | 32 | A | V | 0.01 | | | | | | | | | |

* not yet in service

General information

The BBC and the public Programme standards

The interaction between the BBC and its public depends overwhelmingly on the BBC's programmes: this is where the programme maker and his audience make their most important contact. For its part the BBC ensures that the programme makers are kept fully aware of its guidelines on tastes and standards in programmes. Standards that ensure, for example, that television and radio's portrayal of contemporary life in a contemporary way has proper safeguards, that news and current affairs programmes are accurate and impartial and that in documentaries it is essential that the nature and purpose of every programme should be made clear to everybody.

One of the major areas in which the BBC has continuing concern is over the possible harmful effects of television on the public. As part of its aim of constantly reviewing the situation the BBC issued this year (1979) new guidelines to BBC producers on the portrayal of violence on television. This followed the completion of a report by a group of senior BBC programmer-makers under the chairmanship of Miss Monica Sims, formerly Head of BBC TV Children's Programmes and now Controller of Radio 4.

The report, entitled *The Portrayal of Violence in Television Programmes*, endorsed by the Managing Director Television, has the following recommendations to make:

- 1) The Note of Guidance should be required reading for all writers and programme staff and should be referred to in contracts for staff employed on contract.
- 2) There should be a publicity campaign to remind the public of the watershed policy.
- 3) In view of the large numbers of children known to be viewing on Friday and Saturday evenings, particular care is needed in assessing the content and style of programmes placed after 9 pm on those days.
- 4) All purchased feature films and series should be carefully

described in *Radio Times* and responsibility for this should rest with the Television Service.

5) Trailers and descriptive warning announcements should be especially carefully scrutinised.

6) Directors and producers should be encouraged to arrange to watch their productions in the homes of viewers, whose ages and social backgrounds may be very different from their own.

7) Managing Director, Television, should report on a regular basis and discuss with the Television Programme Policy Committee of the Board any instances of violence which have provoked either public or internal concern.

8) Audience Research Department should include, both in the Daily Survey and in panel questionnaires, questions designed to measure the public's reaction to violence in different kinds of programmes.

9) The Note of Guidance should be reviewed every five years.

Ways of keeping in touch

The BBC's relationship with the public expresses itself in a number of complementary activities to the business of programme-making and presentation. These activities provide effective ways of keeping in touch with the public and stressing the BBC's accountability. They are as follows:

Programme correspondence

Every year the BBC receives centrally over half a million unsolicited letters from viewers and listeners. Many of these are comments on programmes and policy decisions which are passed on to the appropriate departments for study and comments by the programme-makers. All such letters are acknowledged and those which raise a serious point receive a reply. The many telephone calls which the BBC receives about

programmes are logged and reported on weekly to the network controllers of radio and television. Another important source of 'feed-back' from the audience is the press; newspaper comments about programmes are analysed by all those concerned.

Advisory bodies

There are 57 advisory councils and committees, involving almost 1,000 men and women drawn from all walks of life, who advise the BBC on policy and programme activities. Some of these bodies have specialist advisory functions in the fields of education, religion, music, science, business, agriculture and the social effects of television.

Publicity and information, including films

The BBC Publicity and Information Department is responsible for providing factual information and photographs to the press about broadcasting affairs. Press and publicity officers serve the entire British press and major newspapers overseas. Its printed publicity section produces information leaflets, posters, booklets and the *BBC Handbook*. It has also issued popular versions of the Handbook and booklets about the work of BBC Local Radio: *Action Stations* and the Television Service: *And They Call It The Good Life*.

Meeting the audience

Over the past three years nearly 100 programme heads and producers, with Governors and senior management, have travelled the length and breadth of the country to public halls and civic centres expressly to answer questions on BBC policy and programmes.

Public meetings with audiences of over 500 have assembled to test the veracity of the advertised theme of these meetings – 'It's Your BBC'. No questions are barred, whether on money or morality, and BBC staff have shown themselves ready to be accountable for their decisions, and to admit their shortcomings.

This important two-way process is often on a smaller, though no less effective scale, with individual speakers going out from London and from regional centres to speak to groups by invitation, and to answer a great variety of questions.

Details of speakers can be obtained from:

Secretariat, Room 622, BBC Broadcasting House,
London W1A 1AA,

or from BBC Information Officers in the regional centres.

Two free colour films, usually accompanied by a BBC speaker, are also available. These are: *It's Your BBC*, a 30-minute film, narrated by Richard Baker, which explains how the licence fee is spent and *Action Stations!*, a 10-minute film which goes behind the scenes in BBC Local Radio.

Details about films can be obtained from

BBC Publicity and Information Department,
Room 12, 12 Cavendish Place, London W1A 1AA.

Publications

The *Radio Times* finds its way into four million homes and has about 11 million readers. *The Listener* prints what has most significantly been said in the preceding week, its distribution is world-wide and about 40,000 copies are sold each week. Other publications ranging from slender cookery books to volumes of history and science are produced in response to public interest in particular programmes.

Audience research

The BBC is constantly concerned to keep in touch with the public and the audiences to its various services, devoting considerable time and resources to ensuring that its production and management staff are aware of the response of the audience. All viewers' and listeners' letters are analysed and reported on in detail by a programme correspondence section; opinions in the press throughout the country are also reported on daily; the BBC's advisory committees are able to represent the different points of view of the public in direct dialogue with BBC staff; and an increasing number of programmes involve the audience in one way or another.

Beyond all this, the BBC maintains its own Audience Research Department which is concerned with the systematic measurement of audiences and a continuous assessment of their preferences and opinions.

The biggest single audience research operation is the estimation of audience sizes through sampling representative cross-sections of the population. This is done in the continuous *Survey of Listening and Viewing* in which a sample of the population is interviewed every day of the year. Each day's sample consists of 2,500 people, so selected as to be representative of the entire population – excluding only children under five years of age – in terms of geographical distribution, age, sex and socio-economic class.

The questions the interviewers put are all concerned with the previous day, being designed to find out whether or not the persons interviewed listened to the radio or viewed television and, if so, which particular programmes they heard or saw during that particular day. Different people are interviewed each day (so that in the course of a year about a million are interviewed) but as the people are always selected by the same method the results for any one day are always comparable with those for any other. The interviewing is done by a large staff of part-time workers.

The end-product of the survey is a daily summary of audiences which lists every programme broadcast nationally (and some transmitted in certain areas only) and estimates the proportion of the population which viewed or listened to each one. Its value lies not merely in the information it gives about individual broadcasts but also in providing a basis for the study of audience trends.

The opinions of audiences are gathered through panels of listeners and viewers, with a total membership of about 6,000. Each week they receive questionnaires about forthcoming broadcasts. They are not asked to vary their normal listening or viewing habits – indeed they are particularly requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel members to rate the programme in different ways and to sum up their reactions using another simple scale. This leads to reaction indices for television programmes and to general evaluations for radio programmes, by means of which programmes can be readily compared with one another. Longer questionnaires provide material for the production of programme reports which try to give a balanced picture of the opinions expressed, placing correct emphasis both on the majority view and on the opinions of minorities.

Side by side with these continuous studies the department is engaged on a variety of *ad hoc* investigations. These may involve anything from discovering public opinion on a single point – such as a proposed change in the timing of a broadcast – to an exhaustive study of the impact of one type of output. Naturally the research methods used vary with the problem to be solved. Sometimes it is necessary to interview a random sample of the population at length in their own homes. Sometimes a postal questionnaire is adequate. But in every case the objective 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.

Head of Audience Research:
BBC Broadcasting House,
London W1A 1AA.

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 £1.50 plus 55p 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 234*. The Programme Enquiry Unit, also part of this section, is open during normal working hours – telephone 01-580 4468 – to

deal with public queries concerning specific items in radio programmes.

Requests for information on technical matters and for advice on reception of BBC programmes should be sent to:

Head of Engineering Information Department,
Broadcasting House, London W1A 1AA.

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an:

Overseas Audience Research &
Correspondence Department,
BBC, Bush House, London WC2B 4PH,

which also ensures that the letters are forwarded to the production staff in the programme departments. Letters in other languages are sent to the language services concerned and answered in the same language.

Auditions

Music, drama, and popular music auditions are arranged regularly by Programme Contracts Department working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors.

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 for BBC Orchestras are accepted only following advertisements for specific vacancies. Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Candidates are required to sing one of two test pieces of their choice, and there is a sight-reading test. Members of the Symphony Chorus attend rehearsals each Friday evening. Written applications should be made to the:

Chorus Manager, BBC, London W1A 1AA.

Submission of script 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 sy-

nopsis with specimen dialogue, clearly typed, should be sent to:

Script Editor, Drama (Radio),
BBC Broadcasting House, London W1A 1AA.

A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to:

Script Editor, Light Entertainment (Radio),
BBC, Broadcasting House, London W1A 1AA.

Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

Television scripts, clearly typed, should be submitted, with a stamped addressed envelope, to:

Head of Television Script Unit,
BBC Television Centre, Wood Lane, London W12 7RJ.

Notes on *Current Requirements* are available from the unit, on request.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Serious music scores for radio should be addressed to:

Chief Producer, Contemporary Music,
BBC, Yalding House, 156 Great Portland Street,
London W1N 6AJ.

Popular and light music scores for radio should be addressed to:

Assistant Head of Radio 2
BBC, Broadcasting House, London W1A 1AA.

A guide for writers, *Writing for the BBC*, is published by the BBC, price 75p (or £1.20 by post).

Tickets for BBC shows

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the:

BBC Ticket Unit, London W1A 4WW.

Applications should be sent a month before the date required, indicating the type of show preferred, and *enclosing a*

stamped addressed envelope. It is not possible to guarantee tickets for a particular show but the Ticket Unit does its best to send tickets for shows that they feel the person would appreciate. All applications are acknowledged and tickets are sent a week before the date of the show. In the case of visitors to London it is always advisable for the Ticket Unit to be informed of the London address, and the exact dates of their stay. In the case of London residents there may be a delay for popular shows. Minimum age limits vary according to the type of programme, so children's ages should always be stated.

The types of shows are:

Radio: light entertainment, comedy, panel games and quiz shows, light music, chamber music, symphony orchestra and popular music.

Television: light entertainment, panel games, comedy, pop (but not *Top of The Pops*), children's programmes.

Appeals for charity

The BBC has been broadcasting charitable appeals since 1923, and on a weekly basis since 1926. Up to 1976 nearly £21 million has been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as *The Week's Good Cause*, usually at 8.50 am on Sunday, or on BBC 1, usually at 6.35 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for instance, in aid of the victims of an earthquake or flood – are also broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland.

In selecting appeals for broadcasting, the BBC has the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales and Northern Ireland carry out the same function for their respective regions *see page 244* for members of the appeals advisory bodies).

Within certain specified limits, any deserving cause, whether it be great or comparatively small, may be considered for a broadcast appeal. Preference in selection is, however, given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Second in preference are those which aim to promote social, physical, cultural, mental or moral well-being

but which do not necessarily deal with individual cases of distress; this category includes organisations promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage. Applicants for appeals should write to the:

Appeals Secretary,
Broadcasting House, London W1A 1AA.

SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone.

For relatives of sick persons: such SOS messages are broadcast only when the hospital or doctor certifies that the patient is dangerously ill and when all other means of communication have failed. Normally the full name of the person sought, and the relationship, must be given. The message is broadcast only if the patient is asking to see a relative or the doctor considers that this would be beneficial.

For missing persons and for witnesses of accidents: only official requests originated by the police are considered.

Appeals for special apparatus, foods, or drugs for treatment of rare diseases will be broadcast only at the request of major hospitals and after all other means of obtaining them have failed.

For travellers abroad: it is also possible in circumstances of real urgency for SOS messages to be broadcast in countries abroad by radio organisations which are members of the European Broadcasting Union. These messages would be broadcast in an attempt to reach people travelling abroad who are urgently wanted at home. The rules, in principle, are the same as those which apply to SOS messages broadcast in the United Kingdom. Requests of this kind, which must come from doctors or hospitals, cannot be considered unless all other means of contacting the person who is wanted have been tried and have failed.

Messages are broadcast once only and cannot be repeated. There is no charge for broadcasting SOS messages.

Community Programme Unit

Central to the Community Programme Unit output is *Open Door* which enables groups, individuals or sections of the community to make their own television programmes, shown on BBC 2. The groups are given technical facilities and professional advice by the Unit's staff, but they decide the style and content of their programmes themselves, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from:

Community Programme Unit,
BBC Television Centre, Wood Lane, London W12 8QT

Recent developments of the access and participation principle have increased the Unit's output to include *Grapevine*, the self-help and community action programme, and *Something Else*, the teenage access programme, presented this autumn from regional centres around the country.

Publicity and press offices

Head of Information Division,
12 Cavendish Place, London W1A 1AA.

Head of Information Services, Television
Television Centre, Wood Lane, London W12 7RJ.
Tel. 01-743 8000 ext. 3765

Chief Publicity Officer, Radio,
Broadcasting House, London W1A 1AA.
Tel. 01-580 4468 ext. 2730

Chief Publicity Officer, External Services,
28 Kingsway, London WC2B 6JR.
Tel. 01-240 3456

Press Offices

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

12 pm-midnight Saturday

1 pm-midnight Sunday

Foreign Press Office

Bush House, Strand, London WC2 4PH.
01-240 3456

10 am-6 pm Monday to Friday

This office looks after overseas journalists and the London correspondents of foreign newspapers. (Visitors should go to Queen's House, 28 Kingsway, London WC2 7JR.)

Outside London press enquiries are dealt with by:

England

Manchester

Information Officer,
Old Broadcasting House, P.O. Box 27, Piccadilly,
Manchester M60 1SJ.
Tel. 061-236 8444

Birmingham

Information Officer,
Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ.
Tel. 021-472 5353

Bristol

Information Officer,
Broadcasting House, 21-33B Whiteladies Road, Clifton,
Bristol BS8 2LR.
Tel. 0272 32211

Scotland

Head of Information,
Broadcasting House, Queen Margaret Drive, Glasgow
G12 8DG, Scotland.
Tel. 041-339 8844

Publicity Assistant,
Broadcasting House, 5 Queen Street, Edinburgh EH2 1JF,
Scotland.
Tel. 031- 2 2 5 3131

Wales

Senior Information Officer,
Broadcasting House, Llantrisant Road, Llandraff, Cardiff
CF5 2YQ.
Tel. 0220 564888

Northern Ireland

Information Officer,
Broadcasting House, 25–27 Ormeau Avenue, Belfast
BT2 8HQ, Northern Ireland.
Tel. 0232 44400

BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

Sir Edmund Compton (*Chairman*),
Professor Kathleen Bell,
Mr J.M.Rankin Q.C.

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:

BBC Programmes Complaints Commission,
31 Queen Anne's Gate, London SW1H 9BU.
Tel: 01-222 9644

The constitution and terms of reference of the Commission are:

1) A Programmes Complaints Commission is hereby constituted to consider and review complaints against the BBC of the type hereinafter set out.

2) The Commission shall consist of three members who shall hold office for three years (one of whom shall act as Chairman). Provided always that any member:

- i) may resign on giving three months' notice at any time;
- ii) shall resign if for any reason he becomes unfitted to act as such member. In the case of any doubt or dispute as to such unfitness it shall be resolved by the President of the Law Society for the time being or by a person nominated by the President.

3) The Commissioners first appointed shall make recommendations to the BBC as to the mode of securing the appointment as their successors of persons of similar independent status.

4) The complaints which the Commission will consider and review are complaints from individuals or organisations claiming themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast. Unjust or unfair treatment shall include unwarranted invasion of privacy and misrepresentation.

5) Subject to the provision in Clause 13, the Commission shall consider and review complaints if:

i) *a*) the complaint has first been raised in writing with the BBC within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers, and the complainant in the event of dissatisfaction with the explanation of its conduct given by the BBC has referred the matter to the Commission within thirty days of the receipt of the BBC's explanation;

or *b*) the complaint has been raised in writing with the Commission within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers;

and

ii) the complainant shall have undertaken in writing not to have recourse to the courts of law in connection with his complaint. A complainant who chooses first to go to law over his complaint may subsequently lay a complaint before the Commission if it relates to aspects of the matter other than those disposed of in the courts.

Provided, however, that the Commission may consider and review a complaint notwithstanding that the conditions of i) above may not have been fulfilled, if the Commission considers that there are special circumstances which make it proper to do so, and provided further that the

Commission may decline to consider and review a complaint notwithstanding that the conditions of i) and ii) above have been fulfilled if the Commission considers that the complaint is frivolous or constitutes an abuse of the procedure for the review of complaints.

6) Complaints shall be treated as being laid against the BBC and not against individual members of the BBC's staff or its other contributors, although the details of complaints will often require to be accompanied by the names of individuals.

7) The Commission shall report its adjudication on any complaint to the BBC which undertakes to publish each adjudication in one of its journals. The Commission shall, when it seems to it appropriate, prepare its adjudication in a form suitable for broadcasting and require the Corporation to transmit the adjudication which the Corporation undertakes to do.

8) The BBC shall pay proper regard to the views expressed in each adjudication. It shall be free to comment thereon and to decide what subsequent action, if any, is called for.

9) The BBC undertakes to give every assistance to the Commission. In particular, it shall make available to the Commission such recordings or transcripts as may exist of transmitted programmes about which complaints are laid. The BBC shall also, on request from the Commission, make available unused material gathered for programmes, if it still exists,

such as the Commission, after consulting the BBC, feels necessary. The Commission shall not disclose any unused material provided to it by the BBC to other parties without permission from the BBC and, where appropriate, any other copyright-holders involved.

10) The Commission shall undertake to deal with complaints within a reasonable time and the BBC shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.

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

Broadcast receiving licence fees in the United Kingdom 1922-1979

| | Radio | TV monochrome (combined with radio) | TV colour (combined with radio) | Note |
|------------------|--------|--|------------------------------------|--|
| 1 November 1922 | 10s | — | — | |
| 1 June 1946 | £1-00s | £2-00 | — | |
| 1 June 1954 | „ | £3-00 | — | |
| 1 August 1957 | „ | £4-00* | — | *Excise duty of £1 imposed not receivable by BBC |
| 1 October 1963 | „ | £4-00* | — | *Excise duty abolished BBC given full amount |
| 1 August 1965 | £1-5s | £5-00 | — | |
| 1 January 1968 | „ | £5-00 | £10-00 | Colour tv supplementary of £5 introduced |
| 1 January 1969 | „ | £6-00 | £11-00 | |
| 1 February 1971 | * | — | — | *The radio only licence fee was abolished |
| 1 July 1971 | — | £7-00 | £12-00 | |
| 1 April 1975 | — | £8-00 | £18-00 | Colour tv supplementary increased to £10 |
| 29 July 1977 | — | £9-00 | £21-00 | Colour tv supplementary increased to £12 |
| 25 November 1978 | — | £10-00 | £25-00 | Colour tv supplementary increased to £15 |

Licence fees in European countries: March 1979

| Country | Monochrome television | | Colour television | | Fee for radio only | |
|----------------|-----------------------|-----|-------------------|-----|--------------------|-----|
| Austria | 1,380 Sch. | £49 | 1,380 Sch. | £49 | 384 Sch. | £14 |
| Belgium | 2,076 B.Fr. | £34 | 3,252 B.Fr. | £53 | 552 B.Fr. | £ 9 |
| Denmark | 432 D.Kr. | £40 | 724 D.Kr. | £68 | 106 D.Kr. | £10 |
| Finland | 250 F.M. | £30 | 430 F.M. | £52 | none | |
| France | 207 F.Fr. | £23 | 310 F.Fr. | £35 | none | |
| Germany (F.R.) | 126 D.M. | £33 | 126 D.M. | £33 | 36 D.M. | £ 9 |
| Ireland | | £23 | | £38 | none | |
| Italy | 26,170 Lire | £15 | 52,345 Lire | £30 | 3,585 Lire | £ 2 |
| Netherlands | 126 Fl. | £30 | 126 Fl. | £30 | 37.50 Fl. | £ 9 |
| Norway | 400 N.Kr. | £38 | 500 N.Kr. | £47 | none | |
| Sweden | 340 S.Kr. | £38 | 480 S.Kr. | £53 | none | |
| Switzerland | 120 S.Fr. | £34 | 120 S.Fr. | £34 | 60 S.Fr. | £17 |
| United Kingdom | | £10 | | £25 | none | |

Based on information from the European Broadcasting Union

Sales & services

BBC Publications

One of the objects of the BBC, as laid down in its Charter, is 'To compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be

conducive to any of the objects of the Corporation'. The width of these terms of reference is reflected in the variety of BBC Publications.

Radio Times

Published every week in 25 editions, its programmes pages provide a detailed day-by-day reference guide to the whole of

the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. *Radio Times* is on sale at newsagents throughout the British Isles, price 14p or by subscription, at £15.50 per year. Its circulation, the highest for any British periodical, is approximately 3,700,000 with a readership of more than ten and a half millions.

The Listener

Like BBC television and radio, *The Listener* reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn substantially from broadcast talks and discussions, but it also carries original material relating to broadcasting and the arts. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. Distribution is world wide and sales are currently over 32,000 copies a week. *The Listener* is published each Thursday, price 30p, and is obtained from newsagents, or by subscription at £20.70 per year. Full details of all subscription rates are published in the journal or can be obtained from the

Circulation Manager, BBC Publications,
35 Marylebone High Street, London W1M 4AA.

General publications

The extensive list of publications based on television and radio programmes continues to reflect the diversity of the BBC's broadcast output. The following is a small selection of books published this year:

Men of Ideas: Bryan Magee's conversations with 15 eminent philosophers which provide a wide ranging introduction to philosophical thought and debate for the general reader.

Chronicle, edited by Ray Sutcliffe, describes some of the outstanding successes of television archeology over the last ten years.

The Voyage of Charles Darwin compiled by Christopher Ralling is Darwin's own account of his journeys of discovery aboard HMS Beagle specially selected and edited for the major BBC television series.

BBC TV Shakespeare: a new paperback series in which the first six plays, *Romeo and Juliet*, *Richard II*, *As You Like It*, *Julius Caesar*, *Measure for Measure* and *Henry VIII*, are reproduced together with notes, a glossary and illustrations from the television productions.

Einstein's Universe: Nigel Calder explains Einstein's

theories and their applications in modern scientific research; and the reader is introduced to a fascinating and disturbing universe where time runs at different rates in different places, space is warped and one plus one does not always equal two.

In the Steps of Jane Austen written by Anne-Marie Edwards contains 13 walks which take the reader to the settings which Jane Austen knew and loved and described in her novels. Each walk is fully explained and detailed maps are included.

Healing Herbs by William Thomson and Elizabeth Smith is a collection of listeners' favourite herbal remedies, and compares them with recent medical research.

Multi-Coloured Swap Shop Book by Rosemary Gill and Crispin Evans contains a selection of 'swap' features from the BBC 1 programme together with photographs of the presenters, things to do on a wet day and recipes from Delia Smith.

Continuing Education

Many Continuing Education programmes are accompanied by publications. These fall into two main categories:

(a)

Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are, in the main, for language courses, but include adult literacy and other subjects. The books provide the basis for homework and preparation.

(b)

Books which, while not essential, provide the student with a permanent record on the theme of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations or statistics.

For most of the language series, recordings, with basic dialogue and pronunciation practice, are also available. Details of both programmes and the publications are printed in *Radio Times*.

BBC Publications can be obtained through booksellers or by post from

BBC Publications,
PO Box 234, London SE1 3TH.

A full list of BBC Publications can be obtained from this address by sending a crossed postal order for 11 p 10 cover postage.

Schools publications

At the request of the School Broadcasting Council, numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools. Six months in advance of each school year, annual programme documents for primary, middle and secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make time-table arrangements and order their publications in good time.

Approximately seven million items are bought by more than 33,000 schools each year. BBC schools publications are provided on a non-profit making basis. Termly timetables for staffroom notice boards are issued free to all schools before each term.

Details of publications and current series can be obtained from
The School Broadcasting Council (30 B/C),
The Langham, Portland Place, London W1A 4AA

and the publications direct from

BBC Publications (Schools),
144-152 Bermondsey Street, London SE1 3TH.

BBC Enterprises Ltd

BBC Enterprises became a limited company in June 1979 – a wholly owned subsidiary of the BBC with its own board of directors. This move enables Enterprises to adopt a fully commercial stance to any business opportunity which may arise, and which in turn should benefit the licence payer. Enterprises numerous divisions operate in home and overseas markets by recording, packaging, selling, hiring out or licensing a carefully selected part of the programme output and associated products or facilities of both BBC Radio and Television, with a steadily increasing annual turnover measured in seven figures.

Television programme exports

BBC Enterprises Ltd is one of the world's largest television programme exporters and is able to claim the largest catalogue of available material as well as the most varied range of programming. During a year up to 8,000 hours of programmes are supplied to 92 countries. Television Sales Div-

ision conducts its negotiations and technical distribution activities from its London headquarters at Ealing, its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Television, New York. A special Brentford-based section is geared to handle topical items.

Hire and sale of educational films

Television Sales Division has been operating in the British and overseas non-theatrical markets for many years. More than 1,300 titles are available for purchase and 600 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16mm films or on videocassette as visual aids to education and training. A descriptive catalogue, which details all titles both for purchase and hire, is available price £2 from:

BBC Enterprises Ltd,
Room 504, Villiers House, The Broadway,
Ealing W5 2PA.

Catalogues are also available from BBC Enterprises Ltd offices in Sydney and Toronto and from its US distributor Time-Life Multimedia New York.

Film and video-library sales

Another commercial activity handled by Television Sales Division is based on the BBC Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, cine-clubs and any other interested customers throughout the world have access to selected film footage and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

Character merchandising

The Merchandising Division of BBC Enterprises Ltd is a licensing agency for all types of merchandise and marketing activities, theatre and cinema productions, publications, etc., based on radio or television programmes and characters. It operates globally not only on behalf of BBC Television but also for many other United Kingdom and overseas producers.

Exhibitions

The Exhibitions Division of BBC Enterprises Ltd mounts exhibitions both in the United Kingdom and overseas based

on programmes or other BBC activities. There have been costume displays from such programmes as *Anna Karenina* and *The Tudors* as well as a popular exhibition of special effects from the *Dr Who* series and an exhibition based on the World War II escape series *The Secret Army*.

Facilities

The Technical and Production Facilities Section is able to provide production facilities needed by overseas broadcasters planning to cover news stories, sporting events or international occasions taking place in the United Kingdom. These facilities include the highly sophisticated equipment used for the co-ordination of simultaneous transmissions by Telecommunications Satellites to any part of the world, located in a new international Control and Commentary Area at Television Centre. Details of charges for these facilities are available on request.

BBC Records and Tapes

BBC Records and Tapes produces and markets for sale to the public in the United Kingdom and overseas LP's, singles and cassettes based on BBC radio and television programmes. The catalogue contains over 250 titles on various labels which can be bought through record shops and department stores and includes a wide range of material, from wild life records to music of many kinds. **BBC Music** came into being in April 1979 as a new venture with EMI to enable the BBC to participate in music publishing income.

Home Video

The tremendous potential of home video is shown by an encouraging expansion within the industry over the past year. Enterprises' Home Video Manager has undertaken considerable fact-finding on the subject in many countries, and it is hoped that this new commercial outlet for BBC programmes will eventually prove a valuable addition to Enterprises' sales.

Addresses

England

BBC Enterprises Ltd, Villiers House, The Broadway, Ealing,
London W5 2PA
Telephone: 01-743 5588
Telex: 934678 or 935963 (BBC ENTERPS LDN) or 265781 (BBC LONDON)
Cables: TELECENTRE LONDON

BBC Records & Tapes and BBC Merchandising, The Langham,
Portland Place, London W1A 1AA
Telephone: 01-580 4468
Telex: 265781

Cables: BROADCASTS LONDON

BBC Film & Video Library Sales, Windmill Road, Brentford,
Middlesex TW8 9NF
Telephone: 01-567 6655
Telex: 934678 or 265781

Cables: TELECENTRE LONDON

Australia

BBC Enterprises Ltd, Westfield Towers, 100 William Street, Sydney,
New South Wales 2011, Australia
Telephone: Sydney 3586411
Telex: BBCORP 20705

Cables: LONCALLING SYDNEY

Canada

BBC Enterprises Ltd, PO Box 500, Terminal 'A', Toronto, Canada
Telephone: 925-3891
Telex: 06 23577

Cables: LONCALLING TORONTO

United States

Time-Life Films, Time & Life Building, 1271 Avenue of the Americas,
New York, NY 10020, USA
Telephone: (212) 586-1212
Telex: 232495

Cables: TIME INC NEW YORK

CEEFAX

CEEFAX, the BBC's dial-a-page news and information service, allows the viewer to 'See Facts' written as words, figures and diagrams on his home television screen. CEEFAX is now available from all the major television dealers at competitive prices.

CEEFAX uses two lines of the ordinary 625-line signal to provide pages of news, travel information, weather maps, sports results, market reports and even recipes and a shopping guide. These are regularly updated by an editorial staff based at Television Centre. CEEFAX is updated for 18 hours a day, seven days a week and is on the air throughout all the hours of BBC tv transmissions.

In order to see CEEFAX a viewer's set must be equipped with a special decoder. These can be bought either as 'add-on' units to existing television sets, or as a complete new TV set.

Every day CEEFAX broadcasts more than 300 pages in separate 'magazines' on BBC 1 and BBC 2.

On BBC 1 there is the up-to-the-minute magazine with all the latest news, sport, finance, travel and weather information and a great deal more. Every day more than 200 CEEFAX

pages are updated with about 400 separate statistics going into the finance section alone.

CEEFAX on BBC 2 serves a different purpose. It is CEEFAX's feature magazine with pages of interest on all sorts of subjects – pages for browsing through at your leisure. For instance you could find puzzles, quizzes, jokes, pages about herbs, cookery, gardening, car tests, what's on, news about the arts, finance information stretching back over a year, sports diaries, and so on. One special service during 1979 was a full briefing on the European Elections and the workings and constitution of the European parliament. There were around 50 new pages each week for four weeks in the European briefing with a quiz which allowed viewers to check just how much they had found out.

During 1979 BBC engineers installed a new CEEFAX computer system which has been designed with the benefit of all the experience gained since the first broadcast standard CEEFAX computer was installed.

Britain leads the world in these 'teletext transmissions', a fact which has prompted visits by broadcasters from 105 countries around the world.

CEEFAX was developed by the BBC's Research Department at Kingswood Warren in 1972. After exhaustive trials, regular CEEFAX bulletins of news and information began on 23 September 1974.

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 available during the hours of television transmission).

BBC Libraries

The BBC needs to maintain for its own operational purposes a number of specialised libraries. The following is a list of the main libraries and sources of information, with notes describing the arrangements which can be made for public access.

Reference Library Service

Reference Librarian:

G.L.Higgins

01-580 4468 Ext. 3747 Telex: 265781

Deputy Reference Librarian: Vacancy

01-580 4468 Ext. 2523

Broadcasting House, London W1A 1AA

Library stock: 163,000 books and pamphlets: 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to material about broadcasting may be made available on written application, in which case fees are payable.

Publications: British Broadcasting 1922–1972: a select bibliography, £2.50.

Central Reference Library

The Langham, Portland Place, London W1A 1AA

Librarian: Vacancy

01-580 4468 Ext. 2523 Telex: 265781

Senior Assistant: Miss M.J.Evans

01-580 4468 Ext. 2906

Main collection of general stock. Special collections: drama, film, music, and broadcasting.

External Services Library

Bush House, Aldwych, London WC2B 4PH

Librarian: Mrs M.Welch

01-240 3456 Ext. 2280

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

Monitoring Service Library

Caversham Park, Reading RG4 8TZ

Librarian: Miss J.Pollard

Reading (STD 0734) 472742

Specialised indexes of political and other prominent personalities throughout the world.

Television Service Library

Television Centre, Wood Lane, London W12 7RJ

Librarian: A.J.Holt

01-743 8000 Ext. 2540

General stock with emphasis on the visual arts. Illustrations collection.

Engineering Research Department Library

Kingswood Warren, Tadworth, Surrey

Librarian: Ms E.K.Whelan

Mogador 2361 (from London 604 2361)

Books, periodicals and reports on radio and television engineering and related subjects. On-line access to computer data-bases.

Subject Specialists' Unit

Room 2,
1 Duchess Street, London W1A 1AA

Industrial Affairs: Paul Neville

Natural Resources and Energy: Frances Tait

01-580 4468 Ext. 7730/4398

Contacts; latest developments; bibliographies; background information.

Science Information Unit

Room 4011
Kensington House, Richmond Way,
Shepherd's Bush, W14 0AX

Information Scientist: Miss M.Hornstein

Latest developments; on-line access to computer data-bases.

Radio Drama Play Library

Broadcasting House, London W1A 1AA

Play Librarian: Allan Ferris

01-580 4468 Ext. 3495

Library stock: scripts or microfilm of all the programmes produced by Radio Drama Department: plays, features and poetry programmes from 1922; 45,000 scripts.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers by appointment only. A small fee is charged.

Television Drama Script Library

(Television Script Unit)
Television Centre, Wood Lane, London W12 7RJ
01-743 8000 Ext. 4390

Comprehensive indexes to all drama productions. Copies of television plays can be consulted. By appointment only.

Written Archives Centre

BBC, Caversham Park, Reading RG4 8TZ
Written Archives Officer: Mrs J.M.Kavanagh
0734 472742 Ext. 280

Stock: 75,000 files of correspondence, minutes of meetings, etc.; over 30,000 news bulletins and scripts; press cuttings, programmes-as-broadcast and other programme information.

These papers relate to the history and development of the BBC at home and abroad from 1922 to 1954, and are a source

for social history as well as including material on eminent figures in politics, the arts and broadcasting.

Researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence. Charges are made for certain services.

News Information Service

News Information Librarian: G.Whatmore
01-580 4468 Ext. 3797

News and current affairs libraries. Stock of 14 million news cuttings, news indexes, government publications and books. Not open to the public but may be used by *bona fide* researchers on payment of a fee. Other libraries are assisted with news information at the discretion of the unit heads.

Radio Services Unit

Broadcasting House, London W1A 1AA
01-580 4468 Ext. 2915

Press cuttings from British newspapers and magazines, plus Government publications. Index to radio news bulletins. Comprehensive index to shipping since 1940.

External Services Unit

Bush House, Aldwych, London WC2B 4PH
01-240 3456 Ext. 2322

Press cuttings from British newspapers and magazines with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

Television Current Affairs Unit

Lime Grove, Shepherd's Bush, London W12 7RJ
01-743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

Television News Unit

Television Centre, Wood Lane, London W12 7RJ
01-743 8000 Ext. 3241

Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

Music Library

Yalding House, 156 Great Portland Street,
London W1N 6AJ 01-580 4468 Ext. 3598
(General enquiries)

Librarian: Miss M.H.Miller

Library stock: over one million items, including books, scores

and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for BBC broadcasting but will lend for other performances music which is not available from other sources.

Publications: catalogues of chamber music, piano and organ music, songs, vocal scores. Orchestral catalogue in preparation.

Television Music Library

Television Centre, Wood Lane, London W12 7RJ

01-743 8000 Ext. 4041

Librarian: G.I. Rosser

Library stock: 52,000 manuscripts specially commissioned for BBC Television. Copies of 60,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC Television. Not open to public, except in certain cases where material is not available elsewhere.

Popular Music Library

Ariel House, 74A Charlotte Street, London W1P 1LB

01-580 4468 Ext. 4584

Librarian: Brian Payne

Library stock: 1,000 reference books, 130,000 manuscript and printed sets of popular light orchestral music, 250,000 songs and piano solos, 11 periodicals. Comprehensive collection on all aspects of popular music from 1800 provides a service to the whole of the BBC in popular and light music. Not open to the public.

Gramophone Library

Broadcasting House, London W1A 1AA

Librarian: Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 85 years. Present holdings about 1,000,000. Mainly discs (both coarse- and micro-groove) but with some cylinders and cassettes. For BBC programme purposes only. Not available to other organisations or members of the public.

Sound Archives

Broadcasting House, London W1A 1AA

Sound Archives Librarian: Tony Trebble

01-580 4468 Ext. 3965

Library stock: about 100,000 individually catalogued recordings on disc or tape; covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

Services: BBC use only, although external researchers are admitted in exceptional cases; enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, SW7 (01-589 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. The Institute is intended to serve as a research centre for recordings and is not permitted to allow BBC material to be copied or leave the Institute's premises.

Current Recordings Library

Broadcasting House, London W1A 1AA

Organiser: Felicity Catmur

A changing stock of approximately 70,000 tapes containing about 50,000 radio programmes or inserts for programmes in the making. They span the complete range of broadcasting material, mainly BBC produced.

No research facilities available; not open to the public.

International Recordings & Radioplay Music Library

Broadcasting House, London, W1A 4WW

Manager: John Billingham

01-580 4468 Ext. 2835

Library: A wide range of music selected from broadcasting organisations and other sources all over the world. Available to all domestic programme outlets. Not open to the public. The Manager welcomes contact with overseas broadcasting staff, particularly those involved in music production and programming.

BBC Photograph Library

10 Cavendish Place, London W1A 1AA

Librarian: Bridget Carter

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. 760,000 monochrome negatives, with prints in stock; 150,000 original colour transparencies.

Services: monochrome photographs supplied free of charge for press use – for publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits preferably by appointment.

Photograph Sales

10 Cavendish Place, London W1A 1AA
01-580 4468 Ext. 5015 and 3759

Based on the BBC Photograph Library, this unit sells BBC copyright photographs in colour and monochrome of programme productions, personalities, news coverage and other broadcasting subjects. Available to researchers, magazine and book publishers and all who need pictures for commercial use in the UK and overseas.

Television Film & Videotape Library

South Block, Reynard Mills Industrial Estate,
Windmill Road, Brentford, Middlesex

Film and Videotape Librarian: Mrs A.Hanford
01-567 6655

Purchase or hire of selected complete films: R.Crafts,
at BBC Enterprises, Villiers House, The Broadway,
Ealing, London W5 2PA
01-743 8000 Ext. 394

Purchase of sections of film and videotape material:
Film Library Sales: Keith Owen
01-567 6655 Ext. 235/236

Sales manager for both sections: Mrs J.Andrew,
BBC Enterprises, Villiers House, The Broadway,
Ealing, London W5 2PA
01-743 8000 Ext. 504/505

Library stock: selected programmes, items, newsfilm and other film & videotape material produced by the BBC, mainly since 1948; over 350 million feet of film in total. The library also includes information about videotape programme material. Provides a service only for BBC users, but a number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film and videotape material.

Central Stills Library

Television Centre, Wood Lane, London W12 7RJ
Stills Manager: Graham Milloy
01-743 8000 Ext. 4670

Library stock: over 200,000 BBC copyright 35 mm colour transparencies taken by staff and commissioned photographers; and a collection of black and white agency material. Covers news, sport and current affairs events from 1969; includes a portrait collection of personalities and location shots throughout the world.

Services: the library is available to all BBC Television programmes. The Pictures Research Unit acquires material from outside sources for use in programmes. Photographs are made available for sale through Photographic Sales.

The BBC Hulton Picture Library

35 Marylebone High Street, London W1M 4AA
Librarian: J.D. Lee
01-580 5577 Ext. 4621

Library stock: a general historical commercial picture lending library of more than 6,000,000 photographs, drawings, engravings, maps, etc., covering people, places, events and subjects ranging in time from pre-history up to 1957. Mostly black and white, but a proportion of coloured engravings and colour transparencies.

Services: the collection is available to all who require pictures for commercial reproduction. Scale of fees available from the Librarian.

Pronunciation Unit

Broadcasting House, London W1A 1AA
Pronunciation Adviser: Graham Pointon
01-580 4468 Ext. 4240/4354

The unit provides an advisory service for BBC announcers, newsreaders and other broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts.

Publications: BBC Pronouncing Dictionary of British Names, 1971; BBC Pronunciation Policy and Practice, 1979.

Transcripts and radio tapes

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels,

plus many regional and local radio programmes. Moreover the BBC acquires only the broadcasting rights in much of the material which it uses and legally it is not in a position to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the script-writers and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are involved in a programme particularly when these are required for personal reference purposes only.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes. (See also the entries for script libraries above.)

Charges are made for these services. Requests should be made in writing to:

The Transcripts and Tapes Unit,
c/o Secretariat, BBC, Broadcasting House,
London W1A 1AA

(See also BBC Enterprises for recordings of television programmes and radio tapes.)

International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 39 languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

International broadcasting organisations

EBU: The European Broadcasting Union is an association of broadcasting organisations, with 35 active members in 31 countries in Europe and around the Mediterranean, three supplementary members in one country, and 67 associate members in 43 other countries situated in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and

satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the EBU relays over 68,000 television news items through Eurovision.

CBA: The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss common problems in the editorial and technical fields. This is the main meeting of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his small staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training, and technical advice.

ABU: In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian-Pacific Broadcasting Union.

ITU: The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

Aid to other broadcasters

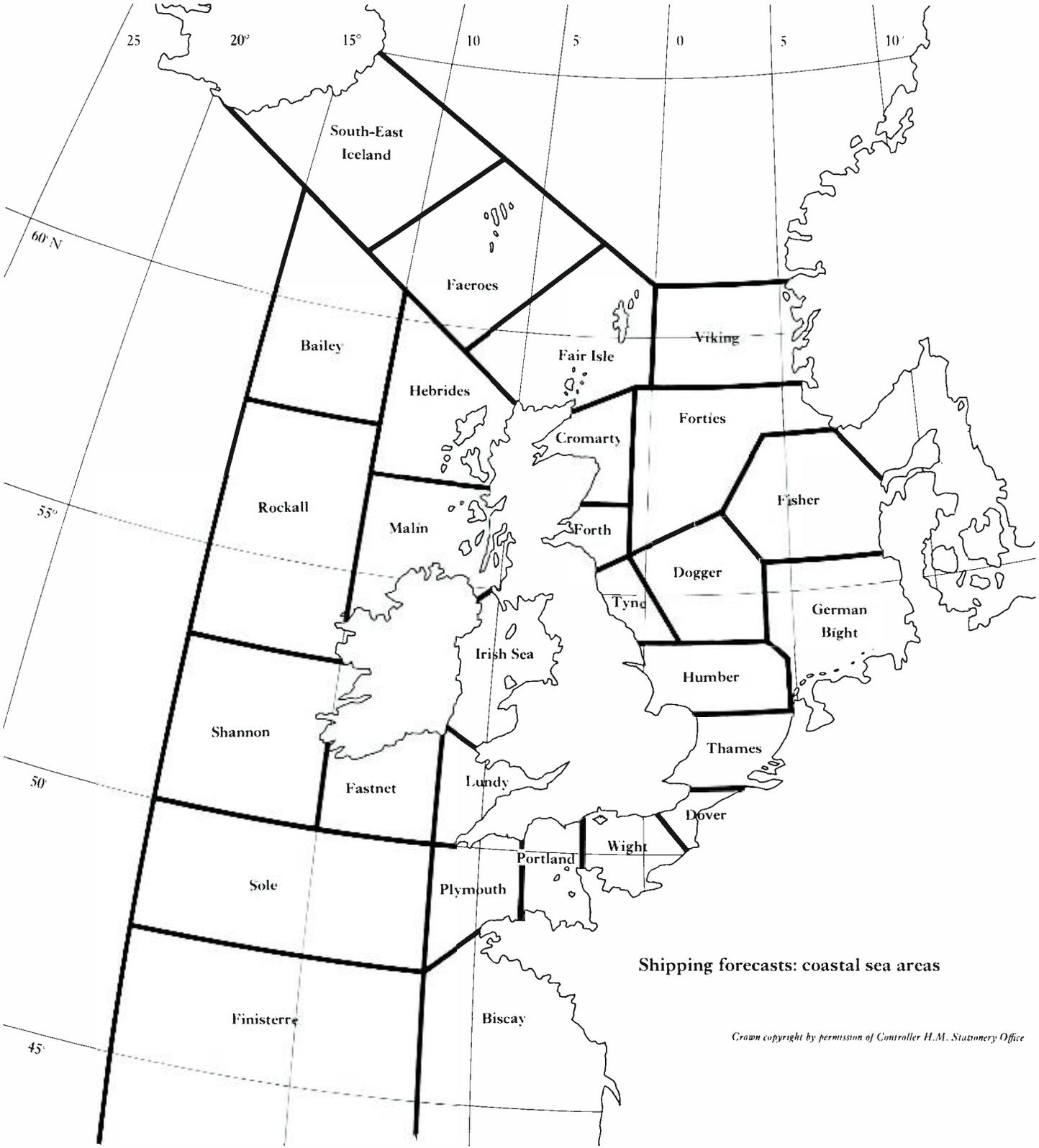
The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often with the help of UK Government or other development funds. Special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects are run in the UK, and in some cases, training attachments are arranged. Details may be obtained from the

Head of Liaison, International Relations,
Broadcasting House, London W1A 1AA.

Services to foreign broadcasters

One of the functions of International Relations Division is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or for a stipulated fee. Tel. 01-580 4468 Ext. 5420.

The International Unit at Television Centre plans and co-ordinates all incoming and outgoing international television programmes and facilities for foreign broadcasters. Tel. 01-743 8000 Ext. 2344/2963.



Shipping forecasts: coastal sea areas

Weather forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC radio and television. Shipping Forecasts presently broadcast by Radio 2 on 1500 metres (200kHz) will be continued by Radio 4 after the reallocation of frequencies in November 1978. Any other changes will be notified.

Forecasts for inshore waters of the British Isles are broadcast on Radio 4 at 00.20.

Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also broadcast at short notice on Radio 2. In the case of fog affecting 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 other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the News Summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television also affords the opportunity for the 'weatherman' to present his expert knowledge directly to the viewer. A readily understood system of graphics, together with up to the hour satellite pictures, add a clear visual impression to the spoken description of the expected weather in different parts of the British Isles.

Greenwich Time Signal

The Greenwich Time signal normally consists of five short pips followed by a longer one and, for the average listener, all that needs to be remembered is that the exact start of the hour is marked by the start of the final long pip.

The signals are received by land-line from the Royal Observatory Time Station at Herstmonceux, in Sussex, and are broadcast on a world-wide basis throughout the day.

Management and staff

The BBC is governed by a Board of Governors whose members are appointed by the Queen on the advice of the Government. Their names are printed *preceding page 1*.

The Board of Management consisting of the most senior BBC executives, meet weekly. Their meeting is chaired by the Director-General who is the BBC's chief executive and editor-in-chief. He and his colleagues are responsible for the running of the BBC – its programmes, its staff management, its money and its equipment – for all of which they are answerable to the Governors.

The members of the Board of Management are:

Director-General: Ian Trethowan

Managing-Director, External Broadcasting (and Deputy Director-General): G.E.H.Mansell, CBE.

Managing Director, Television: A.D.G.Milne.

Managing Director, Radio: A.E.Singer.

Director of Finance: H.P.Hughes.

Director, Public Affairs: D.J.Webster.

Director, News and Current Affairs: R.T.L.Francis.

Director of Personnel: M.Bett.

Director of Engineering: B.McCrirrick.

Each of the three Managing Directors responsible for the output of television, radio and external services has his own management meetings every week at which are represented the network controllers and senior staff who provide the essential services such as chief engineers and chief accountants and those responsible for the management of resources.

The organisations differ in each of the three output directorates because there is a considerable degree of devolution and diversity in the BBC. Each of the three managing directors has his own management meetings.

Some other senior staff

Deputy Managing Director, Radio: D.T.Muggeridge.
Controller, Radio 1: C.D.Chinnery.
Controller, Radio 2: E.J.McLelland.
Controller, Radio 3: I.J.McIntyre.
Controller, Radio 4: Miss M.L.Sims, OBE.
Controller, Music: R.N.Ponsonby.
Controller, Local Radio: M.J.Barton.
Assistant Director, News and Current Affairs: J.M.Tisdall.
Controller, European Services: Peter Fraenkel.
Controller, Overseas Services: R.E.Gregson.
Controller, English Services: A.S.Kark.
Deputy Managing Director, Television: R.H.Scott, CBE.
Controller, BBC 1: W.F.Cotton, OBE.
Controller, BBC 2: B.G.Wenham.
Controller, English Regional Television: M.Alder.
Controller, Northern Ireland: J.B.Hawthorne.
Controller, Scotland: Patrick Ramsay.
Controller, Wales: O.Edwards.
The Secretary: J.F.Wilkinson.
Legal Adviser: B.A.Jennings.
Head of Information Division: M.Stewart.
Deputy Director, Engineering: P.Rainger, CBE.
Assistant Director of Engineering: G.D.Cook.
General Manager, Publications: J.G.Holmes.
Managing Director, BBC Enterprises Ltd: G.B.Parkin.
Controller, Central Services: J. Auty.
Controller, Finance: G.Buck.
Controller, Personnel Television: R.Chase.
Controller, Planning and Resource Management: M.Checkland.
Chief Engineer, External Broadcasting: C.W.Dennay.
Controller, Personnel Services: C.Fast.
Controller, Educational Broadcasting: D.Grattan.
Controller, Future Policy Group: S.Hearst.
Chief Engineer, Television: R.Longman.
Chief Engineer, Radio Broadcasting: J.D.MacEwan.
Chief Engineer, Transmitters: G.Mackenzie.
Head of Research Department: C.Sandback.

Chief Assistant to Director-General: P.Hardiman Scott.
Controller, Administration External Broadcasting: L.Thirkell.
Controller, Training and Operational Services:
 J.G.H.Wadsworth.
Controller, International Relations: N.Wilson.

Staff employed

The BBC employs over 25,000 full-time and more than 1,300 part time staff as follows:

| | Men | Women | Total |
|--|--------|-------|--------|
| Full time | 16,983 | 8,300 | 25,283 |
| Part time | 65 | 1,285 | 1,350 |
| <i>Total</i> | 17,048 | 9,585 | 26,633 |
| Managerial, programme, technical & executive | | | 15,890 |
| Secretarial and clerical | | | 5,283 |
| Weekly staff including cleaners | | | 4,626 |
| Catering and hostels staff | | | 694 |
| <i>Overseas:</i> Locally recruited staff | | | 140 |
| <i>Total</i> | | | 26,633 |
| <i>March 1979</i> | | | |

Staff recruitment

The BBC fills the majority of its permanent staff vacancies by competitive selection. Whenever possible posts are filled by promotion or transfer from within; but when it is necessary to widen the field, competition is extended to outside candidates, usually by advertising in the press. Traineeships in specialist departments (news, personnel, studio management) attract graduates with good general aptitudes, and others broadly (not exclusively) in the 21–26 age range. Details of such schemes can be obtained from BBC Appointments Department or Engineering Recruitment Officer as appropriate. Under the open competitive system, promotion does not depend on seniority; and someone joining after acquiring professional experience is at no long-term disadvantage.

Programme, editorial and administrative recruitment

Radio and television production posts are frequently filled by internal competition (in some cases, following training attachments). For external candidates, advertisements for such vacancies, and other categories from which production staff may be drawn, are placed in *The Listener*, as well as in selected national newspapers and journals and specialised journals such as *The Stage*. Vacancies outside London appear in the provincial and local press. There are three large news departments in London and newsrooms in other locations; and opportunities for professional journalists to fill newsroom, reporter and correspondent vacancies are also advertised in the *UK Press Gazette*. Administrative and specialist support posts are also advertised, covering personnel work, accountancy, data processing, work study, job evaluation, film, design, publicity, etc. Relevant experience is a requirement for such posts.

Enquiries about employment in all these non-engineering categories should be addressed to:

Head of Appointments Department,
BBC, Broadcasting House, London W1A 1AA

For secretarial, clerical and weekly-paid categories applicants should contact the same address in London, or one of the regional centres whose addresses appear on *page 248*. In all cases, applicants should give full particulars of age, education, experience and qualifications, stating the kind of work in which they are interested – or quoting the advertisement reference number, if appropriate.

Engineering recruitment

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Qualified engineers are recruited with either degrees in Higher National Diploma or Certificate in Electronic or Electrical Engineering, Applied Physics or similar subject, or a City and Guild Full Technological Certificate (Courses 271 or 281).

In addition, applicants aged between 18 and 26 years can be considered for more junior posts grouped under two main headings: Technical Operators and Technical Assistants. These staff receive training in order to qualify for more senior posts in their field. In the latter case, Technical Assistants should become Engineers in just over two years.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as graduate trainees in the Research and Designs Departments. Further details of recruitment into the engineering departments and of the graduate traineeships can be obtained from:

The Engineering Recruitment Officer,
BBC, Broadcasting House, London W1A 1AA.

Programme contracts

Most contributors who take part in productions of BBC programmes receive payment of some kind. It may be just a few pounds to cover disturbance in coming to the studio or the very substantial amount paid to a star artist. The arrangements for these payments are the responsibility of Programme Contracts and Artists' Contracts departments in London and the booking authorities in the national regions and at Manchester, Birmingham and Bristol. Contracts vary according to the nature of the engagement; a straightforward talk or interview may present few complications, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Between them, BBC contracts departments, in and out of London, issue some 200,000 contracts a year. Apart from negotiating the fees, the contracts staff also arrange labour permits for foreign artists, licences and chaperones for children, carry out the general administration of the BBC Orchestras and BBC Singers and on behalf of BBC Enterprises, administer residual payments and negotiate special fees for the artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

Over the years the BBC has built up a reputation for fair dealing and it aims within its resources to offer contributors terms and conditions which are fair and reasonable. These are based on agreements with the relevant unions and representative bodies governing minimum fees and conditions in both radio and television. These include Actors Equity, the Musicians' Union, the Incorporated Society of Musicians, the Society of Authors and the National Union of Journalists. The BBC is in constant touch with them in the course of

the negotiation of agreements and in discussing their interpretation.

Head of Programme Contracts: J.D.Hill
BBC, Broadcasting House, London W1A 1AA

Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the Copyright Department. (The exception is payment for material for talks which is negotiated by Programme Contracts Department.) Radio and television rights in commissioned music or literary material are acquired in return for agreed fees by direct negotiation with each composer or author or his agent or publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material for its broadcasts.

Agreements with official bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC programme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's *Programmes-as-Completed*. Likewise the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records, the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Agreements with the *Music Publishers' Association* deal with the rates to be paid for the hire of orchestral material and the broadcasting of dramatico-musical works, which are not controlled by the *Performing Right Society*.

The BBC also has an agreement with the *Publishers' Association* and the *Society of Authors*, which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis. Certain rates are also agreed for TV use.

Both the *Society of Authors* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contributors of original radio drama and features and there is an agreement with these bodies relating to specially-written plays, series and serials and dramatisations. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has agreements with the Guild relating to specially-written plays, series and serials, dramatisations, educational drama, and drama scripts for children's programmes. In each case the rights to be acquired by the BBC are laid down, and minimum fees for beginners, and professional rates for established writers, according to the length of the script, are prescribed.

Negotiation of fees

Fees for published material and stage plays for radio broadcasting are paid in accordance with the rates laid down in the agreement with the *Publishers' Association* and others referred to above. For television broadcasts of stage plays and dramatisations of published material, fees are negotiated. Fees for all specially-written material, whether for radio or television, are negotiated on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for the type of contribution in question, and where agreements have been negotiated with outside bodies, the minimum and professional rates referred to above.

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1948 Bertrand Russell, *Authority and the individual* (Allen & Unwin, 1949. n.e. paperback 1977. £1.25)

1949 Robert Birley, *Britain in Europe: reflections on the development of a European society*. (unpublished)

1950 John Zachary Young, *Doubt and certainty in science* (OUP, 1950. o.p.; Galaxy Books, 1960. 75p)

1951 Cyril John Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)

1952 Arnold Toynbee, *The world and the west* (OUP, 1953. o.p.)

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1954 Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)

1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. o.p.; Penguin Books, 1961. £2.50)

1956 Edward Appleton, *Science and the nation* (Edinburgh UP, 1957. o.p.)

1957 George F. Kennan, *Russia, the atom and the West* (OUP, 1958. o.p.)

1958 A.C. Bernard Lovell, *The individual and the universe* (OUP, 1959. o.p.; paperback 1961. 25p)

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1961 Margery Perham, *The colonial reckoning* (Collins, 1962. o.p.; Greenwood Press, US, 1977. £12.25)

1962 George M. Carstairs, *This island now* (Hogarth Press, 1963. o.p.)

1963 Albert E. Sloman, *A university in the making* (BBC, 1964. o.p.)

1964 Leon Bagrit, *The age of automation* (Weidenfeld and Nicolson, 1965. o.p.)

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1966 John Kenneth Galbraith, *The new industrial state* (Hamish Hamilton, 1967. o.p.; Deutsch, 1972. £4.25; Penguin Books, 1968. £1.25; includes the 1966 lectures)

1967 Edmund Leach, *A runaway world?* (BBC, 1968. o.p.; OUP, 1968. o.p.)

1968 Lester Pearson, *Peace in the family of man* (BBC, 1969. o.p.)

1969 Frank Fraser Darling, *Wilderness and plenty* (BBC, 1970. o.p.; Ballantine, 1971. o.p.)

1970 Donald Schon, *Beyond the stable state* (Temple Smith, 1971. £3.25; includes material from 1970 lectures)

1971 Richard Hoggart, *Only connect* (Chatto & Windus, 1972. £1.50)

1972 Andrew Shonfield, *Europe: journey to an unknown destination* (Allen Lane, 1973. £1.50; Penguin Books, 1973. o.p.)

1973 Alastair Buchan, *Change without war: the shifting structures of world power* (Chatto & Windus, 1974. £2.25)

1974 Ralf Dahrendorf, *The new liberty: survival and justice in a changing world* (Routledge and Kegan Paul, 1975. £3.50; paperback £1.60)

1975 Daniel J. Boorstin, *The exploring spirit: America and the world experience* (BBC, 1976. £3.50)

1976 Colin Blakemore, *Mechanics of the mind* (OUP, 1977. £10.50; paperback £3.95)

1977 A.H. Halsey, *Change in British society* (OUP, 1978. £4.50; paperback £1.95)

1978 Edward Norman, *Christianity and the world order* (OUP, 1979. £3.50; paperback £1.50)

1979 Ali Mazrui, *The African condition*.

Bronowski Memorial Lecture

1978 George Steiner, *Has truth a future?* (BBC, 1978. £1.00)

1979 Philip Morrison, *Termites and telescopes*.

Richard Dimbleby Lectures

1972 Lord Annan, *What are universities for anyway?*

1973 Sir Robert Mark, *Minority verdict* (BBC, 1973. o.p.)

1974 Lord Goodman, *Housing – who is to blame?* (BBC, 1974. 35p)

1975 Sir Huw Wheldon, *The British experience in television* (BBC, 1976. 55p)

1976 Lord Hailsham, *Elective dictatorship* (BBC, 1976. 45p)

1977 Jack Jones, *The human face of labour* (BBC, 1977. £1.00) (direct mail order only)

1978 Lord Rothschild, *Risk* (BBC, 1978. £1.00) (direct mail order only)

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The Constitution of the BBC

The BBC's powers and responsibilities

The BBC is a body corporate set up by Royal Charter and operating under Licence. Its object is to provide a public service of broadcasting for general reception at home and overseas.

The members of the Corporation are its Governors, and they are appointed by the Queen in Council. The Governors, who are twelve in number, are not called upon to make broadcasting their sole concern. The term of appointment is normally five years. The Governors work through a permanent staff headed by the Director-General, who is the chief executive officer of the Corporation.

The BBC is responsible for the whole process of broadcasting, including the engineering operation, from the planning and origination of programmes in television and radio to their ultimate transmission over the air.

To provide the necessary links between its studios and outside broadcasting points and its transmitting stations, the BBC relies on the cooperation of the Post Office which provides circuits and charges the BBC with a rental for the use of them. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the British Broadcasting Company from 1922 (when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

The company was formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J.C.W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General'. The Postmaster General was the final arbiter as to what kind of matter might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction, that broadcasting had great potential, as being in the future a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service, and he stressed the need for high standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the basis of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events, and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broadcasting service should be conducted in the future by a public corporation 'acting as trustee for the national interest'.

In accordance with the Crawford Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contracts and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.

This clause enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its programme activities.

The policy from which this freedom derives dates back to the time before the first Royal Charter was granted. Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, expressed the view that measures of domestic policy should be left to the free judgment of the BBC. This policy was approved by the House of Commons at the time, was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions. The Prime Minister, the Rt Hon James Callaghan, MP, said at the opening of the new BBC Headquarters in Manchester on 18 June 1976: 'In this country it is the broadcasting organisations which are responsible for programme content. Sometimes your decisions and actions give me pain and I find myself having to explain to overseas countries, when they are hurt by what you say about them, that the Government does not control you. Even when I have convinced them of this they still think the Government could do something to stop you if it had the will. I then go on to say that, domestically, you and we sometimes have differences but that none of these differences has ever disturbed the fundamental principle that the influential medium of broadcasting is free from political control and will so remain.'

The BBC's obligations

Clause 13 of the Licence lays a number of specific obligations on the BBC. The BBC is required, *inter alia*,

'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision ensures the continuance of a practice originally begun by the BBC, on its own initiative, in 1945. A further requirement is that the BBC

shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause are achieved without Ministerial intervention. Government announcements of major importance naturally find a place in scheduled news bulletins as matters of news interest, while the broadcasting of more routine announcements, such as police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the government department concerned (or the Central Office of Information) and the BBC newsrooms.

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. This means that the BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

There are other obligations which are laid on the BBC not in the text of the Licence but in the form of 'Prescriptions' from the Secretary of State, acting within the powers vested in him by the Charter and by the Licence and Agreement. These prescriptions, known as the Prescribing Memoranda, serve as a kind of unpublished appendix to the Charter and Licence.

One such memorandum elaborates on Clause 13 (4) of the Licence by

- i) requiring the BBC to refrain from expressing its own opinion on current affairs or on matter of public policy;
- ii) forbidding the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without their being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the freedom of the press and the freedoms of the broadcasting media in Britain: the fact that newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement was designed as a safeguard against 'subliminal' advertising or indoctrination.

In the same Memorandum, the Secretary of State takes note of certain assurances given by the then Chairman of the BBC (the late Lord Normanbrook) in a letter dated 19 June 1964, and since reaffirmed. In that letter the BBC's Chairman recognised the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These are all, strictly speaking, obligations which the BBC has imposed on itself, but their formal communication by the BBC's Chairman to the Minister and the latter's formal acknowledgement of them have invested them with something of the nature of a prescription.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take special account of the following laws in particular: The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

Finance

From the constitutional point of view, the main facts about the financial position are:

a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences, *i.e.* the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since 1922 and has been endorsed by successive Governments and committees of inquiry:

b) that the services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, *i.e.* by the taxpayer.

Under the Charter, the Corporation must apply the whole of its income solely in promoting its objects. The remuneration of the Governors is laid down in the Charter, and no funds or moneys of the Corporation derived from any other source may be divided by way of profit or otherwise among them.

Controversy, impartiality and independence

Reference has been made above to the fact that the Licence requires the BBC to refrain from 'editorialising'; that is, to refrain from expressing a point of view of its own on any matter of public controversy or public policy. Careful safeguards have been erected within the BBC to prevent breaches of this rule.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of impartiality is balance, and this element, so important to the proper handling of controversial subjects, in fact helps the BBC to carry out its obligation to avoid expressions of editorial opinion. Careful attention to balance is one way by which the BBC seeks to ensure that it cannot justly be identified as a supporter of any particular 'line'.

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the listener and more productive of heat than of light.

A former Director-General, Sir Hugh Greene, said: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

The policy so described is that of the BBC today. Balance within the single programme is not sought after religiously on every occasion but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgment.

Secondly, it has never been the policy of the BBC to try to 'balance' news bulletins internally. The content of bulletins is manifestly dependent on the

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 intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standard of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

Broadcasting & advisory councils

The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter. The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland and Wales.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests, and tastes of the peoples of the countries concerned. They may tender advice to the Corporation on any matters relating to its other broadcasting services which may affect the interests of the peoples of Scotland and Wales.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their 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 Corpor-

ation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 57 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established (later reconstituted as a Consultative Group); in 1975 the BBC appointed an Archives Advisory Committee under the Chairmanship of Lord Briggs. And in 1976 there was established a Consultative Group on Industrial and Business Affairs with Sir Frank Figgures as Chairman. A local radio council has also been appointed to serve in each area of the BBC's 20 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the BBC to appoint advisory committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were reorganised in 1970 following the creation of eight English regions.

Constitutional documents

The Charters of the BBC

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord 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 Atlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 *Cmd 1725*.

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *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 £10 m. for temporary banking accommodation and up to £20 m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*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*).

1976 A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979 *Cmnd 6581*.

In July 1978 the Labour Government announced its intentions of providing the BBC with a new Royal Charter. The White Paper *Cmnd 7294* in which this was announced also spoke of including within a new statute certain constitutional arrangements which the BBC, the IBA and a future OBA would have in common, but there was a change of Government before such a bill was presented.

1979 A supplemental Royal Charter was granted, extending the Charter period for two years ending in July 1981 and amending one article and adding to another.

The text of this supplemental Charter *Cmnd 7568* is printed in the next column, along with the text of the Charter first granted in 1964 *Cmnd 2385*. The Licence and Agreement were also renewed, to expire on the same date as the Supplemental Charter.

Supplemental Royal Charter 1979

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 this Our Charter is supplemental to the Charter granted by Us unto the British Broadcasting Corporation by Letters made Patent under the Great Seal on the twenty-sixth day of March in the year of our Lord One thousand nine hundred and sixty-four:

AND WHEREAS by a Supplemental Charter dated the thirteenth day of July One thousand nine hundred and seventy-six We were graciously pleased to will, ordain and declare that the provisions of Our said Charter should continue in force until the thirty-first day of July One thousand nine hundred and seventy-nine:

AND WHEREAS it has been represented unto Us by Our right trusty and well beloved Counsellor Merlyn Rees, Our Secretary of State for the Home Department –

a) that it is expedient that Our said Charter should continue in force until the thirty-first day of July One thousand nine hundred and eighty-one; and

b) that it shall be an object of the British Broadcasting Corporation to borrow, raise or secure moneys, provided that the aggregate amount of the moneys so borrowed, raised and secured and at any one time outstanding shall not exceed £75,000,000 or such greater sum up to a maximum of £100,000,000 as may from time to time be approved by Our Secretary of State; and

c) that the Corporation may pay, or make provision for paying, to the Chairman of the Corporation, out of the funds or moneys of the Corporation, a sum or sums by way of pension, superannuation allowances or gratuities, in such manner as We, Our Heirs or Successors in Council may at any time or times order:

NOW KNOW YE that We, having taken the said representations into Our Royal consideration, by virtue of Our Prerogative Royal and of Our especial grace, certain knowledge and mere motion do by this Our Supplemental Charter, for Us, Our Heirs and Successors, will, ordain and declare as follows:

Our said Charter granted as aforesaid on the twenty-sixth day of March One thousand nine hundred and sixty-four shall have effect –

a) with the substitution, in Articles 2 and 21 thereof, for the words ‘the thirty-first day of July One thousand nine hundred and seventy-nine’ of the words ‘the thirty-first day of July One thousand nine hundred and eighty-one’; and

b) with the substitution in Article 3 (*ii*) thereof, for the words ‘Provided also that’ to the end, of the words ‘Provided also that the aggregate amount of the moneys so borrowed, raised and secured and at any one time outstanding shall not exceed £75,000,000 or such greater sum up to a

maximum of £100,000,000 as may from time to time be approved by Our Secretary of State’; and

c) with the addition after Article 6 (2) thereof of the following paragraph: – ‘(2A) The Corporation may pay, or make provision for paying, to the Chairman, out of the funds or moneys of the Corporation, a sum or sums by way of pension, superannuation allowances or gratuities, in such manner as We, Our Heirs or Successors in Council may at any time or times order.’; and

d) with the deletion in Article 16 (1) thereof of the words ‘Provided that’ to the end.

IN WITNESS whereof We have caused these Our Letters to be made Patent.

WITNESS Ourselves at Westminster the 23rd day of April in the twenty-eighth year of Our Reign.

BY WARRANT UNDER THE QUEEN’S SIGN MANUAL.

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:

1. Incorporation

The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at discretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

2. Term of Charter

This Charter shall come into operation on the thirtieth day of July One thousand nine hundred and sixty-four and (subject as herein provided) shall continue in force until the thirty-first day of July One thousand nine hundred and seventy-six.

3. Objects of the Corporation

The objects of the Corporation are as follows:

a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereafter referred to together as 'the Home Services' and separately as 'the Home Sound Services' and 'the Television Services'), and elsewhere within the British Commonwealth of Nations and in other countries and places overseas (such services hereinafter referred to as 'the External Services').

b) To hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes.

c) To hold the existing and to construct or acquire additional equipment and apparatus for line telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man and to use the same for purposes ancillary or related to the purposes aforesaid.

d) For all the purposes aforesaid to acquire from time to time from Our Postmaster General a Licence or Licences for such period and subject to such terms, provisions and limitations as he may prescribe and to exercise

the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Postmaster General with the Corporation, and not in any other manner whatsoever.

e) To develop, extend and improve the Home Services and the External Services and to those ends to exercise such Licence or Licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Postmaster General, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such Licence or Licences as may to Our Postmaster General seem fit.

f) To hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation.

g) Subject to the prior consent in writing from time to time of Our Postmaster General and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, for the purpose of providing, within the scope or ambit of any such consent for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such consent be designated: and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted.

h) To perform services in any part of the world for and on behalf of any Department of the Government of Our United Kingdom, and in particular to provide erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for broadcasting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment.

i) To provide to other bodies by such means and methods as may be convenient matter to be broadcast by the methods of telephony or television, by the wireless telegraph stations of such bodies, and to receive from other bodies by such means and methods as aforesaid matter to be broadcast by stations of the Corporation.

j) To compile and prepare, print, publish, issue, circulate and distribute with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.

k) To organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto.

- l) To collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies.
- m) To acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation.
- p) Subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions.
- q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.
- s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose objects include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- t) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine.
- u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charge upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interest or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: Provided also that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of obtaining temporary banking accommodation or facilities and at any one time outstanding shall not exceed £10,000,000 and that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of defraying capital expenditure (including moneys so borrowed or raised for that purpose) and at any one time outstanding shall not exceed such sum up to the maximum of £20,000,000 as may from time to time be approved by Our Postmaster General.
- v) To sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided always that the Corporation shall not, without the prior consent in writing of Our Postmaster General, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose, and shall not without such prior consent turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services.
- w) To enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation.
- 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.

4. Restriction on Overseas Concessions

The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the British Commonwealth of Nations or the Government of any

other country or place overseas, without having first obtained the consent in writing of Our Postmaster General.

5. Constitution

1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be nine Governors or such other number as may from time to time be directed by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be directed by Us, Our Heirs or Successors in Council.

2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.

3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor in virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

6.

1) A retiring Governor shall be eligible for reappointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or the moneys of the Corporation, by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order. Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof) –

- a)* If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;
- b)* If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- c)* If he shall hold any office or place in which his interest may in the opinion of Our Postmaster General conflict with any interest of the Corporation;

d) If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;

e) If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

7.

1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulation made by the Corporation under the next following paragraph thereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –

a) In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;

b) The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;

c) Subject to sub-paragraph *d)* of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

d) Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusion of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

8. General Advisory Council and Committees

1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9.

The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

10. National Broadcasting Councils

1) The Corporation shall appoint for the purposes in this article mentioned two National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland and the Broadcasting Council for Wales, and if and when required on behalf of Our Government in Northern Ireland so to do shall establish for the purposes aforesaid a third National Broadcasting Council to be known as the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of –

a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and in the case of the Broadcasting Council for Northern Ireland if it be established, the National Governor for Northern Ireland; and

b) not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. In the cases of the Broadcasting Council for Scotland and the Broadcasting Council for Wales, such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland or Wales, as the case may be, as the panel of the General Advisory Council think fit. The members of the Broadcasting Council for Northern Ireland, if it be established, shall be selected by the panel of the General

Advisory Council from a panel of persons nominated in that behalf by Our Government in Northern Ireland.

3) *i)* The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

ii) The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any less period. Otherwise any such member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing to him by the Corporation with the concurrence of the panel of the General Advisory Council.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

a) the function of controlling the policy and content of the programmes in that Service among the Home Sound Services which the Corporation provides primarily for reception in that country;

b) the function of controlling the policy and content of those programmes in the Television Services, which the Council decides shall be provided primarily for reception in that country in replacement of or in addition to programmes provided by the Corporation for general reception in Our United Kingdom of Great Britain and Northern Ireland;

c) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and

d) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services of the Corporation which affect the interests of Our People in that country;

Provided that each National Broadcasting Council shall be subject to –

a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of Broadcasts by Us, Our Heirs or Successors of broadcasts by Ministers of Our Government in the United Kingdom of Great Britain and Northern Ireland, of party political broadcasts of national importance or interest, and the transmission of broadcasts intended for reception in schools; and

b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due coordination and coherent administration of the operations and affairs of the Corporation.

5) If and when in the opinion of Our Postmaster General an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this article shall be suspended, Our Postmaster General may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Postmaster General at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Postmaster General to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) i) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any three members.

ii) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an Annual Report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and servants, to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and servants so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or servant: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or servant if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer to him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and Chairman of the General Advisory Council, it would be detrimental to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting

Council or any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

11. Regional Advisory Councils

1) The Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

4) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

6) The Corporation shall afford to each Advisory Council the use of such accommodation and the service of such staff as are requisite for the proper performance of the functions of the Council.

7) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

12. Organisation

1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

13.

1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and

b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

14. Provision and Review of Services

The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

15.

It shall be the duty of the Corporation to devise and make such

arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

16. Financial

1) The Corporation is hereby authorised, empowered and required –

a) To receive all funds which may be paid by Our Postmaster General out of moneys provided by Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof:

b) To receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that moneys borrowed or raised in exercise of the power hereinbefore conferred for the purpose of defraying capital expenditure (including the repayment or replacement of moneys borrowed or raised for that purpose) shall be applied to that purpose alone.

2) Subject to any such terms and conditions as aforesaid and to the proviso to sub-paragraph *b)* of paragraph 1) of this article, the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17.

1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the approval of Our Postmaster General determine.

2) The Corporation shall make proper provision for meeting depreciation of or for renewing any property of the Corporation: Provided that this paragraph shall not apply in relation to any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or to any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose.

3) The Corporation may set aside as a reserve or carry over out of its

revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

18. Annual Report and Statement of Accounts

1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the approval of Our Postmaster General, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised by the Board of Trade for the purposes of *section 161 1 a)* of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Postmaster General after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Postmaster General may from time to time specify in writing and shall comply with any directions which may be given in writing by Our Postmaster General, after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph 8 of article 10 of this Our Charter by the National Broadcasting Councils, to Our Postmaster General to be considered by him and presented to Parliament.

4) The Corporation shall at all reasonable times upon demand made give to Our Postmaster General and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

19. General

1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council

or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20.

1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Postmaster General may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whosoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21.

And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or

Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

22. Dissolution and Winding-up

It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors and upon such terms as We or They may consider fit, and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Postmaster General.

23.

Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Postmaster General.

24. General Declaration

Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL. *Coldstream*

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Licence and Agreement

Treasury Minute dated the 7 July, 1969

1. My Lords have had before them a new Licence and Agreement dated 7 July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.
2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30 July 1964 to 31 July 1976.
3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31 July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of

any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and no effect unless and until the said Bill is enacted.

4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.

5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

6. Under the new Licence and Agreement the 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 19 February 1954 (*Cmid 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 STONE-

HOUSE, MP, Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20 December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26 March 1964 a Charter of Incorporation was granted for a term beginning on the 30 July 1964 and ending on the 31 July 1976:

AND WHEREAS by a Deed dated the 19 December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30 July 1964 and ending on 31 July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty:

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19 December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows –

1.

IN these presents, except where the subject or context otherwise requires –

a) the following expressions have the meanings hereby respectively assigned to them, that is to say –

'apparatus' means apparatus for wireless telegraphy;

'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'appointed day' means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions

which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as 'the Minister') appointed by Her Majesty;

'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

'International Telecommunication Convention' means the Convention signed at Geneva on the 21 December 1959 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution thereof or in amendment thereof;

'messages' includes other communications;

'Postmaster General' includes the Postmaster General's successors in the office of Her Majesty's Postmaster General and as from the appointed day means and includes the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day;

'Post Office' means any public authority so designated which may be established by the Post Office Act;

'Post Office Act' means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);

'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

'station' means station for wireless telegraphy;

'station for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation;

c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2.

The said Deed dated the 19 December 1963 and the licence granted

thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3. Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning immediately before the appointed day and ending on the 31 July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 –

a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;

b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing:

c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

1) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in –

i) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to together as 'the Home Services' and separately as 'the Home Radio Services' and 'the Television Services'); and

ii) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services');

2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. 1) At each station, whether now existing or hereafter established, the heights of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation.

The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6. 1) The Postmaster General may at any time by notice in writing –

a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Television Authority (in this clause referred to as 'the Authority'); or

b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or

c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8.

The Corporation shall observe the provisions of the International Telecommunications Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Postmaster General may be or become a party during the continuance of these presents.

9.

In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall without prejudice to the other provisions of these presents, have effect –

1) *a)* The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.

b) The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.

2) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

10.

No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11.

The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12.

The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13.

1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Postmaster General may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast; Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General; and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and

collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

14.

1) The Postmaster General may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular –

a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

b) may make special provisions for annual holidays and other special occasions;

c) may be confined to a specified day of the week, or may be different for different days of the week;

d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Postmaster General may, whether or not a direction under paragraph 1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15.

The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30 July in each year from 1970 to 1975 inclusive a renewal fee of £900.

16.

1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in subclause 3) or to such percentage or percentages thereof as the Treasury may from time to time determine.

2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

a) sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Postmaster General; and

b) such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster General in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in subparagraphs *a)* and *b)* above, in the administration of the licensing system, and in investigating complaints of interference by electro-magnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

17.

1) For the purposes of the External Services and other services performed pursuant to clause 13.5 and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13.3) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in subclause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

18.

Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19.

1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of

them, and in that event any person authorised by the Postmaster General may enter upon the stations or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause 1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General –

a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and

b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such cases the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20.

Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21.

1) The Corporation shall not

a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;

b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its

behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-Clause 2) in respect of any loss resulting from such determination of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22.

The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23.

1) In any of the following cases (that is to say) –

a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, The Television Services and the External Services; or

b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or

c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor shall be appointed or any debenture holders, mortgagee or other creditor shall enter in possession of any part of the Corporation's property; then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach

of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause contained shall be deemed to prejudice or affect any statutory power of the Postmaster General.

24.

1) Any notice, request, consent, approval or other act (whether required to be in writing or not) given or served by the Postmaster General under these presents may be under the hand of any person duly authorised in that behalf by the Postmaster General and may be given or served by being sent by registered post or by the recorded delivery service addressed to the Corporation at its chief office for the time being and any notice given or served by the Corporation under these presents may be given or served by being sent by registered post or by the recorded delivery service addressed to the Postmaster General at The General Post Office, London, or (after the appointed day) to the Minister at Waterloo Bridge House, Waterloo Road, London.

2) Any notice given by the Postmaster General to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25.

The Agreement dated the 19 February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26.

Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27.

This Deed and Licence granted thereby are conditional upon the passing of the Post Office Act and shall be of no effect unless and until the said Act is passed.

28.

It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

on behalf of Her Majesty's Postmaster General by –

F. WOOD

in the presence of –

Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British Broadcasting Corporation was hereunto affixed in the presence of –

HILL OF LUTON, *Chairman*

CHARLES CURRAN, *Director-General*

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