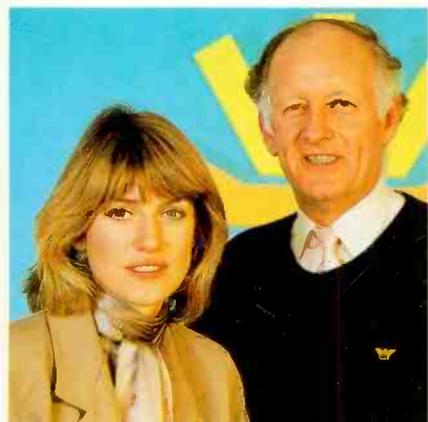
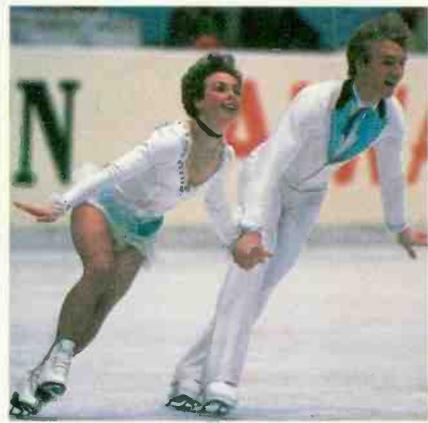


# BBC

1985





# **BBC**

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## **Annual Report and Handbook 1985**

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Incorporating the Annual Report and Accounts 1983–84

British Broadcasting Corporation

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# Foreword

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Mr Stuart Young  
Chairman of the BBC

*This is my first foreword to a BBC Handbook. It has been a year when the need for decision about new technology and the pattern of broadcasting in the future has been insistent and dominant. In television, satellites will provide the opportunity to offer additional channels to the nation overnight; whilst cable favours the development of specialised and local services. In radio, we have to consider how best to use the resources and frequencies likely to be available in the 1990s to strengthen national and international services as well as local and community radio.*

*The BBC has taken a lead in the debate. We would be failing the nation if we did not build on the strength of the BBC to develop new and improved services to the public. But we should proceed with caution. New challenges cannot be allowed to jeopardise a system built up over 60 years; a system which offers a range and standard of programming acknowledged to be the best in the world. I have no doubt that the BBC's network services, guaranteed by the licence fee system, are central to the*

*quality of British broadcasting. Our first concern, therefore, must be to maintain and improve the standards of existing output and to get the best possible value for money from the licence fee.*

*With that in mind we have co-operated with the Home Secretary's request for an independent measure of our efficiency. We have as strong a wish to give value for money as the licence fee payer has to expect it.*

*While we are strengthening television programme budgets we have also instituted a rolling review system examining the BBC's efficiency department by department. We are determined to run the commercial operations of the Corporation with discipline and drive.*

*We are confident the Government will conclude that our case for a realistic licence fee settlement is convincing and justified.*



# Part one

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# Annual Report and Accounts

of the British Broadcasting Corporation for the year 1983–84  
as submitted to the Secretary of State for the Home  
Department in accordance with Article 18 of the BBC's  
Royal Charter.

# The Board of Governors

Membership as at 31 March 1984



Stuart Young  
*Chairman*



Sir William Rees-Mogg  
*Vice-Chairman*



Lady Faulkner of  
Downpatrick *National  
Governor for N. Ireland*



Sir Roger Young  
*National Governor for  
Scotland*



Alwyn Roberts  
*National Governor for  
Wales*



Sir John Johnston  
*GCMG, KCVO*



Professor Christopher  
Longuet-Higgins *FRS*



Jocelyn Barrow  
*OBE*



Daphne Park  
*CMG, OBE*



Sir John Boyd *CBE*



Malcolm McAlpine

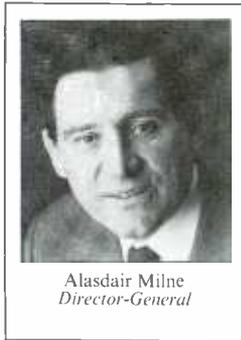
*Sir Roger Young and Professor Christopher Longuet-Higgins retired on 31.7.84.*

*Mr Watson Peat, CBE, JP, became National Governor for Scotland on 1.8.84.*

*Lady Parkes, JP, became a member of the Board on 1.8.84 and it was also announced that The Earl of Harewood will join the Board on 1.1.85.*

# The Board of Management

Membership as at 31 March 1984



*Managing Director, External Broadcasting:* Douglas Mugeridge

*Managing Director, Radio:* Richard Francis

*Managing Director, Television:* Bill Cotton OBE

*Assistant Director-General:* Alan Protheroe MBE, TD

*Director, United States:* David Webster

*Director of Engineering:* Bryce McCrerrick

*Director, Public Affairs:* John Wilkinson

*Director, Personnel:* Christopher Martin

*Director of Programmes, Television:* Brian Wenham

*Director of Resources, Television:* Michael Checkland

*Director of Finance:* Geoff Buck

*The Secretary:* David Holmes

*The Deputy Secretary:* Patricia Hodgson



# Introductory

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In 1983/4 the BBC was occupied in almost equal measure with the present and the future.

Our contemporary problems were similar to those confronting many organisations in the UK seeking to maintain the highest quality of service in the face of financial constraints. In this, the middle year of our three-year licence fee, we found the costs of broadcasting and, above all, of television, rising appreciably faster than the general rate of inflation. This had been anticipated, so far as possible, and our three-year expenditure programme had been carefully planned so as to leave a margin over in the first two years to meet the inevitably higher costs of the third. (It was ironic that this prudent husbandry resulted, when our accounts for the first of the three years were published, in our being criticised in the popular press for having 'made a profit'.)

Nevertheless, as the year progressed, increasing costs became a matter of growing concern, with budget stringency threatening the creativity of the programme makers. It was necessary to cut back on some of the most expensive production areas, like drama, and intensify the search for co-production funds from outside sources, which in recent years have made possible a higher standard and scale of output in drama, in the arts and in major documentary series than we could have achieved from the licence fee cash-flow alone.

We also had to accept the consequences of a balanced pay policy. In so labour-intensive an industry as broadcasting it is essential that talent and hard work are properly rewarded: at the same time, it would not be proper for the BBC to engage in auctions with public money in a market in which others can always bid higher if they choose. There are thus times when a refusal to match pay bargains struck elsewhere leads to delays and difficulties. In the year under review the installation of computer technology in certain areas was severely delayed for these reasons. However, we believe that in the longer term the provident disposition of the licence fee income is respected by staff and public alike.

The staff of the Corporation responded with ingenuity and dedication to the constraints within which they were

required to work, and the year was notable for the range and quality of the programmes produced. BBC programmes proved dominant in the British awards, winning 19 of the 26 awards made by the British Academy of Film and Television Arts, and were well represented on the international stage. It was a matter of pride and gratification that the achievements of the External Services were recognised by the award of the Athinai prize by the Onassis International Foundation for establishing standards of objectivity and balance in the field of international news broadcasting.

Awards were won over the whole range of BBC output – journalism and factual programming, sport, drama, light entertainment, religious, arts, educational, science and natural history programmes; and there were also tributes to achievement in newer areas such as breakfast television. But it would be wrong not to record a growing impatience with the restraints holding back the brightest creative talents within the BBC from the levels of excellence of which they believed themselves capable: an impatience aggravated by public critical comparisons made, not over the whole output, but with a single particularly brilliant but very expensive production in the independent sector. The Board took this problem very seriously, though the remedial measures put in hand fall outside the period under review.

The centrality of news and current affairs in public service broadcasting is never more evident than in an election year. During the General Election campaign in May 1983 we sought to maximise the opportunities for politicians to put their case directly to the television and radio audiences, although we noted renewed dissatisfaction with the manner in which the operation of the Representation of the People Act can inhibit full and fair coverage. In addition to *Question Time* on BBC-1 and *Nationwide's* nightly *On the Spot*, *Election Call* was broadcast daily on Radio 4 and, in what appeared to us a successful innovation, was transmitted simultaneously on BBC-1. In addition the regular current affairs programmes on both radio and television featured party spokesmen or analysed aspects of the campaign. For the first time the overnight

election results programme continued live into BBC *Breakfast Time*, giving uninterrupted television coverage of the vast majority of results as they came through.

The national debate about Britain's nuclear deterrent provoked much controversy, some of it rubbing off on to the BBC. Reporting on the installation of Cruise missiles, and the activities of the 'Greenham women', called for a clear understanding of the terms of debate, and balanced presentation had to take careful account of those who sought to 'make' news in order to press their point of view.

In our Parliamentary reporting, the new format of *Yesterday in Parliament* within the *Today* programme – designed to carry the *Today* audience through into the activities of the legislature rather than provide a 'switch-off' junction – still had some critics at Westminster, but seemed to have established itself among the generality of listeners and politicians. During the year the BBC gave evidence to a Lords Select Committee considering the televising of proceedings in the Lords for an experimental period. In the Commons, a Private Member's Bill proposing televised coverage of debates in the Lower House was given a first reading but did not make further progress. Radio 4 continued to demonstrate its flexibility by live broadcasts of some major debates, carried on vhf without interruption of the normal Radio 4 service on long wave.

The External Services faithfully continued their role as the world's most reliable source of news and information. During the worst days of the civil war in Lebanon BBC External Services provided the main source of accurate reporting to residents cut off in Beirut, and were used by the American authorities to convey advice on evacuation to their own nationals. Towards the end of the year, the Prime Minister took part in a World Service phone-in, answering questions from around the world in a programme heard by 25 million people. The success of this programme inspired the inauguration of a series of international phone-ins, carried simultaneously on the World Service and on Radio 4, in which a king, a president, three prime ministers and other eminent figures have taken part.

Planning sensibly for the expanding technological future remained a continuing preoccupation, with Direct Broadcasting by Satellite (DBS) a constant in the year's agenda. In this the BBC is guided by two imperatives. It is patent

that in the decades ahead DBS will become a prime means of distributing broadcast signals, offering as it does high-quality universal coverage of all areas of the country from a single source. It is therefore incumbent upon a national instrument of public service broadcasting to play the fullest part in the research and development of DBS. The second imperative is that such participation in DBS, during the necessarily long period of experiment and transition, should not be at the expense of the licence fee payer or to the detriment of any of the existing programme services. We recognised therefore that for the immediate future, DBS services would require to be separately financed, and earn their own keep, and in August 1983 the BBC was granted a Supplemental Royal Charter giving the Corporation substantial additional borrowing powers for this purpose.

At the same time we continued to identify and quantify the financial, technical and industrial dimensions of the venture, and came to the conclusion that the very high cost of establishing a market for DBS in the early years was greater than the BBC ought to undertake alone. We therefore decided to propose to the Government, and to other interested broadcasters and manufacturers, that a consortium approach should be adopted for the initial national breakthrough into DBS. These proposals were well received and negotiations continue.

In the field of cable, the year saw more debate than development. The Government's White Paper on Cable Systems and Services was published in April 1983. The BBC welcomed the requirement, which was subsequently written into the Cable and Broadcasting Bill, that cable operators should offer their subscribers existing radio and television networks and any future satellite services. We believed it important that cable should provide additional rather than alternative television services, particularly in those areas where reception off-air was poor. The Corporation was concerned, also, about the possibility that cable services might bid-up the cost of rights to major sporting events to the point where the networks could not compete and their 'national' character was lost. We accordingly sought legislative safeguards against the possibility that cable operators might gain exclusive rights to any major national event.

Over future developments in radio, we were concerned less with new technological developments (though these



1) The President of the United States, Ronald Reagan, meets the Prime Minister, Mrs Margaret Thatcher, in London.

2) Neil Kinnock and Roy Hattersley after their election as leader and deputy leader respectively of the Labour Party.



1) The 40th anniversary of the D-Day landings brought together Heads of State on Utah Beach: (left to right) Pierre Trudeau, Queen Beatrix, King Olav, King Badouin, François Mitterrand, Queen Elizabeth, Grand Duke Jean and Ronald Reagan.

2) Lebanon: stretcher party carrying casualties from French HQ in Beirut after a terrorist attack.



2



1) Police marksmen cover the Libyan Embassy during the siege.

2) *Newsnight*'s John Tusa, who was awarded the Royal Television Society Television Journalist of the Year Award and the BAFTA Richard Dimbleby Award.

3) Demonstrators outside Greenham Common air-base.



Television



1) The year saw the appointment of new Soviet President Konstantin Chernenko.

2) **Breakfast Time** presenters Selina Scott, voted *TV Times* Female Personality of the Year, and Frank Bough, named TV Newscaster of the Year by the Television and Radio Industries Club.

3) The miners' strike: Arthur Scargill leads marchers.





1) **That's Life** presenter, Esther Rantzen with Ben Hardwick who received a liver transplant as a result of the programme. **That's Life** received the Gold Medal in the General Topics Category of Television Films at the 7th International Consumer Film Festival in Berlin.

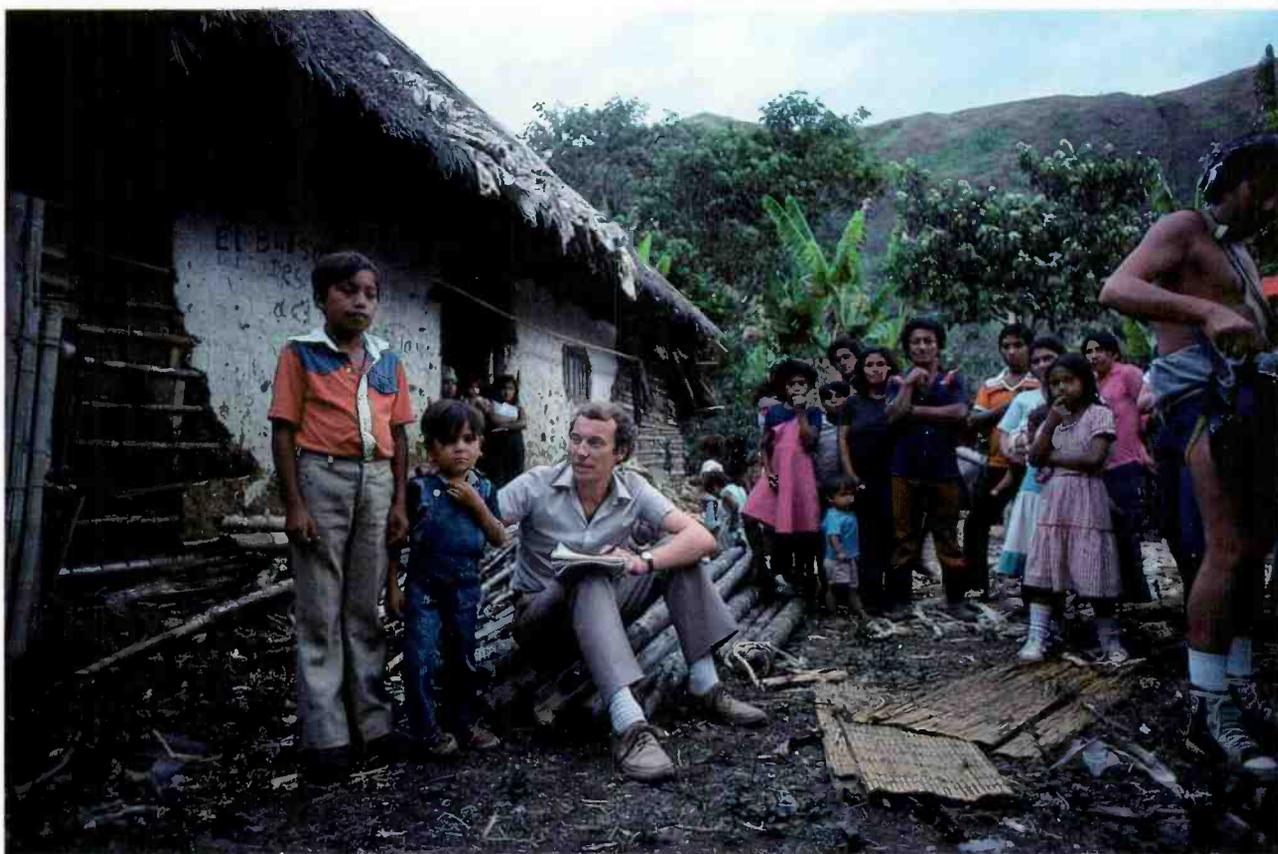
2) **All Our Working Lives**: Bert Barry shipbuilder.



Television

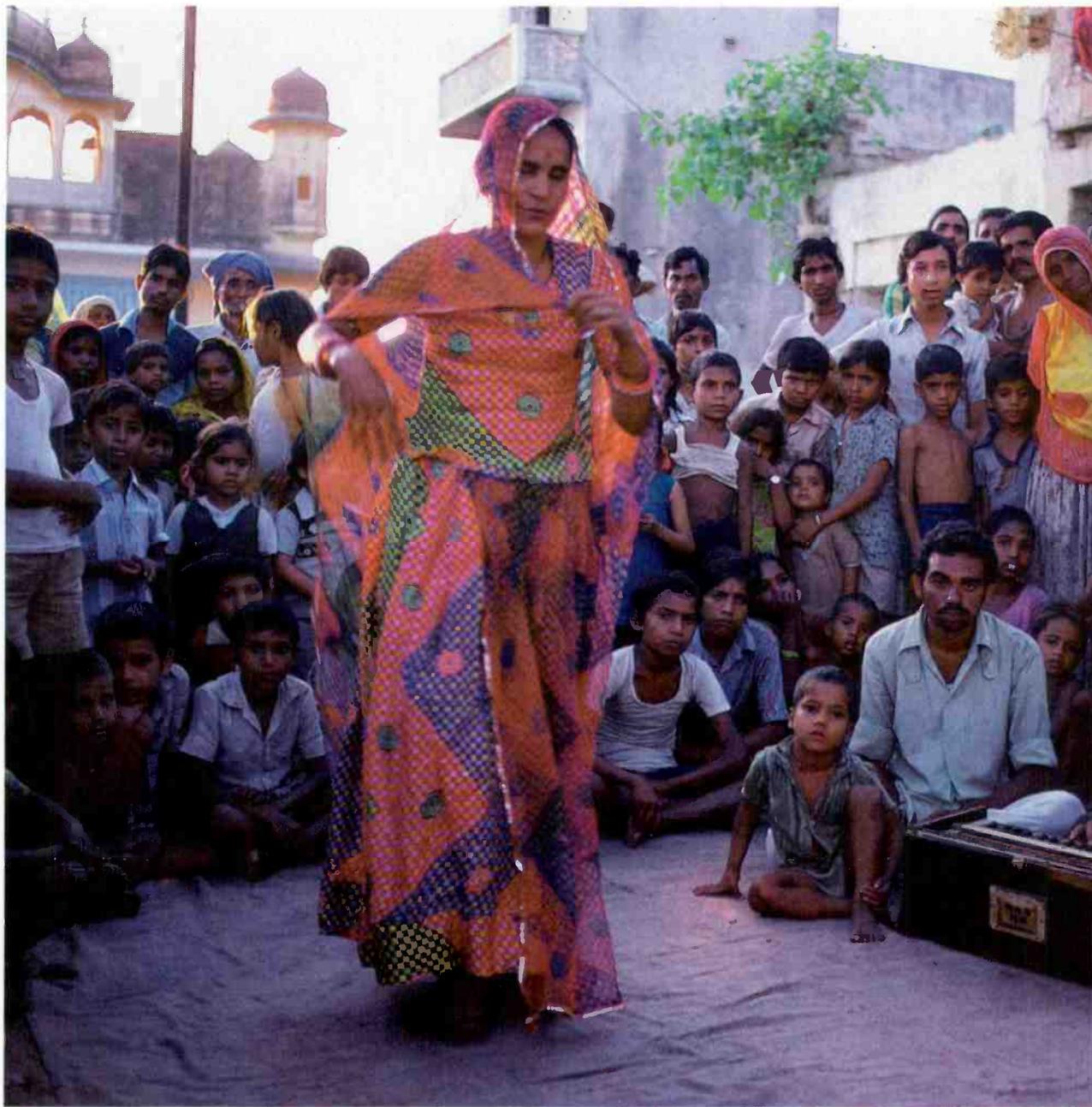
1) **Film 84:** Barry Norman.

2) **Global Report**, a series dealing with development and conservation issues worldwide. Winner of the first prize at the European Environmental Film Festival.





1) **The Great Egg Race:** an RAF team races to victory on the aquabike they made in (2).



QED: Handful of Light. Rajan Devi dances on her artificial leg.

promise in due course a remarkable quality of sound transmission) than with what future pattern of services would best meet the needs and expectations of the country. A study group was convened, bringing together staff from both network and local radio, which, taking as its starting point the 1982 discussion document *BBC Radio for the Nineties*, explored in detail what might constitute the optimum range of services, and how they might be achieved. By the end of the year we were able to submit the group's report for discussion in consultative forums throughout the country. A second group worked throughout the year with Norman Foster Associates on the specification and planning of a new Radio Headquarters building to replace the antiquated facilities of Broadcasting House, and the project was carefully and substantially advanced.

We would record our gratitude to all those who give of their time and interest so freely to serve on our wide range of advisory bodies. During the past year they remained in full voice and vigour, and we benefited from much perceptive comment and advice. In the course of the year we reached and passed the 100th in our series of public meetings held in towns and cities up and down the country under the rubric *It's your BBC*. A member of the Board of Governors was present at all these meetings, and the views expressed by the public were reported at first hand to the Board.

## Movements

In August 1983 we took leave of Lord Howard of Henderskelfe when he retired after 11 years of service, first as a Governor and latterly as Chairman. The Corporation is greatly in his debt. We welcomed Stuart Young as his successor. In August 1983, Malcolm McAlpine joined the Board of Governors. In April 1984 Aubrey Singer took early retirement from his post as Managing Director, Television to return to his first love, programme-making. It is a matter of much satisfaction that the BBC will thus continue to benefit from his great talents. Paul Hughes retired at the same time after 12 years as a distinguished and much respected Director of Finance. We were equally fortunate in retaining his services as consultant to the BBC Pensions Fund. Bill Cotton was appointed Managing Director, Television, and Geoff Buck succeeded Paul Hughes as Director of Finance.

# Programmes

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## Television

In the period under review, BBC Television faced the full challenge of four-channel working. Viewers now have the choice of BBC-1, BBC-2, ITV or Channel 4 and, indeed, in the growing number of homes equipped with video recorders, the additional option of making up their own schedule of live and recorded programmes, and video cassettes bought or hired 'round the corner'. This additional competition for the viewers' attention was given a sharp edge in the autumn of 1983 when the start of the BBC's new quarter coincided with an unusually strong pattern of ITV programmes. However, in the event, the underlying strength of BBC programmes received ample confirmation and recognition in the list of prizes won at BAFTA, and at the Royal Television Society. Alan Bennett's *An Englishman Abroad* directed by John Schlesinger, featured in nine BAFTA and two RTS awards. Other BAFTA awards went directly or indirectly to Tracey Ullman of *Three of a Kind* and Jasper Carrott of *Carrott's Lib*. *Hi-de-Hi* won the best comedy series award and *The Two Ronnies* and *The Hot Shoe Show* both figured in the BAFTA Craft awards.

One of the most distinguished series of the year, from Bristol, was *The Living Planet*, David Attenborough's sequel to *Life on Earth*. This series of 12 programmes, transmitted on BBC-1 throughout the winter months of 1984, took the theme of the original series forward, to show how all the various species adjusted to and mastered their environment. Supported by stunning photography, David Attenborough illustrated his theme with flair. Few will forget the scene as he descended by rope from a cotton tree in the Amazon rain forest, from its sunlit branches 200 foot up through tiers of leaves to the dark and teeming forest floor below: or, in other editions, turtles laying their eggs, or myriad inhabitants of the sky, from the tiniest seeds of plants to birds, insects, bats and sky-diving frogs.

It was a good year for drama, for the regular series and serials no less than the highlight plays. In *An Englishman Abroad* Alan Bennett told the story of the encounter in

Moscow between Guy Burgess and a visiting actress from London, Coral Browne, who played herself in this recreation of a real event, with Alan Bates playing Burgess. In a rare combination of writing, acting and direction, it was a play that swept the board in many competitions.

Alongside such a success, there was a steady flow of drama of different kinds to fulfil many customary expectations. On Sunday nights in the autumn, BBC-1 presented *By the Sword Divided*. Ten episodes followed the growing impact of the English Civil War on one family, the Royalist Lacey of Arnescote, and on their various relations who found themselves on the Parliamentary side. The story was romantic enough, but great care went into the historical detail to get costumes, weapons and settings right and so to bring the true flavour of the period to the serial. The siege of Arnescote by Cromwell's army was re-enacted with vigour and authority. Rockingham Castle in Northamptonshire gave it an authentic setting. Thursday evening drama, also on BBC-1, was very different. *Give Us a Break* was set around the snooker tables of London's East End. It centred on Micky Noades, living on his wits, promoting and managing his wife's young brother as a snooker player, hoping that by his skill with cue and ball he might win them both tax free pound notes in quantity.

Novels – twentieth century and older classics alike – again proved a rich seam. C. P. Snow's *Strangers and Brothers* sequence of 11 novels became a serial which revealed the quest for power and the effects of its exercise in the family, in senior common rooms, in the corridors of Whitehall and Westminster and in atomic research laboratories. Other books which made good television were Angus Wilson's *The Old Men at the Zoo* and, among single plays, Rosamond Lehmann's *The Weather in the Streets*. Two classic serials, *Jane Eyre* and *Mansfield Park*, maintained a well-established tradition, while Conan Doyle's *The Hound of the Baskervilles* allowed Tom Baker to make an unusual Sherlock Holmes.

In a totally different mode was *The Thorn Birds*. Like *The Winds of War* which had given ITV such strength early in the season, this was an American import, derived from Colleen McCullough's long novel set in Australia.

The series was much criticised for wooden stereotyping of many characters, for thin writing and implausible melodrama and for its placing in the schedules. Some Roman Catholics were shocked. Some non-Catholics considered the whole enterprise Catholic propaganda. But the series had a narrative drive that proved compulsive. It drew enormous audiences, and they hugely enjoyed each episode.

The BBC's canon of Shakespearean plays continued with *Two Gentlemen of Verona*, *Coriolanus*, *Cymbeline* and *Macheth*.

One of the acting performances of the year came from Tom Fleming as Lord Reith, in a two-part dramatisation of his long tenure as the BBC's first Director-General. In the *Play for Today* series, one of the most successful was *Being Normal*, Brian Phelan's dramatised account (based on a true story) of a family bringing up a child under treatment for a growth deficiency. Other contemporary themes included *The Falklands Factor*, based on a 1770 pamphlet by Dr Johnson which once again was topical and, from Northern Ireland, *A Matter of Choice for Billy* and *A Coming to Terms for Billy*, sequels to the previous year's prize-winning play about this character.

*Just Good Friends* was the wittiest of the new comedies, raising as many good laughs as a third run of the very successful *Only Fools and Horses* and a final run on BBC-2 of Carla Lane's *Butterflies* with Wendy Craig and Geoffrey Palmer. Something new was tried in *The Black Adder*, a situation comedy later to win an international Emmy Award, which showed that the power struggle among the politicians and clergymen of the Middle Ages differed little from today's manoeuvring and jockeying for position. After a year's absence, *The Two Ronnies* returned in a new series as strong as any Corbett and Barker have ever done, while *Carrott's Lib*, starring Jasper Carrott, and *Three of a Kind*, with Tracey Ullman, Lenny Henry and David Copperfield, were both most successful. Two long-standing favourites, *Last of the Summer Wine* and *Hi-de-Hi* had further runs.

Paul Daniels and Terry Wogan continued as strongly as ever, as conjurers, chat show hosts, and funny men on all manner of occasions. Who can forget the latter leading Tracey Ullman on to describe a gallery of aunts and give a most effective imitation of one from Poland? On Sunday evenings, *That's Life*, hosted by Esther Rantzen, with her

team of investigative reporters, seemed to lift the spirits of the audience whenever the programme was on. Consistently high viewing figures again proved what an appeal it has all over the country, while the sensitivity in the way it handled the successful liver transplant of the boy Ben Hardwick not only touched the heart of the nation, it also helped to advance medical knowledge.

The 1983 General Election was a central event for news and current affairs coverage during the year, with extensive reporting and analysis of the campaign, and an effective and fast all-night results programme. On both channels, news and current affairs remained strong. The success and broad appeal of the *Nine O'Clock News*, in audience terms, is a sheet-anchor on BBC-1. And the fact that the very popular Sue Lawley of *Nationwide* joined the panel of regular presenters added grace as well as dignity to their ranks.

*Newsnight* on BBC-2 continued to gain in strength and authority. It remains a regular date for its committed late night audience. *Breakfast Time* completed its first year and continued steady and strong; so did, at the other end of the day, Sir Robin Day, in his lively Thursday *Question Time*. The occasional series *Rough Justice* returned with a big impact. In 1982 the three cases, on which it threw a spotlight, had suggested that there might have been at least two miscarriages of justice. The three further cases examined in the autumn, all derived from the law reform organisation Justice, again raised question marks over past judgements. Meanwhile *The Money Programme* had a good year.

Undoubtedly the problem programme of the year was *Sixty Minutes* in the early evening. Designed as a successor to *Nationwide* the programme carried some good reporting, but its compromise format proved too confusing for the viewer. The decision to drop it and re-shape the early evening round the *Six O'Clock News* came shortly after the year under review had ended.

Music and Arts had a varied year. *Arena* brought some notable successes for BBC-2 including *The Theatre of Dario Fo*: a portrait of part of Los Angeles in *Sunset People*; and *The Caravaggio Conspiracy*, about a hunt for stolen paintings in Italy. The monthly magazine programme *Timewatch* dealt outstandingly with the new areas of knowledge in history. Most successful, perhaps, were some twentieth century subjects, such as the strong

items about hospital life before the National Health Service, or the handing over of Yugoslavian minority prisoners to Tito's Partisans in 1945 who then murdered them.

Several fine editions of *Chronicle* made a particular mark. One was about the salvage of Henry VIII's ship *The Mary Rose*. The sequence of three 'Raphael' films, directed by Ann Turner, to mark the 500th anniversary of the artist's birth exploited fine photography to make his paintings and frescoes known to a larger public. As for dance, it is not too much to say that *The Hot Shoe Show* raised the whole standard of televised performance dancing outside the ballet. Much of the success of this programme was due to the work of Wayne Sleep. By contrast, *All the World's a Stage* had a mixed reception. The aim was laudable: to guide the viewers through 2000 years of drama. But the series had an uneven stride. Though many of the productions in contemporary style were well managed, perhaps the conclusion must be that the theatrical style works best in the theatre.

Among documentaries, the best-looking was *The Great Palace: The Story of Parliament*, produced by John Gau. In eight instalments, it looked in some detail at the Palace as a building and, through it, illustrated the working of Parliament. It looked behind the scenes of many ceremonies of State to the daily lives of people like Mr Speaker, the Leader of the House, and the Government and Opposition whips. For the script, Christopher Jones, the BBC's Parliamentary Correspondent, drew on his wide knowledge of how Parliament works. His book to accompany the series complemented most successfully a considerable achievement.

The regular documentary strands produced a good variety of programmes. *Horizon* examined in *Killer in the Village*, the phenomenon of the new fatal disability AIDS; another edition dealt with extra sensory perception. Two sensitive editions dealt with incest and facial surgery. Dana Purvis told the story of how she had been mugged in *Eyewitness*. Scotland contributed *Orwell on Jura*, a prize-winning documentary written by Alan Plater about the author of *1984* and his life on the island of Jura.

The first 30 years of the Queen's reign were celebrated in an impressionistic film made by Jenny Barraclough. In a series of six programmes Jane Glover took the viewer through the history of the modern orchestra. R.A. Butler was the subject of an effective documentary by his biogra-

pher, Anthony Howard. The series *Forty Minutes* included lively programmes on a range of subjects such as cricket and the *Body Line* controversy in the 1930s, *Queer Facts About Pigeons* (as they are bred and trained in the north of England), and *The School on the Hill*, a striking contribution on the roots of violence and the Northern Ireland educational system. In *Richard Strauss Remembered*, Peter Adam succeeded in securing the confidence of surviving members of the German composer's family and so did something to offset Ken Russell's sharply satirical lampoon of 15 years ago. *Shackleton*, Chris Ralling's four part documentary, impressively recreated Shackleton's voyage and his ship *Endurance* trapped in the ice. At the very end of the period under review *All Our Working Lives* was a television history of British industry on BBC-2 in 11 parts. It was widely acclaimed and included valuable archive film.

In the autumn of 1983 the BBC's afternoon output for children faced much fiercer competition from ITV, including some effective drama, though it did not rival the quality of the BBC's *Moonfleet*, based on J. Meade Falkner's novel. *Grange Hill*, in its eighth year, dealt with the reality of the death of a pupil from drowning and the effect on staff and children. Tucker, one of the most popular figures from early *Grange Hill* days, has left school and in *Tucker's Luck*, BBC-2 followed his fortunes in his dual quest to find a job and a girl.

Saturday mornings have been brightened by *Saturday Superstore* which reached 7½ million children every week and *Play School* survived a storm of criticism as it moved up its target age range to embrace the five and six year olds returning home from school. Praise for the new format far outweighed the criticism. For *Blue Peter*, the year's peak was a most successful Weather Beater Appeal which raised over £1½ million for people throughout the world whose homes have been ruined by the weather. The Appeal was again motivated by the need to involve the young audience and to make it aware of the world outside, – its problems as well as its delights.

*Treasure Houses* attracted five million viewers with stories of artefacts found in museums throughout the country.

*John Craven's Newsround* (and its spin-off *Newsround Extra*) has passed from being a controversial innovation into a respected place in the children's top ten throughout

the year. For the Television Service real competition in children's output has been welcome. It has sharpened the minds of producers and driven out any hint of complacency.

In any week much of the viewer's appreciation of the schedule is based on the feeling he or she has for regular programme strands. But the existence of these regular programmes, and the viewer's familiarity with them, can sometimes mean that the public is not fully and consciously aware of the very large range of subjects they cover.

One area of the output well catered for by such regular programmes is sport. The viewer almost takes for granted the way in which *Grandstand* or *Sportsnight* takes him through the season with a regular calendar of sports coverage of the highest standard: football and rugby (of both codes), cricket, racing (steeple chasing and the Grand National), Wimbledon, the big golf competitions, show jumping and motor racing. To this list was added in 1983-84 the first World Athletics Championships in Helsinki, the Winter Olympics and the World Professional Figure Skating Championship. Both these last events were, of course, dominated by the triumph for Britain of Jayne Torvill and Christopher Dean, and their coach Betty Callaway.

Behind the scenes the Television Service took a number of steps in order to try and give the public better value for money. Changes in practice were introduced in detached duty allowances and the scenic servicing of programmes. Both led to industrial disputes that took some time to settle. The public was probably much less aware of further streamlining behind the scenes in the handling of departmental budgets and in coping with accommodation problems in West London. The Elstree studios were acquired. The CEEFAX service was expanded. Studios were refurbished and more technical services became computerised during the year, while electronic graphics were improved to such a marked and inventive extent that a new danger threatened for a short time that they would be over-used on the screen.

As the 12 months of this review ended, Bill Cotton succeeded Aubrey Singer as Managing Director of Television, to be followed not long afterwards by the announcement of the appointment of Michael Grade to succeed Alan Hart as Controller BBC-1.

## Prize-winning television programmes

### International Awards

#### UNITED STATES

**International Emmy Award:** *The Black Adder: The Archbishop*, Producer: John Lloyd, Director: Martin Shardlow.

**George Peabody Award:** *The Making of a Continent*, Producer: Michael Andrews (Co-production with WTTW).

**15th Annual John F. Kennedy Journalism Awards:** Honourable Mention, *Horizon - Finding a Voice*, Dick Boydell, Martin Freeth, Sheila Hayman.

**Chicago International Film Festival:** Gold Plaque and Hugo Award (Bronze), *Q.E.D.: A Guide to Armageddon*, Exec. Producer: Mick Rhodes, Producer: Mick Jackson.

**Audubon Film Festival:** Certificate of Excellence (Conservation/Ecology), *Horizon: The Tropical Time Machine*, Producer: David Duggan; Certificate of Excellence, *The World About Us: Forest in the Sea*, Producer: Barry Paine.

**Columbus Film Festival:** Chris Bronze Plaque Education category Nature & Wildlife, *Wildlife on One: The Mouse's Tale*, Producer: Dilys Breese.

**National Board of Review of Motion Pictures:** Certificate of Merit, *The Citadel*, Producer: Ken Riddington, Director: Peter Jefferies.

**New York International Film and TV Festival:** Gold Awards Documentary, *The Visit*, Producer: Desmond Wilcox, Exec. Producer: Neil Frazer, Director: Alex McCall; Public Affairs, *Arena: It's All True*, Producer: Alan Yentob; Silver Awards, Hard News, *Refugee Exodus from Nigeria*, Reporter: Christopher Morris, Cameraman: Mike Viney; Silver Awards, Drama, *To The Lighthouse*, Producer: Alan Shallcross, Director: Colin Gregg; Bronze Award, Cultural *Raphael: Programme 2*, Producer: Ann Turner.

#### CANADA

**Banff Television Festival:** Best Television Comedy, *A Kick up the Eighties*, Producer: Colin Gilbert; Grand Prize (Best of 1984 Festival), *Arena: The Ghost Writer*, Editor: Alan Yentob (Co-production with WGBH/Malone/Gill).

## EUROPE

**24th International Television Festival, Monte Carlo:** Gold Nymph Award (1st). News Reports: *Nigerian Exodus*, Reporter: Christopher Morris.

**International Festival of Television Sports Programmes Portoroz:** Silver Shot, Category I, *World Cross Country Championships*, Producer: John Shrewsbury.

**International Film Festival, Locarno:** Outstanding performance – TV movies, Rosemary Harris (shared with ZDF), *To The Lighthouse*.

**European Television Magazines Association:** For its worldwide reputation for independent and fair reporting, particularly during the Falklands Conflict, *BBC Television News*, Editor: Peter Woon; Commended, *Police*, Producers: Roger Graef & Charles Stewart.

**Celtic Film Festival:** L.E./Music Award, *A Kick up the Eighties*, Producer: Colin Gilbert; Feature Prize, *Orwell on Jura*, Producer: Norman McCandlish, Director: John Glenister.

**2nd European Environmental Film Festival, Rotterdam:** Grand Prix (Best of Festival), *The Week of Sweet Water*, Producer: David Wallace; Special Mention, *Horizon: The Killing Rain*, Director: Jeremy Taylor.

**International Audiovisual Festival of Europe, Sicily:** Plate for Literary Adaptation, *To The Lighthouse*, Director: Colin Gregg.

**8th International Christian Television Week, Dublin:** Highly commended, *The Challenge of the Passion*, Producer: Christopher Mann and David M. Thompson.

**International Festival of Underwater Film and Photography, Athens: Encounter with Animals: Giants of the Vermilion Sea,** Producer: Keith Hopkins.

**2nd International Festival of Animal Cinema, Pra-Loup:** Honourable mention, *Flight of the Condor: Programme 1: Ice, Wind & Fire*, Producer: Michael Andrews.

### British Awards

**British Academy of Film and Television Arts' Awards:** The Richard Dimbleby Award, John Tusa; Best Single Drama, *An Englishman Abroad*, Director: John Schlesinger; Best

Factual Series, *Forty Minutes*, Exec. Producer: Roger Mills; Best Light Entertainment Programme, *Carrott's Lib*, Producer: Geoff Posner; Best Comedy Series, *Hi-De-Hi*, Producer: John Kilby; Best Programme Series without category, *Arena*, Editor: Alan Yentob; Best Actress, Coral Browne, *An Englishman Abroad*; Best Actor, Alan Bates, *An Englishman Abroad*; Best Light Entertainment Performance, Tracey Ullman, *Three of a Kind*; Best Original Television Music, George Fenton, *An Englishman Abroad*/*Saigon – Year of the Cat* (ITV) *Loving Walter* (ITV)/*Breakfast Time*/*Natural World*/*Village Earth* (ITV); Best Children's Programme Documentary/Educational, *Take Hart*, Producer: Christopher Pilkington; The Writer's Award, Alan Bennett.

**British Academy of Film and Television Arts, Craft Awards:** Video Lighting, Bill Millar, *The Hot Shoe Show*; Film Cameraman, Nat Crosby, *An Englishman Abroad*/*Farmer's Arms*; Costume Design, Amy Roberts, *An Englishman Abroad*/*The Tale of Beatrix Potter*; Film Sound, Richard Manton, Ron Edmonds, Philip Kloss, *An Englishman Abroad*; Sound Supervisor, Michael McCarthy, *Three of a Kind*/*The Two Ronnies*; Video Cameraman, Rodney Taylor, *The Citadel*/*The Tale of Beatrix Potter*/*Shall I be Mother?*/*Stan's Game*; Design, Stuart Walker, *An Englishman Abroad*; VTR Editor, Dennis Collet, *Reith*/*The Last Day*/*The Hot Shoe Show*.

**Royal Television Society:** Performance Award, Alan Bates (jointly with Peggy Ashcroft for *Jewel in the Crown – ITV*) *An Englishman Abroad*, Writer's Award, Alan Bennett (jointly with Ken Taylor for *Jewel in the Crown – ITV*) *An Englishman Abroad*; Judges' Award: Original concept, associated technology and programme series, John Radcliffe, John Harrison, David Allen, David Kitson and Bob Salkeld, The BBC Computer Project; Technique Award, Bill Millar, *The Hot Shoe Show*; Enid Love Award for School Television Programmes, *Enrico: An Unsolved Killing*, Producer: Andy Walker.

**Royal Television Society Journalism Awards:** Special Commendation, Current Affairs, Home, *Rough Justice: The Case of the Tortured Teenager*, Producer: Peter Hill, Reporter: Martin Young; Current Affairs International, *Panorama: How Robert Calvi Died*, Producer: Peter Bate, Reporter: Jeremy Paxman; News, Home, BBC Television

News: Parkinson resignation, Editor: Peter Woon; Television Journalist of the Year, John Tusa; Television Cameraman of the Year, Mike Viney.

**Broadcasting Press Guild Awards:** Best Single Drama, *An Englishman Abroad*, Producer: Innes Lloyd, Director: John Schlesinger; Best Actor, Alan Bates, *An Englishman Abroad*; Best Actress, Coral Browne, *An Englishman Abroad*; Best Documentary Series, *Rough Justice*, Reporter: Martin Young; Best Screen Performance in a non-acting role, Martin Young, *Rough Justice*; Outstanding Contribution to Television behind the camera, Ron Neil, *Breakfast Time*.

**British Association for the Advancement of Science:** Television Award, Production, *Q.E.D.: Riding on Air*, Producer: Alan Dobson; Certificate of Merit, *The Making of a Continent: The Price of Gold*, Producer: Mike Andrews.

**Sandford St. Martin Trust Awards:** Premier Current Affairs Prize, *Everyman: Afghanistan*, Producer: Colin Cameron; Regional Award, *More a Way of Life: Ulster*, Producer: Ernest Rea; Special Award, *No Longer Strangers*, Producer: Barry Linch.

**Variety Club of Great Britain Awards:** Show business personality of the year, Wayne Sleep, *Hot Shoe Show* and stage successes; BBC TV personalities of the year, Tracey Ullman, Lenny Henry, David Copperfield, *Three of a Kind*.

**TV Times Top 10 Awards** Best actress on TV, Penelope Keith, *Waters of the Moon*; Favourite male TV personality, Terry Wogan, *Blankety Blank* (6th successive year); Favourite children's personality on TV, John Craven, *John Craven's Newsround*; Favourite female TV personality, Selina Scott, *Breakfast Time*.

**Television and Radio Industries Club Annual Awards:** TV newscaster/presenter of the year, Frank Bough; TV sports presenter of the year, David Coleman; TV personality of the year, Terry Wogan; TV situation comedy award: *Only Fools and Horses*, Producer Ray Butt; BBC TV programme of the year: *Last of the Summer Wine*, Producer Sydney Lotterby; Best science based programmes, *Horizon*, Editor: Graham Massey. In the annual awards the BBC won eight out of the 11 prizes. BBC Television took

six awards while BBC Radio won both available in the Radio category.

**Samuel Beckett Award:** Best first play for television screened during 1983, *Romance, Romance*, Writer: Farrukh Dhondy.

**British Industrial Scientific Film Association:** Bronze Award, Education, *Exploring Science: Fertilisation*, Producer: Peter Bratt.

**1983 Pye Awards:** Distinguished Services to Television, Frank Bough; Services to Children's Television, Peter Firman and Oliver Postgate, *Ivor the Engine* and *The Clangers*.

# Direct Broadcasting by Satellite

Direct Broadcasting by Satellite is likely to be one of the principal means of broadcasting in the future. It gives access to new frequencies in the radio spectrum, so providing room to provide more television, radio and data services, and it will allow for significant improvements in the quality of the sound and vision signal. Following international agreement, Britain has been allocated five national channels to be broadcast by satellite. These developments are on the frontiers of broadcasting. New technologies are involved, and new ways of financing these additional services will have to be found.

Direct Broadcasting by Satellite (DBS) involves placing a satellite 36,000 kilometres above the equator in a geostationary orbit. Broadcasting signals are beamed from a ground station to the satellite and relayed back to earth, direct into the home. In the case of the UK, the 'footprint' of the satellite will cover the whole of the United Kingdom and 'spill over' into other parts of Western Europe. The broadcaster will be able to sell his DBS services to the national audience and may be able to negotiate sales to others living in the area of the 'footprint'. Viewers will be able to pick up the signal by using a receiver and small dish aerial of their own or through a local cable service.

The Government has said that no part of DBS services in the UK should be financed from the licence fee. Whether operated by the BBC or independent companies they will be run on a commercial basis and, in the first instance, will be available by subscription.

The BBC is clear that to pioneer DBS will be a high risk, high cost venture. Equally, it believes that it has enormous broadcasting as well as technical potential. It is the case, however, that during the first years of DBS – the period during which relatively few people will have the equipment to receive its services – it is highly vulnerable.

The sums of money involved are very large. Not only is there the cost of the satellite system itself: even more expensive is the cost of programming and of suitable receiving equipment. In the course of investigating and

planning the development of DBS for the United Kingdom, the BBC has been primarily concerned to identify these basic costs and to establish what price the market will bear. It has therefore been engaged in a close dialogue with government departments, the receiver manufacturing and rental industries, programme providers and other broadcasters and has sought to find ways of bringing the best possible service to UK customers for a reasonable price.

If the UK is to pioneer this important new distribution technology it must be sure that the market is developed in a sensible and orderly way, in order to contain the risks involved within realistic bounds. Once a proper market has been built it will be possible to gain the full benefit of competition without jeopardising the launch of the new technology.

With this in mind the BBC has taken the lead in working out a framework for a joint DBS venture with the commercial independent television companies and their regulatory body, the IBA. Joint discussions have been held with the television manufacturing industry with the aim of ensuring that receivers are available at the right volume and at reasonable cost in time for the launch of DBS, at present likely to be 1987 or 1988.

The Government's delay in confirming C-MAC as the DBS transmission standard created a number of problems. This standard, which has many unique qualities, is entirely new. As such it has significant implications both for the cost of receivers and the date of their availability. It had been hoped by both Government and broadcasters that C-MAC would become the common European standard for DBS. It has not yet been possible to achieve effective agreement on this at an inter-governmental level in Europe.

Although the BBC conducted protracted negotiations with the British Satellite Consortium, Unisat, it was not able to conclude a satisfactory contract for the use of a satellite system. In the meantime, the BBC and its fellow UK broadcasters are continuing talks with the receiver industry and with the Government about detailed aspects of a joint venture UK-DBS operation. In May 1984, shortly after the period covered in this report, the Home Secretary announced Government support for a national DBS service in which the BBC would have a 50 per cent share. The arrangements have been legislated for in The Cable and Broadcasting Act. At the time of writing, the

BBC, the independent television companies, and other commercial interests, were in the process of setting up the joint venture consortium.

## BBC Teletext: CEEFAX

By the beginning of 1984 there were one and a half million television sets equipped with the teletext facility in Britain. The set-manufacturing industry is producing more than half a million further teletext sets each year so that it is estimated that some 10 million viewers will be able to receive teletext by the end of 1985.

The three services provided by BBC Teletext have been expanded during the year. The main information service on both BBC1 and BBC2 – CEEFAX – now provides 600 pages of regularly updated news, information, sports results, City news and weather forecasts at all times when BBC transmitters are on the air. Teletext starts the BBC's day with half an hour of news, travel and weather information called *CEEFAX AM* before Breakfast Television starts. During the year the magazine has been reshaped and most of the pages have been redesigned. New services covering travel news and information about the BBC's own activities have been introduced.

CEEFAX has also extended the practice of sending its own reporters to major events, especially in the sports field. Wimbledon, the Open Golf Championship and the World Snooker Championships have again seen the presence of CEEFAX reporters equipped with specially adapted BBC microcomputers which act as terminals and allow the reporter to update scores minute by minute. Teletext has now included chess in its coverage and has expanded its output on motor sport.

The second BBC Teletext service provides subtitling on television programmes for the deaf and hard-of-hearing. The large unit at Glasgow has now begun to build up and by the Spring of 1984 an average of 10 hours of programmes were being subtitled each week.

Telesoftware is the service which broadcasts computer programs directly to computers: the third arm of the BBC Teletext service. Officially launched in September 1983, it is the first service of its kind anywhere in the world. There is a regular output of computer programs to support the BBC microcomputer, but extending the service to other computers is being considered.

## Radio

### The year's highlights

After the crisis of the Falklands in 1982, and the tragedies inherent in any war, the next 12 months were somewhat less dramatic. And, as 1983 closed, the ominous portents of '1984' and its Orwellian prophesies soon faded amongst the realities of the Middle East, the Common Market and ice dancing at the Winter Olympics.

During the year one new local radio station opened, in York, and soon showed its mettle by attracting a substantial audience. Arising out of the *BBC Radio for the Nineties* discussion paper, a working party was set up to examine those elements which related to local and national regional radio. After extensive consultation throughout the country, 'The Nineties Study Group' reported with a detailed set of recommendations for the consolidation of existing daytime output and a means of achieving a local radio presence in the evenings.

Discussions with the Home Office on the allocation of vhf frequencies in Band II led to a disappointing resolution for the BBC with the proposed fragmentation of the upper part of the band between commercial and BBC local stations and the prospect of long delays before it will be possible to improve coverage of existing BBC network services.

In the meantime work progressed on rebuilding the vhf transmitters to give improved reception on portable sets and car radios, and on extensive replacement of worn out plant and outdated studios with the planning of new facilities, notably in Newcastle, Edinburgh and London.

### Radio 1

Radio 1 holds a prime place in British radio. Despite the growth of competition from an increasing number of commercial stations (and illegal 'pirates') and the expansion of TV to include *Breakfast Time*, the network still attracts up to eight million listeners a day. Some 45 per cent of the population listen at some time each week.

Radio 1 is on the air 18 hours a day, 0600 to midnight, seven days a week, with a service of rock and pop music,

presented by a team of top DJs. The weekday, daytime line-up for most of the past year has been: Adrian John, Mike Read, Simon Bates, Mike Smith, Steve Wright and Peter Powell. The policy in these programmes is to feature mainly familiar 'Top 40' style music aimed at a broad-based audience. Research shows that people of all ages enjoy listening, even if it is largely as a background to other activities. In the evenings when the audience is younger and more attentive, the policy is to feature a wider variety of rock music, much of it new and innovative. The programmes, mostly presented by David Jensen and John Peel under the general title *Night-time Radio 1*, set out to feature and encourage new groups and bands. Many, first recorded in our studios at Maida Vale, have gone on to enjoy international success.

*The David Jensen Show* also included a number of spoken word items covering a wide range of topics of interest to young people. Drug abuse, dieting, starting your own business and cheap ski-ing holidays are just a few examples. John Walters contributed regularly to the programme with his own unique view of the week in the world of arts and the music press. There was also a competition for students making their own radio programmes.

The network has experimented with changing the weekday output on Fridays. Gary Davies took over the afternoon spot from Steve Wright whose own daily afternoon show now runs Sunday to Thursday. Other Friday programmes include *Roundtable*, a weekly discussion of new releases, Andy Peebles with a unique mixture of music and a look forward to the weekend's sport, and *The Friday Rock Show* aimed at the 'heavy-rock' music fans. The programme always includes several specially recorded sessions and this year once again featured recordings of the Reading and Donnington Park Festivals.

The weekends provided a wider variety of programmes. Mark Page, who joined the network from commercial radio on Teesside, followed by Tony Blackburn, started off both Saturday and Sunday mornings and DJs, Dave Lee Travis, Adrian Juste, Jimmy Savile, Steve Wright and Janice Long had their own shows. *Saturday Live* in the afternoon lived up to its title with many live performances by musicians and singers as well as reviewing the whole rock music and arts scene. There were a number of special programmes broadcast at the weekends. *Hitsville USA* was a major series on the 25 years of the famous Detroit

Motown record company, made at their suggestion by Executive Producer Stuart Grundy. There was also an important series on the history of Jamaican music. Entitled *From Mento to Lovers Rock*, it was written and introduced by West Indian poet and performer Lynton Kwesi Johnson.

Other weekend specials were *My Top 12*, Radio 1's own version of *Desert Island Discs*, in which Andy Peebles invites leading personalities to choose their favourite tracks to make up an imaginary LP. The *Top 40* continues to attract the largest single audience on British radio – up to six million people listening most weeks. The record sales chart quoted in the programme is prepared by Gallup, the BBC contributing to the cost which is shared by Spotlight Publications and the British Phonographic Industry.

Radio 1 continued to get out and about to meet the audience and let them see the DJs in action. The network's new Roadshow vehicle provides a mobile studio, stage and control room for many of these shows. For the eleventh consecutive year there was a summer tour of the coastline of Britain with 35 live broadcasts. In the autumn of 1983 there was a new style and successful 'week out' in Scotland. The regular morning and afternoon weekday programmes travelled across central Scotland from Ayr to Inverness. This formula was repeated in the spring of 1984 in East Anglia, with the lunchtime and tea-time programmes visiting town and cities in that area.

There were important campaigns aimed at the young unemployed and those still at school. *Action Special* in the spring and autumn 1983 and *Which Way Now* in January 1984. As a result of this campaign 200,000 fact packs were distributed.

Radio 1's own unique news service, *Newsbeat*, continued to attract some of radio's largest news audiences with summaries on the half-hour and two daily 15 minute news magazines at 1230 and 1730.

## Radio 2

Radio 2 continued to provide its popular 24-hour service of entertainment aimed at that broad band of listeners between Radio 1 and Radios 3 and 4.

From Monday to Friday, Ray Moore presented *The Early Show*, and Terry Wogan was still pulling in substantial audiences, despite the competition of Breakfast Television. Jimmy Young's unique blend of popular music

and chat preceded *Music While You Work* – now reborn in a later placing under the title *Music All the Way*. The afternoons have been in the hands of Gloria Hunniford, Ed Stewart, David Hamilton, and new boy Steve Jones. John Dunn, the winner of both the Variety Club's and the Television and Radio Industries' Club's Radio Personality of the Year Award, hosted his daily show during the early evening, just before the 'specialists' took over with programmes devoted to big bands, jazz, brass and military bands, light music, organ music, folk and country music introduced by, among others, Alan Dell, Humphrey Lyttelton, Charlie Chester, Hubert Gregg, Wally Whyton, Jim Lloyd and Robin Boyle. At the weekend, Benny Green, David Jacobs, Peter Clayton, Desmond Carrington, Keith Fordyce and Alan Keith presented their individual and popular programmes.

Radio 2 is also responsible for many public concerts featuring the BBC Concert Orchestra, including the prestigious International Festival of Light Music, which again played to packed houses during the summer at the Royal Festival Hall. Other programmes left the studio too – Terry Wogan's show came from Gatwick Airport one morning, the Jimmy Young team went to Washington DC, and John Dunn broadcast from Budapest.

Religious Broadcasting's most substantial contribution to Radio 2 is *Good Morning Sunday*, with Paul McDowell. This programme of light, sacred and secular music has also revealed another side to a number of well-known people who have been his guests during the year, including Kathy Staff, Ruth Madoc, Ken Dodd, George Hamilton IV, tennis star Sue Barker and former England footballer Jimmy Armfield.

The *Pause for Thought* spots on weekday mornings have featured such popular broadcasters as Gerald Priestland, Frank Topping and David Kossoff – and won the Christian Radio UK Award for 1983.

Light Entertainment brought cartoons to Radio 2 with a serialisation of *The Fosdyke Saga* by Bill Tidy and John Junkin. Other new ventures were Michael Bentine's one man show featuring a cast of thousands, and *It Sticks Out Half a Mile*, which took listeners back to post-war Walmington-on-Sea to meet many of the demobbed *Dad's Army* characters.

Other firm favourites who returned were Roy Hudd, with *The News Huddlines*, Les Dawson, Roy Castle, Bernie

Clifton and Tom Mennard with more of his Local Tales: local tales of another kind starred Hinge and Bracket at home in Stackton Tressel.

Quiz programmes were well represented with *Pop Score*, *Jazz Score*, *The Impressionists*, *Beat the Record*, *Three in a Row* and *The Monday Movie Quiz*.

In sport it was another busy and exciting year. Apart from the hardy annuals of the Grand National, the Cup Final and Wimbledon, there were many important sporting assignments overseas: Florida for a gallant Ryder Cup bid; Newport, Rhode Island, for the eventful Americas Cup, and Australasia for the triple attack from Rugby Union, cricket and football.

Gerald Williams interviewed a surprisingly co-operative John McEnroe after his Wimbledon triumph. Later in the year, *A Word with Williams* produced some compelling insights into the lives of such diverse people as Billie-Jean King, Don Revie and Ian Botham.

The first-ever World Athletics Championships produced gold medals for Steve Cram and Daley Thompson, and silver for Fatima Whitbread and Kathy Cook – all of whom were guests in Radio Sport's mobile studios in Helsinki.

Boxing featured the up-and-down life of former Stepney tailor's presser Charlie Magri, winning ... and quickly losing the World Flyweight title.

A major upset in cricket's World Cup saw India, 60–1 outsiders before the start, beat the West Indian All Stars in a final to be remembered.

Radio 2 Sport also chronicled the magnificent year of Torvill and Dean from the time they 'unveiled' their Bolero on their home rink at Nottingham to their 10 out of 10 mastery in the Sarajevo Winter Olympics and the World Championships in Ottawa.

## Radio 3

Racine's admirably terse definition of his dramatic intentions – 'de plaire et de toucher' – is not a bad device for a cultural radio network. Radio 3 also aims to be diverse, and this year the discriminating listener could choose from a range that included a Christmas sermon by the Archbishop of Canterbury, a documentary about the Think Tank called *Routine Punctuated by Orgies* and a

first performance of *The Tigers*, Havergal Brian's mammoth opera calling for 40 soloists and a man on an elephant.

A disagreement with Equity about how much to pay chorus members made it a thin year for live opera relays, but the network put out all except one of Wagner's operas, including the new 'English' Ring from Bayreuth and a season of operas broadcast in stereo, simultaneously with BBC 2.

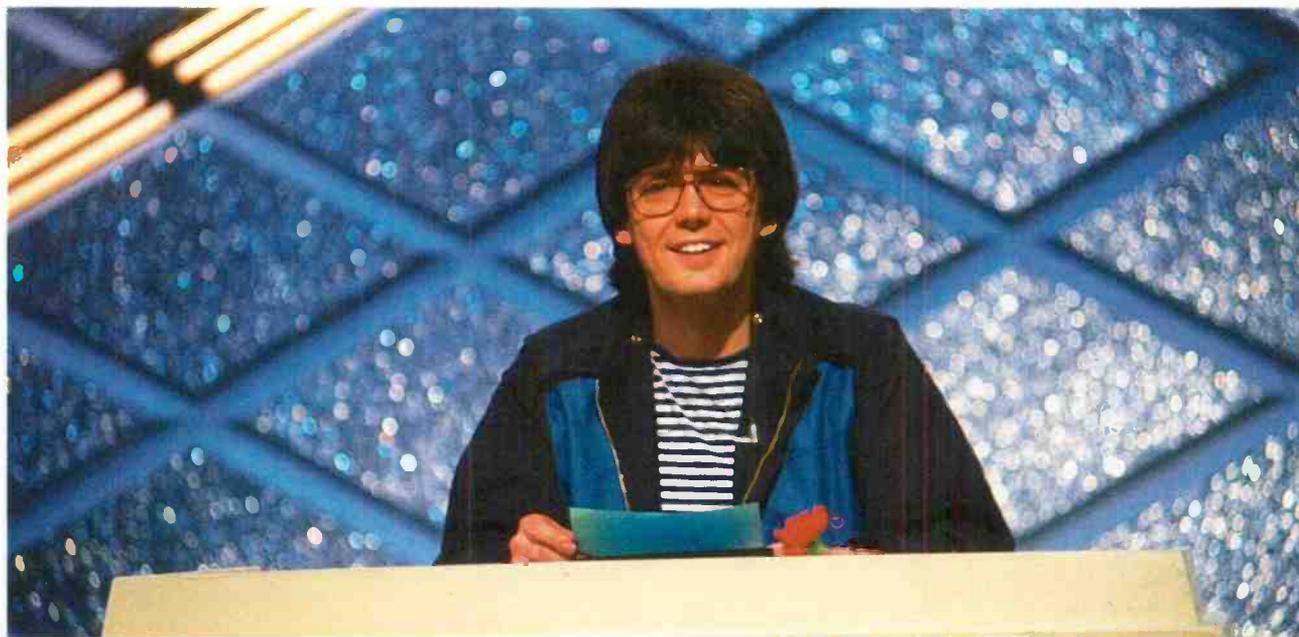
The Proms had a good year – 57 concerts attended by about 215,000 people. From overseas, they heard the Amsterdam Concertgebouw and the Israel Philharmonic Orchestras, and there was another all-night Indian Prom. The main theme of the season was Polish music – Penderecki, Panufnik and Lutoslawski all conducted their own work, and we welcomed the Franz Liszt and Polish Chamber Orchestras.

Jazz output was freshened up. Steve Race, Miles Kington and John Wain presented series that were well-received, and there was a good response to the occasional full-length jazz concert.

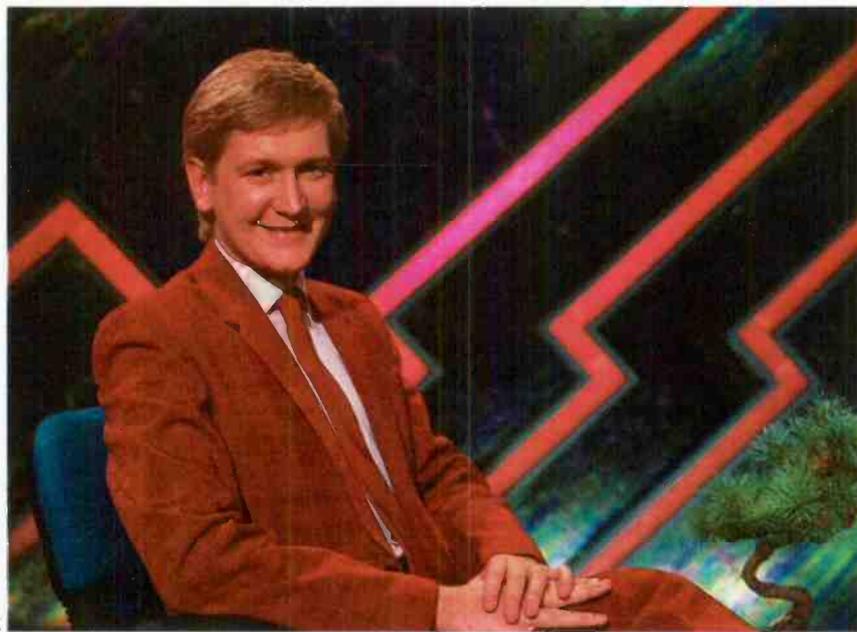
The Scottish Symphony Orchestra was stimulated by the arrival of Jerzy Maksymiuk as principal conductor, and the Welsh Symphony Orchestra by the appointment of Erich Bergel as chief conductor. The Welsh orchestra visited Canada, and the BBC Philharmonic six European countries. The Ulster Orchestra made a significant contribution for the network too. The BBC Symphony Orchestra, with 111 players, is now restored to the size it was under Boult in the thirties. The achievement of Sir Adrian, the BBC's first Director of Music and the Symphony Orchestra's Chief Conductor for its first 20 years, who died early in 1983, was celebrated in a series of programmes in the autumn and by a memorial concert in December.

Other British musicians whose work loomed large included Sir Arnold Bax (it was his centenary year), Sir Lennox Berkeley (who was 75), Elizabeth Maconchy and Edward Cowie. Egon Wellesz and Roberto Gerhard had series devoted to them, and the complete works of both Nielsen and Webern were broadcast.

There was an extensive Rameau series, and another featuring the songs of Brahms. We also marked the 75th birthdays of Olivier Messiaen and Elliot Carter, and broadcast a lengthy series drawn from the Elizabethan and Jacobean madrigal collections.



1



2

1) **Pop Quiz** presenter: Mike Read.

2) **Show Business** presenter: Mike Smith.

Television



1) The Television and Radio Industries Club Award for the TV Sports Presenter of the Year went to David Coleman.

2 & 3) Martina Navratilova and John McEnroe the 1984 Wimbledon champions.

4) Jayne Torvill and Christopher Dean winners of the 1984 Olympic Ice Dancing Championship.



2

3



Television

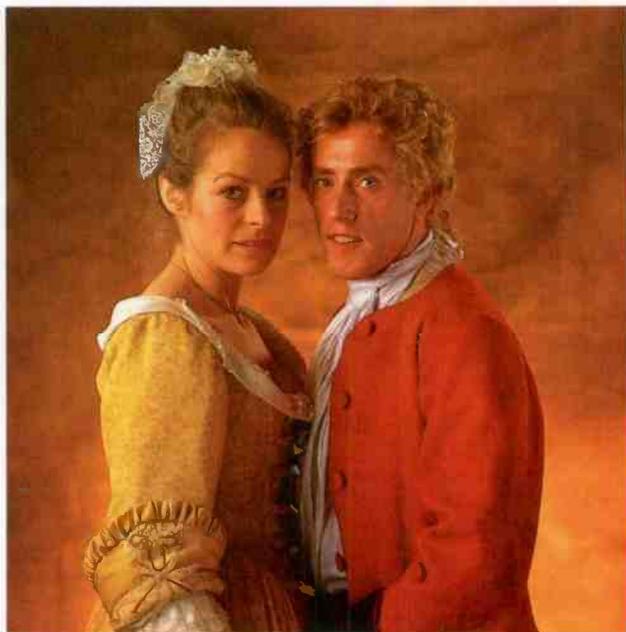


1) Arena: The Everly Brothers.

2) *The Beggar's Opera*, starring Carol Hall and Roger Daltrey.

3) *Die Fledermaus*.

4) *Alas Smith and Jones*: Mel Smith and Griff Rhys Jones.



3



Television



1) Lynn Redgrave in **The Fainthearted Feminist**.

2) **Don't Wait Up**: starring Tony Britton and Nigel Havers.

3) **Just Good Friends**: Jan Francis and Paul Nicholas.



2



3



**No Place Like Home**, starring William Gaunt and Patricia Garwood.

The BBC Singers continued to demonstrate the range of their repertory, with memorable performances in *Persephone* at the Proms and the Beethoven Mass in C in the Sheldonian. The BBC Northern Singers celebrated their 30th anniversary with a challenging programme at the Queen Elizabeth Hall.

In the spring an ambitious season reflected the culture of Spain. The music ranged from the *Cantigas de Santa Maria* of the thirteenth century to works written this decade. Colin Amery presented a documentary on the architecture of Gaudi, and the season included a feature on the trial of Fray Luis de Leon and a production of *The House of Bernarda Alba*.

Contemporary dramatists whose work was represented on the network during the year included Rhys Adrian, Nigel Baldwin, Samuel Beckett, Christopher Buggert, David Cregan, Graham Greene, Don Howarth, John Osborne, Sam Shepard and Arnold Wesker. Classic revivals included Dryden's *All For Love*, Thomas Middleton's *It's a Mad World, My Masters and Romeo and Juliet*, and there were also plays by Chekhov, Nestroy, Seneca and Turgenev. Peter Barnes wrote a second series of *Barnes' People* and Ian Cotterell's casting and direction brought to the microphone Alec McCowen, Peter Ustinov, Claire Bloom, Irene Worth, Joan Plowright, Paul Scofield, Harry Andrews, Trevor Howard, Eileen Atkins, Barbara Leigh-Hunt, Alan Bates, Donald Sinden, Mary Ellis and Ian McKellen.

Joint productions between Music and Drama Departments included *Polly* (the second part of *The Beggar's Opera*) and Pushkin's *Boris Godunov*, with the music composed by Prokofiev for a Moscow stage production, played by the BBC Philharmonic.

Those who thought aloud or speculated on the nature of things included Renford Bambrough, Walter Bodmer, Sir Owen Chadwick, James Fenton, Max Frisch, Alexander Goehr, Lord Hailsham, Robert Kernohan, Charles Marowitz, Frederic Raphael and Roger Scruton.

Documentary and feature programmes explored contemporary Arab literature, the mind of the Church of England, the life of Lord Berners, the architecture of New York, the novels of William Golding, the cooking of New Orleans and the acoustics of concert halls.

Lewis Wolpert conducted a number of conversations with scientists, including Christopher Zeeman, who has

the chair of mathematics at Warwick – 'I tried to prove you could untie knots in a sphere in five dimensions'.

## Radio 4

It was a busy year for Radio 4. Against the backcloth of the General Election, the invasion of Grenada, Greenham Common protests, the Lebanon, the shooting down of a South Korean airliner, and the death of Mr Andropov, the channel continued to leaven the diet of News and Current Affairs with plays and documentaries, comedies, talks and features of every conceivable shape and kind. *Today* met the Breakfast Television competition head on, sharpened its act, made telling visits to India and Hungary and its audience remained faithful and intact. *The World At One, PM* and *The Six O'Clock News* enhanced their reputations for accuracy and authority while *The World Tonight* at a new time and at a greater length, bravely changed its style. *From Our Own Correspondent, International Assignment, The Week in Westminster*, provided extra insights and on a number of occasions the channel went live to Parliament for debates on matters of moment. *File on 4* reporters ranged over domestic and foreign stories, while *Analysis* brought distinction, depth and authority to the great issues of the day.

In the Arts and Sciences *Kaleidoscope*, in its 10th anniversary year, changed its time of broadcast and extended its coverage with live reviews of theatre, concerts, television and radio. *Science Now* and *Medicine Now* expanded their coverage of developments in their particular fields, and in one of the most noted series for a number of years Sir Douglas Wass, former Permanent Secretary to the Treasury, delivered the 1983 Reith Lectures on *Government and the Governed*.

Drama's range remained as varied as ever. There were popular thrillers like *Pay Any Price* by Ted Allbeury; notable serial productions of Mary Renault's *The King Must Die* and Mrs Gaskell's *Wives and Daughters*; a new production of *A Midsummer Night's Dream* and brave and demanding plays like *The Zimbabwe Tapes; When the Wind Blows* and a version of the musical *Trelawney* by Julian Slade and Aubrey Woods based on the Pinero original.

Light Entertainment mixed old and new: *My Word, My Music, Just a Minute, Week Ending, Top of the Form,*

*Brain of Britain*, *Quote Unquote* and *News Quiz* were there to delight their aficionados; and new shows like *Son of Cliche*, *Legal*, *Decent*, *Honest and Truthful*, *Don't Stop Now – It's Foundation* and a radio adaptation of *Yes Minister*, tickled some ribs and made some go 'ouch'.

*Checkpoint* exposed many a villain; *Does He Take Sugar* and *In Touch* gave detailed help to their special audiences. *Feedback* afforded listeners an opportunity to speak their minds about the BBC's output and *Start the Week*, *Midweek*, *Woman's Hour* and *You and Yours* aimed at their particular audiences with wit and style.

Sport and Outside Broadcasting Department reflected the pageantry of Trooping the Colour and the State Opening of Parliament as well as a special programme to commemorate the unveiling of a statue of Earl Mountbatten of Burma.

One of the most popular programmes of the year from the Religious Department was about Catherine Bramwell-Booth called *Commissioner Catherine*, broadcast on her 100th birthday. Another documentary from the same department, *Fire in the City* on Martin Luther, won the top award of the Sandford St. Martin's Trust. One important development has been the authority that a new series of religious documentaries called *Soundings* has achieved. It too was an award winner in its first year.

In documentaries and features, the canvas has been broad. Of particular interest were *Bimbashi McPherson*; *Last Tales From the South China Seas*; three programmes on Elgar; *Light in a Dark Place*, (the story of Christian Watt); *The Sinking of the Scharnhorst*; *Yellow Rain*; *Bitter Pills*; *Journey into Hope*; a celebration of the life of Lord Ritchie Calder; *The Spirit of Kittihawk* – a six part history of 80 years of powered flight; *Talk of Town*, *Talk of Country* – a series which explored people's lives through their dialects; and *Fat Man on a Bicycle* with Tom Vernon.

One extraordinary success, from Continuing Education, was *The Chip Shop*, the first series on the radio networks devoted to the computer explosion in the UK. Many departments contribute to the catholic nature of the channel and much of it comes from producers outside London, in the National Regions and in the Network Production Centres. Their contributions have given Radio 4 this last year, as they have in the past, a national, broad and comprehensive range.

## Local Radio

In the North, more people than ever came to value the distinctive service of BBC Local Radio, especially during periods of bad weather. Radio York joined its 10 sister stations to complete the BBC Local Radio map in the North, and immediately topped all other radio listening over a large area of North Yorkshire.

Older established stations like Leeds, Merseyside, Sheffield and Manchester all registered significant audience increases, with Manchester also pioneering experiments in neighbourhood radio in Oldham, Bury, Trafford, Rochdale and Wigan. Jointly financed by the BBC, the Greater Manchester Council and the borough involved, each 'four-man' radio station broadcast to its borough for up to three hours a day over a two-month period. The programmes were warmly welcomed by the local communities and the BBC will be evaluating the experiment in the months ahead.

In the Midlands, Radio Leicester, the oldest of the BBC's Local Radio stations, underlined its commitment to the community with a number of appeals during the year. More than £12,000 was raised to help flood victims in India in response to an appeal from Asians living in Leicester; tens of thousands of toys were collected as part of a social service Christmas campaign; and £20,000 was raised in a New Year auction for a local hospital project.

The station continued its tradition of supporting and involving ethnic minorities with a number of special programmes, including an experimental soap opera – *Kahani Apni Apni*; an everyday story of Asian folk – which both local authorities in the area helped to finance. They described it as an important contribution to community relations and understanding.

Successful charity appeals were a feature of many stations. Radio Cambridgeshire raised £12,500 in less than a month for different children's charities. Radio Derby raised £23,000 towards the costs of a local cancer unit. Radio Norfolk has what it calls a Fun-Raising scheme. This operates in the Sunday breakfast programme the year round. One of the events which Fun-Raising undertook, was the provision of 15 places for underprivileged children on the Norfolk Sail Training Boat *Boadicea*.

At Radio Northampton there is a different sort of

regular feature. The station links up with Northamptonshire's Job Centres at half-hourly intervals on weekday mornings to broadcast information about job vacancies. The station opened in June 1982 and by February 1984, more than 2,000 people had got jobs they first heard about on their local radio station. One employer who secured an urgent contract used the broadcasts to recruit more than 350 part-time workers in two days. On another occasion, an out-of-work driver heard of a vacant job while listening to Radio Northampton at 9.30 am – and was back in work at the wheel of a lorry just three hours later.

Local help was at hand in Stoke-on-Trent also: a naval-rating (ex-Falklands) arrived to be best man at the wedding of a former shipmate. But he only knew him by his nickname – he had forgotten the man's name and address and where the wedding was to be. His plight was broadcast on Radio Stoke and the mystery solved just in time.

Radio Devon moved from its Exeter caravans to a new, purpose-built studio centre, and has already made itself the most widely listened to local station in the county.

At Radio Cornwall, equally successful in audience terms, it is sad that the year will be remembered for the very professional coverage the station gave to the Penlee Lifeboat Enquiry and the Scillies helicopter crash.

## Prize-winning radio programmes

**Prix Italia 1983:** Documentary/Features: *Nobody Stays In This House Long* (Radio 4) directed by Piers Plowright.

**Television and Radio Industries Club:** Radio Personality of the Year: John Dunn (Radio 2); Radio Programme of the Year: *The Grumbleweeds*.

**The Giles Cooper Awards:** Rhys Adrian for *Watching the Plays Together* (Radio 3); John Arden for *The Old Man Sleeps Alone* (Radio 4); Harry Barton for *Hoopoe Day* (Radio 3); Donald Chapman for *Invisible Writing* (Radio 4); Tom Stoppard for *The Dog It was That Died* (Radio 3); William Trevor for *Autumn Sunshine* (Radio 3).

**Television and Radio Industries Club of Scotland:** Drama: *Bonnie Blue Hen* (Radio Scotland for Radio 4); Entertainment: *St Andrew's Night Gala Concert* (Radio Scotland for Radio 2); Documentary: *Murder Hunt* (Radio Scotland).

**Broadcasting Press Guild:** Outstanding Personal Contribution to Radio: John Timpson and Brian Redhead (Radio 4); Outstanding Programme Contribution: John Tydeman for *When the Wind Blows* (Radio 4).

**Sony Awards:** Best Light Entertainment Programme: *Son of Cliche* (BBC Radio 4); Best Magazine Programme: *The Food Programme* (BBC Radio 4); Radio Reporter of the Year: Gerald Butt (BBC Radio News); Best Current Affairs Programme: *Today* (BBC Radio 4); Best Children's Programme: *In the News* (BBC Radio 4); National DJ of the Year: Mike Read (BBC Radio 1); Best Documentary/Features Programme: *Fat Man at Work* (BBC Radio 4); Best Popular Music Programme: Benny Green (BBC Radio 2); Sports Broadcaster of the Year: Charles Lambert (BBC Radio Merseyside); Best Drama Production: *Road to Rocio* (BBC Radio 4) producer Jane Morgan; Society of Authors Best Drama Script: *Never in My Lifetime* (BBC Radio 3), writer Shirley Gee; Best Actress: Maureen O'Brien in *The Duchess's Diary* and *A Month in the Country* (BBC Radio 3); Best Actor: Clive Merrison in *Luther* (BBC Radio 3); Award for Technical Excellence and Achievement in Broadcasting: *A Concert from Seoul* – live by satellite – Duncan MacEwan (BBC Radio 3); UK Radio Personalities of the Year: Margaret Howard (BBC Radio 4). Brian Matthew (BBC Radio 2); Gold Award for Outstanding Contribution to Radio over the Years: David Jacobs.

**Christian Radio 1984:** an International Festival of Christian Radio Broadcasting sponsored by the World Association for Christian Communication and the International Catholic Association for Radio and TV: short item: *Pause for Thought* (Radio 2).

**The Sandford St Martin (Church of England) Trust:** Open Award: *Fire in the City* (Radio 4).

**DJ Awards:** Radio 1: Mike Read voted top DJ by the *Sun* and *Evening Standard*. *New Musical Express* voted John Peel and David Jensen the top two DJs; *Melody Maker* voted David Jensen top DJ, and John Peel's programme was voted best by *New Musical Express*.

## International Awards

**Premios Ondas 1983:** *Radio Active* (Radio 4).

**Monaco Radio Prize:** *Hamburger Weekend* (Radio 2).

**Nordring International Radio Prize 1983:** *The Accountants are Coming* (Radio 2).

**EBU International Radio Competition:** New Light Music for Radio: *Laura's Tune* by Antony Britten (commissioned by Radio 2).

**Asian and Pacific Broadcasting Union Radio Prize:** *A Land for All Seasons* (Radio Scotland for Radio 2).

**Asian Listeners and Viewers Association Awards:** *6 o'clock Show* (Radio Leicester), *East is West* (Radio WM).

**Road Safety Award for the best Road Safety Programme:** Radio Stoke.

**JR Freeman News Awards:** Radio Journalist 1983: Vincent Kane (Radio Wales).

**Guild of Agricultural Journalists Award for Radio:** *Fields of Gold* (Radio 4).

**Glaxo Awards:** Alison Richards and Geoff Watts for *Analysis* and *Staying On* (Radio 4) for best radio or television script on a science subject.

**British Theatre Association Drama Awards:** Most Memorable Radio Play: *A Strangled Cry* (Radio 3).

**MJA/SK & F Medical Radio Award 1983:** Sarah Rowlands and Dr Alan Maryon-Davis for *Action Makes the Heart Grow Stronger* (Radio 4).

**The Glenfiddich Award:** Derek Cooper for *The Food Programme* (Radio 4).

**The Royal Institute of Chartered Surveyors Award:** Anthony Parkin for *On Your Farm* (Radio 4).

## The News Year

In reporting terms, the period under review was without that clear focus of interest which had so dominated the preceding year, through the Falklands War and its consequences. Yet, at home and abroad, the 12 months of this report were eventful enough to test again the BBC's journalism, for its capacity both to meet the challenge of events, and to deal with them, in news broadcasts and current affairs programmes, fairly and adequately.

### The year at home

On the political front, the June General Election and Mrs Thatcher's confirmation in office was the first major event, to be followed by a party conference season which saw the opposition parties, two of them under new leaders, regrouping for the new Parliament, and the Government suffering the embarrassing loss of one of the principal architects of its June victory. As Parliament got into its stride, the Government began to encounter problems – over the Cruise missiles (and the attendant leaks), Grenada and GCHQ; meanwhile, Mr Kinnock set about consolidating his leadership of the Labour Party. The domestic economy remained a major theme of the parliamentary and political debate, with Mr Lawson's first budget a significant punctuation mark. For the Election Campaign, which turned out to be somewhat 'flat', regular current affairs programmes addressed themselves to the issues and to the leading party spokesmen, changing format or title where appropriate: *Today in Parliament*, for instance, became *Election Platform*. One innovation, and a successful one, was the simultaneous televising of Radio 4's *Election Call* where, under Sir Robin Day's chairmanship, leading politicians answered telephoned questions from the public.

Television News programmes were extended, with the *Nine O'Clock News* enlarged to include a daily *Campaign Report*. The programme was the work of a joint news/current affairs production team. Although BBC resources, especially 'on the road', were inferior to ITN's the quality of editorial judgement in identifying the story of the day compensated for this most of the time, and in audience size, BBC News proved superior, with an average of eight million viewers. *Newsnight* was broadcast seven nights a week and maintained its reputation for mature political

reporting and analysis. Inevitably, in the great mass of campaign coverage, there were aspects which displeased the parties, and there was one complaint, concerning the absence of a reply from Sir Geoffrey Howe to allegations by Mr Neil Kinnock, which was clearly valid.

On Election Night itself, the results were fully and swiftly reported on Radio 2 and 4, BBC-1 and on CEEFAX. Computers and particularly computer graphics made their own notable contributions to the rapidity and clarity of the reporting.

One particular handicap in analysing both the campaign and the results was the absence of exact comparisons with the previous election, because of the boundary revision. The jointly produced *BBC/ITN Guide to the New Parliamentary Constituencies* was widely used and became the authoritative document for press and broadcasters alike, with its careful extrapolations from definable population changes and previous results.

Throughout the review period, the economy, the rate of inflation and the level of unemployment have again been the running themes; reports of the latest indicators as they became available were supplemented by background information and explanation from the BBC's own specialists, and from academic and other expert contributors to programmes. It is an area of reporting calling for the highest degree of editorial judgement.

Much the same applies to coverage of industry and industrial disputes. There, the challenge to existing employment legislation has been a major feature. Repeatedly, it became the subject of legal action and enforcement, as in the various printing disputes. But secondary action and picketing are also highly visible and audible; so is the related matter of police action. All are highly controversial, as the miners' strike has demonstrated. The reporter's and the cameraman's job in such cases – and there have been many this year – becomes difficult and can occasionally expose both to physical danger, when the messenger is blamed for the message. The aim must remain to report fairly, both in words and pictures, to ensure that the mere presence of microphone and camera does not shape the event; and to avoid distortion by selective reporting. Any event must always be placed in context and honesty of intent and execution, whether in basic reporting or in extended programme treatment, is paramount. There have been occasional and inevitable errors, but those who

allege deliberate and conscious misrepresentation have yet to make their case.

Throughout the period under review, events in Northern Ireland have again claimed attention. The repeated recourse to violence and murder on both sides of the religious divide and the lack of political progress made up yet another chapter in this sad narrative, relieved too rarely by news of an industrial success or an export contract won. Much of the reporting fell on the BBC's staff in Northern Ireland, reporting both for its own audience and the wider audience in the UK. Last December the violence appeared in London when an IRA car bomb claimed its victims among Christmas shopping crowds in Knightsbridge. It was not the only example of terrorism this side of the Irish Sea: Libyan bombs in Manchester and London in March proved to be mere curtain raisers for the much greater outrage in the spring. Demonstrations which lead to violence remain relatively rare (and to such extreme violence, rarer still); few demonstrators, however, have shown the persistence and endurance of the 'Greenham Women'. Their anti-nuclear protest and that of like-minded people has been an ingredient in the continuing debate about nuclear arms. Reporting it, and the arrival of Cruise missiles (like any other emotive issue) called for objectivity and a clear understanding of terms, not least the distinction between unilateral and multilateral disarmament.

If that survey of events has a sombre note about it, it is worth recalling that the news also reflected a remarkable summer of hot, fine weather, and in the depths of winter, the triumphs of Torvill and Dean. Through the year's reporting, there ran the thread of the activities of the Queen and other members of the Royal Family. The Queen's meeting with Commonwealth leaders at their conference in Delhi, and, no less, many other formal and informal journeys and encounters at home and abroad demonstrate the place that the Monarchy continues to hold in public affection and esteem. The announcement that the Princess of Wales was to have a second child brought a public reaction which again confirms that both news reports and the more extended programmes about the Royal Family's official travels have an important place in the BBC's reporting.

## The year abroad

Overseas news coverage reflected a world still grappling with many of the same problems and issues which had been the preoccupations of the year before and, in many cases, showed little signs of progress or solution.

Among those of immediate and continuing concern to Britain were the Common Market and principally, the EEC budget. It was the recurring theme of the regular ministerial meetings, notable for the Prime Minister's own part in the debates. In the wider field of international relations, the East-West dialogue took on a sharper tone, and, in the case of disarmament, ceased altogether, against a backdrop of the continuing argument and protest, over nuclear missile deployment, in the towns and cities, and at nuclear sites in Western Europe. In the Soviet Union, the closing days of Mr Andropov's short reign and the change of leadership were keenly watched, and Poland remained a focus of close attention: in neither case an easy task for correspondents working under varying and unpredictable degrees of restraint.

In the Western world, preoccupied with an economy still on an uncertain course, the long preliminaries of the American Presidential election began to have their effect on policies and judgements, to be charted in dispatches and reports for the British viewer and listener.

Throughout the period under review, the deterioration of the situation in the Lebanon called for one of the most sustained reporting efforts in recent years, demanding in resources (and costs), but demanding also the highest levels of reporting skill and judgement, and not least, considerable physical courage as the reporting teams moved among and between the warring factions and chronicled the casualties and withdrawals of the Israeli and later the international forces deployed in the country. The BBC had its own battle casualties, though fortunately not serious ones.

Alongside the hostilities, the political and diplomatic moves had to be reported, and in this task the BBC's network of correspondents comes strongly into its own, bringing perspectives from different capitals to bear on the implication of successive developments.

Further east, two conflicts remained very much under-reported: the Soviet occupation of Afghanistan and the Gulf War between Iran and Iraq. In both cases journalistic

access is either impossible or so restricted that the picture which emerges can only be partial, in both senses of the word, and it becomes a matter of skill and experience to evaluate the evidence.

On the other side of the world, Central America, and particularly Nicaragua and Salvador, remained recurring themes of news reporting, both in terms of the political and long-term implications on the edge of the United States, and in terms of the human misery which goes with the hostilities.

A new centre of conflict – Grenada – emerged in the Caribbean and caught much of the world, including Britain, unawares and unprepared. The intervention by the United States and some of Grenada's neighbours caused initial confusion, not least for those trying to report what was going on, compounded by uncharacteristic restrictions (for the Americans) on access.

In South America, Argentinian affairs after the Falklands and after Galtieri, and the Falklands themselves, were the subject of coverage in radio and television. Over the 12 months correspondents and camera teams paid a number of visits, for particular occasions – such as the Argentinian elections, or ministerial visits to the Falklands – or, to reflect, in a more general way, life in the islands, both for the local people and the British forces stationed there.

Out of Africa, as always, came something new, as well as the variations on familiar themes. A new constitution in South Africa widened the franchise, to give the Coloured and Indian communities – but not the blacks – a voice in government. On its borders, South African forces mounted a substantial armed operation into Angola, itself still in internal conflict, while on another border, the government reached agreement with Mozambique in a riverside ceremony, after a decade of hostility. To the north, in Zimbabwe, political and tribal rivalries accompany the country's development. The trial and acquittal of six air force officers on sabotage charges, their further detention and eventual return to Britain made the news from that country for many months. The turn of the year brought another coup in Nigeria where earlier in the year harassing accounts of the expulsion of foreign workers had drawn the world's attention. The BBC's dispositions in the continent have been revised, with a staff correspondent again in West Africa. But it remains a fact that each correspondent, from his base, has to cover a large and varied

territory: movement around such a 'beat' can cause problems of acceptability from time to time. Against that, improved communications, especially by satellite, have brought new areas of the continent within the reach of the news-gatherer.

India was host to the Commonwealth Conference at a time when Grenada was still very much a matter of debate. Having been very much in the public eye, through television programmes about its origins and recent past, India's present also impinged on news coverage through the assertion, by violence and disorder, of the Sikh cause in the Punjab and elsewhere.

Reporting, as the BBC does, from around the world, its newsrooms continue to rely substantially on the traditional sources of the international news agencies, in words and pictures, and on broadcaster-to-broadcaster exchanges of material such as the Eurovision News Exchanges and their equivalents in other parts of the world. Their range, speed and logistics have been steadily improving, and the BBC plays its full part in them. But it needs to be said, and emphatically, that it is the BBC's own sources – its correspondents, its reporters, its network of 'stringers' and, not least, its Monitoring Service, which give real strength and quality to the output.

### **Organisation and resources**

In 1982 the radio and television news departments became part of their respective directorates and were brought closer in editorial and managerial terms to current affairs. The oversight of the BBC's journalism became the responsibility of the Assistant Director-General to whom the Director-General has devolved the day-to-day exercise of his role as Editor-in-Chief while himself remaining the court of last resort. The Assistant Director-General is thus the corporate point of reference: there has been no difficulty in developing a frank, straightforward and creative framework in which the BBC's journalism and journalists can flourish in Radio, Television and the External Services.

A news operation and particularly its newsgathering arm depends heavily on resources. In its journalists in the London network departments, in the English and National regions, in Local Radio and in its network of staff and stringer correspondents at home and around the world, the BBC has built up its most important asset, and one of

high quality. But it has to be recognised that with all its other resources – communications, studio and mobile facilities, and its cash budgets – it is operating too often on narrow tolerances, in a highly competitive area. The call for more (and that must in the end mean more money) is not based on extravagant or fashionable ambition, but on the simple recognition that at a time of rapidly changing technology, the BBC, in the news field as elsewhere, must not lag behind, if it is to maintain the quality and range of its coverage.

### **Standards and constraints**

The BBC's journalism is under many pressures and strains. There are voices which call for blandness, for 'leadership in times of crisis'. The BBC must always stand for, and stand by, courageous journalism, vigorously pursued. But implicit in that pursuit are the highest standards and constant scrutiny of motives and practice. Honest intent, care, discipline, accuracy and dispassion are crucial. Fair and decent journalism, and the BBC's reputation, demand no less.

These basic concepts cannot be too frequently reiterated. Their practice, in the BBC as elsewhere, is increasingly hedged about and made more difficult by a lack of openness on the part of some newsmakers, by a desire to 'manage' the news and by the application of statutes which, while intended to protect freedom and the course of justice, can have the effect of limiting the flow of information on which the democratic process relies. The BBC plays its part in the debate which precedes legislation on such issues, and where necessary, will challenge what appear to be needlessly narrow restrictions on reporting.

That is in this country. Elsewhere the problem is different in kind and degree. Large areas of the world are completely closed to any reporting – hence some of the gaps in the BBC's world coverage. Other countries use the issue or renewal of visas or work permits to restrict and control access, and from time to time, as a reprisal for BBC programmes that have given offence.

The BBC continues to declare its belief in untrammelled access for journalists to report freely and accurately, and supports that belief both for itself and others. It is a matter for satisfaction that firmness of purpose, patiently pursued and coupled with a tough stance on reciprocity, generally proves successful.

## Broadcasting from Parliament

The broadcasting of parliamentary proceedings has continued to be a significant source of programme material, as part of the BBC's overall reporting of Parliament and politics. Live broadcasting remains confined to major occasions: the debate on GCHQ at Cheltenham after the union ban was one; the miners' strike, the invasion of Grenada and the stationing of Cruise missiles in Britain gave rise to other live broadcasts from the House, and the Budget was covered in full. Recorded actuality from both chambers and from committees regularly finds a place in news and current affairs programmes in the networks, the regions and in local radio where there has been a growing demand.

The BBC's commitment to full and serious reporting of parliamentary affairs is reflected in such programmes as *Today in Parliament*, *Inside Parliament* and *The Week in Westminster* where recordings are used to good effect. The new format of *Yesterday in Parliament* within the *Today* programme has improved audiences, notwithstanding some criticism from Westminster itself (though this has lessened since the General Election). The special background knowledge which the correspondents who present the programme bring to it continues to enhance the general audience's understanding of the parliamentary process.

The year has seen two further moves towards the televising of Parliament. In December 1983, the House of Lords voted in favour of 'the public televising of some of its proceedings for an experimental period'. The Lords Select Committee on Sound Broadcasting was asked to consider how this might be accomplished, and the BBC has presented written and oral evidence. It is hoped that the experiment will begin during the 1984-85 session. A month earlier, the House of Commons approved by 164 votes to 159 the introduction of a Private Member's Bill providing for the televising of its proceedings. The Bill failed through lack of time. The new House has yet to hold a full debate on the subject.

## Broadcasting by the Political Parties

Under the agreement between the broadcasting authorities (BBC and IBA) and the political parties, broadcasting

time was again made available to enable the nominated spokesman of the parties to put their point of view in party political terms.

In the year under review, in addition to the regular series of Party Political Broadcasts, there were in the weeks leading up to the General Election in May a series of Party Election Broadcasts.

The Committee on Party Political Broadcasting which makes the arrangements for these broadcasts failed to reach a decision before the 1983 election and so the pattern of broadcasting was decided by the broadcasters.

Both the pattern of the regular Party Political Broadcasts and of the Party Election Broadcasts reflected the change that has taken place in the political landscape with the emergence of the Social Democratic Party and the SDP/Liberal Alliance.

### PARTY POLITICAL BROADCASTS

In the 15 months to 31 March 1984 the Conservative Party took seven broadcasts on television, and 10 on radio (Radio 2 and Radio 4). For Labour, the figures were six on television and eight on radio, the Liberal party had three on television and three on radio and the SDP/Liberal Alliance two on television and two on radio.

These were UK broadcasts. The Scottish National Party and Plaid Cymru had broadcasts in Scotland and Wales respectively: the SNP, four on television and two on radio, and Plaid Cymru one each on television and radio.

### PARTY ELECTION BROADCASTS

In the period leading up to the Election, the Conservative Party had five television broadcasts and seven radio broadcasts. The Labour Party had a similar number – five on television, seven on radio – and the Alliance had four television broadcasts and six radio broadcasts.

Under the rule that parties contesting the election who were not represented in parliament at the time of dissolution may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day, the Ecology Party, the National Front and the British National Party had one five minute broadcast each on BBC-1, and one each on Radio 4.

*Full details are shown in Appendix XII, page 165.*

## Budget broadcasts

In 1984 the sequence of Budget broadcasts was extended to include a broadcast by the SDP/Liberal Alliance.

The dates were:

Tuesday, 13 March 1984	The Rt. Hon. Nigel Lawson, MP (Chancellor of the Exchequer) on his Budget (BBC-1 & 2, Radio 4).
Wednesday, 14 March 1984	The Rt. Hon. Roy Hattersley, MP (for the Opposition) in reply (BBC-1 & 2, Radio 4).
Thursday, 15 March 1984	The Rt. Hon. Roy Jenkins, MP (for the SDP/Liberal Alliance) in reply (BBC-1 & 2, Radio 4).

## Ministerial broadcasts

In the year under review, there were again no Ministerial Broadcasts under the terms of the Aide Mémoire 1969. (*For text, see p. 192*).

## Religious broadcasting

The subject matter of religious broadcasting is religious faith and its consequences – which is not as tautological as it seems. As a theme, religious faith overleaps any single religion and can take account both of religious institutions and personal experience.

There are two assumptions implicit in the use of the term 'religious faith' as the key-signature of religious broadcasting. One is that this faith has its source and inspiration in some transcendent power; thus humanism, for example, would only be a minor theme. The second assumption is that any faith qualifies which acknowledges the transcendent. Strictly applied, the definition would in fact exclude a great religion such as Buddhism, so we bend the rules a little, allowing the definition 'to be our guide and not our chain', as the poet says.

In practice, the religious departments deal with religious faith in three ways, according to a division which is crude but serviceable: what it is – programmes of exposition, apologetic and argument; how it is awakened, celebrated and sustained – programmes of worship, meditation and reflection; and what its personal and social consequences are – documentaries, testimonies and drama. Some programmes cannot be neatly pigeon-holed; others might qualify under more than one head.

We find it helpful to think in this way and always bear in mind in the matter of proportion the fact that Britain's religious tradition is mainly Christian. Our colleagues in the World Service of course have problems of a quite different order in seeking to respond to the main religious traditions of the areas to which they broadcast.

The contentious question: Is this a genuine religious programme? resolves itself into two others. What is religious faith doing in the contemporary world? And the answers might range from celebrating to suffering by way of all the dilemmas, emotions and reactions faith evokes. The second question is its complement. What does the contemporary world look like through the eyes of faith? Might we be able to see through to the truth behind the facts of an issue because of our distinctive perspective?

A glance at the range and quality of programmes described in both the television and radio sections of this report will confirm both the challenge and difficulty of doing religious broadcasting. Religion is by definition a

very subjective and ultimately intangible area of experience. Broadcasting copes best with areas capable of neat definition and having sharp boundaries. There is something about the untidiness of religion that wars with broadcasting's almost prissy sense of order. Most of religion's significant events happen in secret and broadcasting is in the business of abolishing secrets.

The year under review has been one of re-defining the boundaries rather than moving into unknown territory. In this sense, the output has been solid rather than spectacular.

## Television

Although programmes are made for transmission on all days of the week, Sunday remains the day on which religious broadcasting makes its most familiar contributions to the television landscape. Some of the programmes seem timeless and maybe rightly so; *Songs of Praise* on Sunday evenings heads for its thousandth edition. On a more sombre note, it is now 10 years since the weekly documentary series on Sunday began with filmed reports from around the world of the often painful consequences of religious belief. These regular reminders of religion, whether in devotion, celebration or social action, reflect its continuing significance in a colder and harder world.

### BBC-1

*Everyman*, alternating with *Heart of the Matter*, provided the backbone of the factual output. The former series included some powerful documentary films ranging from a two-part look at the religious belief of the warring factions in Beirut, through a portrait of a Hindu seeking religious truth in contemporary India, to the personal account of a canon of Canterbury Cathedral rediscovering Christian faith in the Celtic culture of Wales. David Jessel's on-the-spot report from the Afghan border on Islamic justice was a prizewinner in the 1983 Sandford St Martin awards.

David Jessel has become firmly established too as the voice of *Heart of the Matter*. His weekly analysis of the moral and religious values implicit in news stories from around the world took him as far afield as Honduras. Nearer home medical ethics, public morality and private life, and the dilemma of picketing and the right to work

came under scrutiny. These films, produced virtually overnight, provided a telling focus on a world without shared values and assumptions.

*Songs of Praise* continued to tell the story of faith through the eyes of the local community. Every year people in 40 or so towns and villages throughout the UK celebrate choosing their favourite hymns and demonstrating an often impressive Christian unity. Passion Sunday 1984 marked a unique event with a programme from the Community Church in Shanghai including hymns sung both in Chinese and English and a vivid impression of everyday life in China. More familiar, but as memorable, was a programme which combined a pilgrimage to the Holy Land with the singing of an enormous congregation in York Minster. *Songs of Praise Sings Gospel* brought together London's black gospel choirs for an exhilarating edition. For the summer season, Thora Hird continued to be as popular as ever with her selection of viewers' favourite hymns. Cliff Michelmore presented a new series of *Home on Sunday* which included Mrs Rosalind Runcie, wife of the Archbishop of Canterbury, choosing music sung by the choir of St Albans Abbey.

Televised worship on Sunday morning has alternated between *This is the Day*, a service especially providing for, and made with the help of the viewer and *Jesus – His Life and Teaching*, relays in a more conventional forum from churches throughout the country. The latter involved the most comprehensive Christian teaching series based on the Gospels.

*This is the Day* provides a greater emphasis on prayer when viewers at home join together through a broadcast from just one such home; a quietly effective counter to the electronic church of the USA. The great festivals are traditionally marked on BBC-1 with, for example, *Urbi et Orbi*, the Pope's annual blessing on Easter Day. In 1983, for the first time, an Advent Service was transmitted in the evening with the spreading of candlelight in Salisbury Cathedral complementing seasonal hymns and carols.

Finally, a mention of *Martin Luther – Heretic*, perhaps the most prestigious drama contributed by the department in years, with Jonathan Pryce in the starring role, to commemorate the 500th anniversary of Luther's birth.

## BBC-2

Religious programmes continued to make a rather intermittent contribution to BBC-2. Apart from the familiar short series of individual testimony, *Light of Experience*, there was a newcomer, *Surviving*, which followed the fortunes of people of other cultures and faiths adapting to life in Britain. There was an encouragingly hopeful note in the filmed conversation between Malcolm Muggeridge and Catherine Bramwell-Booth, the famous Salvationist celebrating her hundredth birthday in July 1983. Two major documentary films were shown early in 1984, *God-in-a-Box*, Colin Morris's prophetic report on the US television evangelists and *The Darkness of God*, a chilling personal account of theology in a post-nuclear age by Jim Garrison, partly filmed in Hiroshima.

Easter 1984 was well marked on BBC-2 with a major Good Friday interview with Billy Graham and, for the first time, a live late-night transmission of the Easter Vigil, an impressive liturgy from Canterbury Cathedral with the Archbishop of Canterbury taking part.

## Radio

*Soundings* is the title of a weekly series of religious documentaries on Radio 4, mostly on topical subjects, which had its first run in the Autumn of 1983, broadcast at the somewhat unsocial hour of 11 pm. *Soundings* returns in 1984, in the more accessible placing of 6.15pm on Sundays, and launched by a full-length interview with HRH The Prince of Wales.

The year also saw a number of outstanding single documentaries on Radio 4: *Fire in the City* (on the life of Martin Luther); *Shanghai Morning* (on religion in China today) and *Front Room Gospel* (about the burgeoning House Church Movement) being representative of their quality and variety of topics.

On Radio 2 *Good Morning Sunday*, presented by Paul McDowell, matches a popular mix of music with a succession of outstanding guests talking about their own beliefs – among them David Kossoff, Ken Dodd and Ruth Madoc from show business, and the Bishop of Manchester and Rabbi Hugo Gryn from more recognised religious backgrounds. The programme also regularly includes a prayer request spot, presided over by the Bishop of Edmonton, Bill Westwood, which attracts an enormous

postbag and – letters tell us – forges a chain of prayer across the United Kingdom and beyond.

Also on Radio 2 *Pause for Thought*, tucked into the early morning sequences, has offered its listeners a highly varied diet – from 'Priestland's Postbag' on Mondays to a 'Prayer for the Week' on Fridays by way of Margaret, the housewife with a tear-off Bible text calendar and Frank Topping's mid-week meditations. A montage of a typical week's offerings earned a 'Christian Radio 1983' award.

An hour-long programme on Christmas Eve – *Christmas Rapping* – on the meaning of the birth of Jesus was religious broadcasting's main contribution to Radio 1.

Both in talks and features Britain's minority religions are becoming increasingly represented, and among the much-appreciated worship output the exciting new music of the Black churches has been balanced by the more traditional sounds of *Choral Evensong* (Radio 3), and the daily and Sunday morning services on Radio 4 – the latter achieving its largest regular audience since the mid-seventies.

*Thought for the Day* on Radio 4 continues the policy of featuring speakers from minority religions as well as contributions from the various Christian denominations during the morning *Today* sequence. Also on Radio 4, a programme of news and current affairs covering religious topics and called simply *Sunday* is broadcast weekly.

## Local Radio

Nowhere is Local Radio's diversity of response more vividly demonstrated than in the field of religious broadcasting. In some areas, for example on Radio Stoke, the emphasis is on broadcast worship, in others the flexible sequence format reigns, as on Radio Humberside. Stations not only broadcast to their communities, but also with them, establishing a unique relationship between broadcaster and audience. Most stations last year ran a Lent course. *Jesus in Focus* was the title of Radio Devon's whose weekly two hour evening broadcasts contained 20 minutes of music, speech and drama on the themes Jesus, the Good News; Jesus the Teacher; Jesus at Prayer; Jesus the Compassionate; Jesus the Crucified and Jesus is Alive. These were followed by 50 minutes of light music to allow home and church based discussion to take place, the results of which were 'phoned-in' and used as the basis for

a further 45 minutes live discussion with a studio guest. Six and a half thousand sets of study notes were distributed demonstrating the considerable impact of BBC Radio Devon, one of our newest stations. One of our oldest, Radio Kent, will be building on the success of their Holy Land pilgrimage with another following in the steps of the early Christians, taking in both Rome and Assisi – one more example of how Local Radio's relationship with its audience has a life beyond the transistor on the mantelpiece.

### World Service

Three times a day at peak listening times on the BBC World Service a four-minute religious message is given from many different perspectives of faith. These daily *Reflections* attract letters from listeners right across the world and it is gratifying to note how much the multi-faith nature of our output is appreciated. It is especially pleasing when we hear from adherents of one faith expressing gratitude for the interpretation of another faith which they have heard through our religious talks. Similarly, in our weekly magazine programme *Report on Religion*, we try to reflect both the multi-faith nature of British society and also to cover the religious aspects underlying many of the main international news stories of our time. We have endeavoured to observe most of the major religious festivals and broadcast a regular weekly act of Christian worship specially prepared with an international audience in mind.

In addition we are able to broadcast other religious documentary and feature programmes in the general output of the World Service. Among the most popular during the past year has been a series called *A Month In A Monastery* when people of prominence in public life were invited to consider how they would spend a time of spiritual retreat to feed their own inner resources from literature, music and a pastoral visit from some selected counsellor. We have also been privileged to broadcast a series of interviews with distinguished religious leaders who have shared their personal pilgrimage with our worldwide audience.

We welcome also the opportunity to share some programmes with our colleagues in domestic radio and have been glad to carry on World Service a major series orig-

inating on Radio 4 called *Worlds of Faith*, again with the aim of increasing inter-faith understanding.

In addition to the output on the World Service itself, the Religious Broadcasting Unit in the External Services is often asked to produce resources and material for the many different language services, several of whom include regular religious items in their programmes.



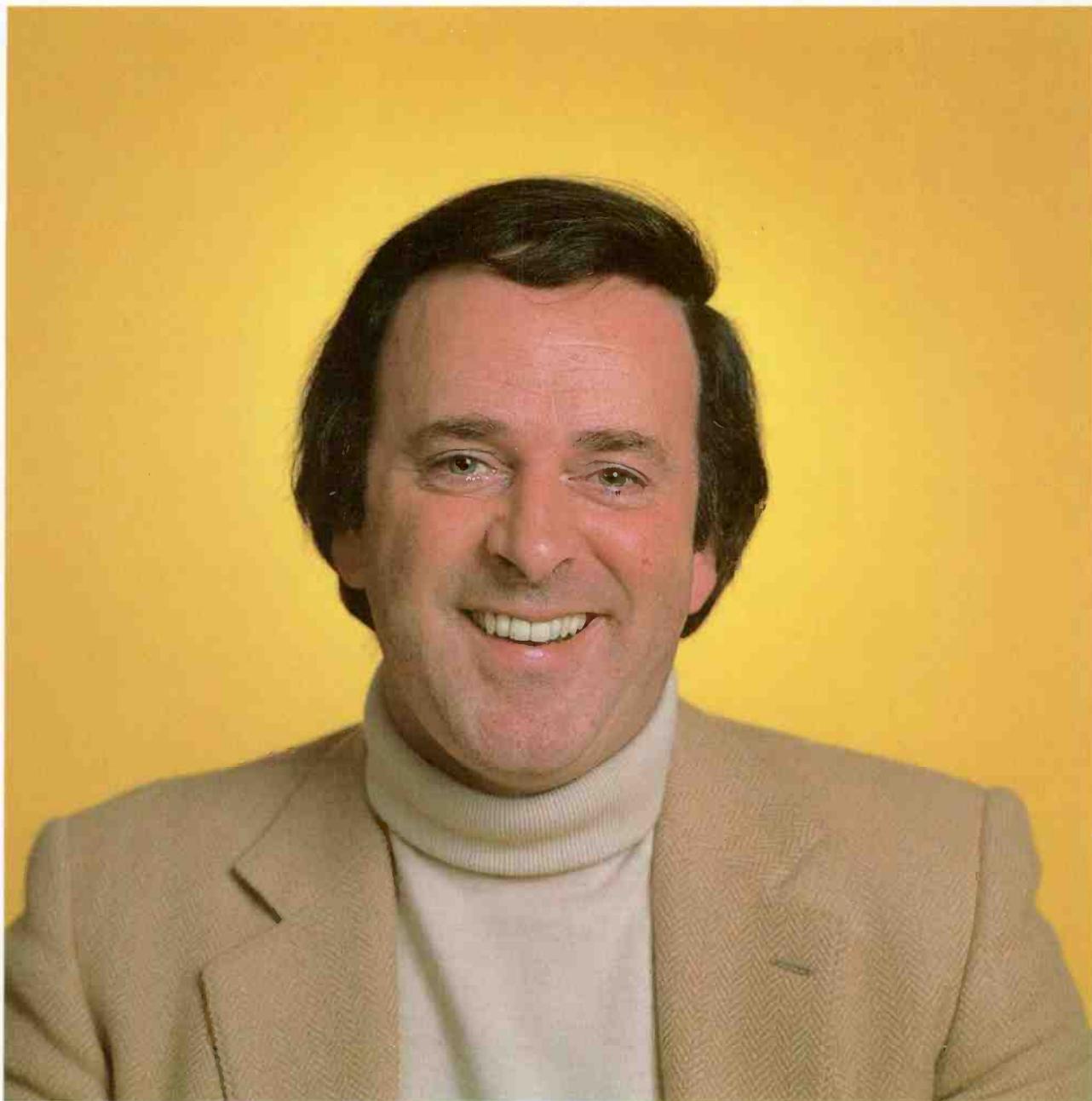
1) **Sharon and Elsie:** Brigit Forsyth and Janette Beverley.

2) **Ever Decreasing Circles:** Richard Briers, Penelope Wilton and Peter Egan.



2

Television



Terry Wogan who won the Television and Radio Industries Club Award: TV Personality of the Year.



The Laughter Show with Dustin Gee and Les Dennis.



**The Lenny Henry Show.**



The Young Ones: Ade Edmondson, Christopher Ryan, Rik Mayall and (rear) Nigel Planer.



The Bob Monkhouse Show.



The Little and Large Show with guest Gareth Hunt.



2

1) **An Englishman Abroad** with Alan Bates and Coral Browne. The play won 15 national and international awards.

2) **The Aerodrome**: Richard Johnson.

## Educational broadcasting

To stay in touch with the educational needs of its 'clients', educational broadcasting must be prepared sometimes to lead and sometimes to follow trends and changes in society. The year 1983–4 is a case in point. It has been a year marked by continuing high levels of unemployment, by increasing pressure for change in educational and training opportunities for young people, and by a sustained interest in the role of microcomputers in our society.

The educational broadcasters, whether involved in School, Continuing Education or Open University programmes, have been aware of these factors and responded in a variety of ways. It is in the area of broadcasting about microcomputers that the BBC has provided a clear lead. The development of the BBC microcomputer as part of the Computer Literacy Project was a crucial factor. It has now been adopted by the vast majority of schools and colleges and this has encouraged the broadcasters to consider the role computer software might have in association with educational series. So this year has seen the appearance of the first BBC software packages specifically designed for school use.

In the area of changes in the educational curriculum and in the various training schemes available to young school leavers, the educational broadcasters have been playing an active part. The activities of the Manpower Services Commission have been followed with interest and the availability of the Youth Training Scheme reflected in broadcasts at national and local levels. Changes at the upper end of the school curriculum may take longer to implement but already the School Radio department is looking at ways of providing some personal learning packs which are not intended for mediation by a teacher.

The longer term changes in the structure of society brought about by new patterns of employment will no doubt slowly emerge. In the shorter term, the Continuing Education departments and the BBC Open University Production Centre are aware that an increase in spare time may lead to an additional surge of interest in educational opportunities offered through the programmes, series and courses that they can provide.

## School Radio

School Radio looked forward during the period of this report, to celebrating its sixtieth birthday on 2nd April 1984. When Mary Somerville, the Director of School Broadcasting from 1929–1947, heard her first broadcast in a school she wrote that the pupils shared two pairs of earphones and took turns listening. Today the average secondary school has four radios and the average primary school three, to say nothing of the audio recorders and cassette machines whose proliferation has meant that many authorities have audio-visual advisers to organise the use of such equipment.

In September 1983, night-time broadcasting of programmes for secondary schools began. Every night in term time from Monday to Friday, 40 minutes of secondary programmes are transmitted for time-switch recording by schools. The number of secondary schools with time-switches has doubled in the last year and now over half our secondary schools have them. For those who do not, a cassette service has been established and schools can buy series of programmes in lieu of recording. There is also a catalogue cassette service, *Radio Shop*, which offers cassettes and filmstrips of some of the 'best of the past' of School Radio programmes.

Over the past year there has been an increase in the use of School Radio as it broadens out into new curriculum areas, using different methods of presentation and moving into new educational areas outside conventional schools. The Youth Training Scheme has attracted a great deal of attention and two of School Radio's series are dealing with this. *Wavelength*, a topical programme for teenagers, first took a look at the scheme in June 1983 when it began and thereafter has kept an eye on it, presenting 'up date' information for listeners each term. Ten programmes in a new series totally devoted to the Y.T.S. scheme are planned for Summer 1984. The series follows the search for work by a group of Y.T.S. trainees at the end of their training course.

Computer Studies are well represented in the School Radio schedules. *Using Your Computer* for 9–12 year olds introduces children to what the computer does. A recorded radio programme and the computer software run together and guide the user. This technique is a 'BBC first'. Software has also been developed for two other primary series

in geography and astronomy and for Advanced Level geography. It is an expanding field.

The output of School Radio responds to the fact that Britain is a multi-cultural society. This is reflected in the programmes transmitted this year and planned for the coming year. The first series of *Mother Tongue Songs and Stories* for 4–7 year olds has versions in Greek, Turkish, Bengali, Gujarati, Punjabi and Cantonese and is selling well in our *Radio Shop* catalogue. A new series for transmission is under way. In *Contact*, a series for use in primary school assemblies, programmes are included on the main religious festivals from many countries and faiths.

Current affairs are already catered for in the primary school with *In The News*, a live topical programme for 9–12 year olds. It is based on up to the minute news bulletins provided by the News Room; it uses BBC news correspondents to present news stories at a level meaningful to the audience. In the spring, schools were invited to take part in a newspaper project and produced their own school newspaper tackling world affairs as well as gossip columns of school life. A current affairs series for secondary schools is now being planned.

A major continuing development for School Radio is its link with the use of other resources. As well as an expanding range of computer software, electronic kits are used in connection with broadcasts. Children listening to *Junior Electronics* can, under the broadcaster's guidance, assemble a basic electronic circuit, and secondary pupils can learn from the *Microtechnology* series enough control technology to assemble and operate more complex circuitry. The linking of radio with filmstrip is still very popular and three new offerings planned for Summer 1984 are about museums – among them the new Mary Rose Museum and the National Railway Museum at York.

New developments in the curriculum are always reflected in School Radio's output. In 1983–84 there were programmes on economics, health education, business French and German for students studying Business and Technician Education Council courses. There were also programmes in child care and study skills and a series on *Choices*, dealing with the choices of subjects and courses which influence later prospects. As well as these relative newcomers School Radio maintains its strong role in the

areas of English and drama, science, modern languages and music and movement.

By using all the techniques available to it: drama, documentary, outside broadcast and phone-in, School Radio remains flexible enough to serve the young people in schools and colleges in ways that are appropriate for the 1980s and beyond.

## School Television

In 1983 the BBC's School Television service transferred to BBC-2 to begin a new pattern of broadcasting, *Daytime on Two*, a rich diet of School and Continuing Education programmes broadcast continuously during term time from 9am to 3pm. The change seemed to present few problems to the audience, and a sizeable number of eavesdropping adults continued to select programmes that interested them or their 'pre-school' children.

Virtually all secondary schools now record programmes on to video cassettes, store them in a library and use them as it suits their teaching pattern. There is an average of three video recorders in each secondary school in the United Kingdom but some schools have many more. The most striking statistic however, shows the growth in the number of primary schools with video recorders. Even in these difficult economic times the percentage of primary schools equipped has grown from 35 per cent to 42 per cent since 1982. There is every indication that this proportion will continue to grow and that therefore primary school teachers will, like their secondary colleagues, be able to make even better use of the BBC's output. This does not mean that most young children will stop making a regular weekly 'date' with one of their popular series.

For the youngest members of our audience, *You and Me* continued in its new format, to interest and entertain four and five year olds. The programmes aim to help with language development, early mathematics concepts and preparation for reading, as well as exploring areas of emotional development. *Cosmo and Dibs*, two life size puppets have become good friends to the children and were able to act out many of the problems, as well as the pleasures, of the very young. The new miscellany series *Zig Zag* for eight and nine year olds has quickly built up a large audience of over half the UK's primary schools

(building on the foundations of its predecessor *Merry-Go-Round*). Three new units have proved particularly popular with children and teachers: one on a Saxon family and their French conquerors, another on the exploration of space (from *Space Ship Zig Zag*) and a third on the story of the Olympic Games. They all led to enthusiastic and prolonged follow-up work in the classroom. A valued extra contribution is made by many libraries and museums throughout the UK who run seminars associated with the series for teachers plus visits for children. For children of the same age we have remade the popular unit on *Sex Education*. Not only are these carefully made programmes valued in schools in the UK, they are sold in many other countries around the world.

The series *Music Time* (for sevens to nines), has included a first rate puppet film, made within the BBC, of *The Sleeping Beauty*, an exciting way to introduce young children to classical music.

Two new series for children in their first two years at secondary school have been the subject of much field work by the BBC's Education Officers: resource units in *English* to stimulate creative writing and in *History*, a part dramatised part film documentary on English life in the Middle Ages, a popular syllabus area for the 11-13s. Over a decade ago School Television produced a filmed adventure story in simple French, *La Chasse au Tresor*; there has been a strong demand ever since for a replacement for this unique contribution to language teaching and it now appears as *La Marée et ses Secrets* an exciting tale filmed, with a strong French cast, in Brittany. Accompanied by a strip cartoon reading book with the full text, it is suitable for pupils with two or three years experience of the language. Another foreign filming venture is *Update USA*, five programmes made on location in fast developing regions of the United States and intended for pupils working for O Level and CSE geography. This series was made possible by co-funding by five North European school broadcasting networks and by Films Inc. of the USA. It is hoped that the series will be as useful in American schools as it will in European.

Maths programmes continue to be a popular and important part of the Department's output. Three new series this year are *A Level Statistics*, *Maths At Work*, showing young people using maths in a variety of working situations, and *Maths Counts*, a new, fully dramatised situ-

ation comedy starring Roy Kinnear. *Maths Counts* is an attractive course in survival mathematics for teenagers with only modest mathematical talent. Also for teenagers at school is a new series, *Child Care and Parenthood*, a picture of what life for parents with babies and young children is really like, and in the *English File* series a production of Bernard Shaw's *Androcles and the Lion* with Billy Connolly as Androcles, Anna Calder Marshall as Lavinia and Bernard Bresslaw as Ferrovius. *Androcles* is a popular O Level and CSE text.

The Department continues to contribute to the education of deaf and partially-hearing children by repeating a number of its programmes with added sub-titles.

The first computer software associated with two School Television series has been produced this year. *Science Topics* covers examination level physics, chemistry and biology for 14 to 17 year old pupils. Most of the software takes the form of simulations and is designed to explore and develop topics that have been introduced in the programmes. The software is being produced for publication by the BBC in collaboration with the Chelsea College "Computers in the Curriculum" project. In connection with *A Level Statistics*, two packs of interactive computer programmes will be available in Spring 1985 in support of the five television programmes.

In 1983 the Department won two awards: for a programme on *Fertilisation* in the series *Exploring Science* from the British Industrial and Scientific Films Association and for the drama documentary *Enrico: An Unsolved Killing* in the series *Scene*, from the Royal Television Society. *Zig Zag* was nominated for the BAFTA children's documentary award.

A series of plays originally made for the series *Scene*, designed to provoke discussion among teenagers at school has been reshown on BBC-2 during the evening to an appreciative audience.

The overall audience for School Television has risen to 97 per cent of the country's primary schools and 95 per cent of the secondary schools.

## Continuing Education Radio

In the last year, the Department developed its policy of providing adult education in popular magazine form. *Groundswell* puts a meaning around the word 'environment'

with its topical stories on planning high-tech communes, as well as covering conservation issues and headline topics such as acid rain. The other new magazine, *The Chip Shop*, covering the computing field and presented by Barry Norman, made its own headlines with its transmission of free software in Basicode. The interest aroused by the series is reflected in the 52,000 requests for fact-sheets and a total of almost 18,000 orders for the Basicode translation kit. *The Chip Shop* will have a second edition in 1984, and versions of it may appear on other networks.

Continuing Education's contributions to Radio 4 network often generate strong audience response. *Action Makes The Heart Grow Stronger*, a series on heart disease, was linked to a Health Education Council campaign and elicited 46,000 requests for the H.E.C. booklet. The series concentrated on what the individual can do to prevent coronary heart disease, as well as explaining how it affects the body and what medical help there is once heart disease is confirmed. This series won the Medical Radio Award for 1984. Requests for the booklet accompanying *This College and University Business*, also ran into thousands. The series, transmitted as a regular autumn event on Radio 4, is designed to help young people and their parents select suitable colleges for further and higher education. Last autumn it was linked to an edition of *Tuesday Call* and a week of *You and Yours*.

The broad educative role of the Department is served in series such as *Caribbean Links*, each programme of which was presented by a journalist of Caribbean origin who gave an impression of the size and diversity of the West Indies and the historical and economic ties that bind Britain to this part of the world. In the series *War and Peace In Our Time*, programmes dealt with the persistent causes of war since peace was declared in 1945.

A former Director-General of the BBC, the late Sir Charles Curran, could demonstrate effectively that he learned three or four languages by radio. The Department continues the service today and during the last year has provided short courses in French, German, Italian, Spanish and Portuguese. The highlight of 1984 will be the start of the new combined TV-Radio French course *A Vous la France*, designed to help beginners to handle practical situations and to make social contact with people. Many projects in modern languages are planned in combination with our sister department in television.

## Continuing Education Television

A wide ranging mix of series remains a major characteristic of the Continuing Education Television Department, with themes and subjects designed for an equally diverse spread of audiences. This department also continues to initiate a range of print and computer software materials alongside its programmes, materials which have a ready and increasing market both in the UK and overseas.

Last year saw the transmission of a new series in the Computer Literacy Project. *Computers in Control* looked at the twin themes of robotics and control systems, both in relation to the industrial and commercial applications and also to domestic life. The BBC Buggy was used as an example of a ready-made 'robotic device', and some of the demonstration software seen in the series was subsequently made freely available through the recently established Telesoftware Service on CEEFAX.

The story of the initial stages of the BBC's Computer Project, including the earlier series, *The Computer Programme* and *Making the Most of the Micro*, was published in a booklet entitled *Towards Computer Literacy*. These two series have now been bought and transmitted by the Public Broadcasting Service in the USA. 250,000 BBC Microcomputers have now been sold in the UK and substantial sales are also now taking place in a variety of overseas countries. During the past three years of the project, a total of 170,000 enquiries following programme transmissions have been received by Broadcasting Support Services, an independent agency providing a referral service.

The high level of public interest in all aspects of micro-computers and their applications has also spurred the Continuing Education Television Department to develop a range of computer software as an aid to learning, linked to parts of its output. One example of this is in the area of modern language broadcast courses. Courses scheduled for 1985 and beyond are expected to have a computer software component in addition to the usual provision of books and audio cassettes. The possibility of using interactive video-discs is also being investigated.

The past year saw the first transmission of some innovative language programmes. *Greek Language and People* gave an introduction to the language and its cultural setting. This was the first time that a Greek course had

been broadcast on television in the UK, and this reflects an interest in the language stimulated by the steadily rising numbers of British tourists to that country. Broadcasting Support Services referred interested viewers to local Greek classes in their area; the Royal Society of Arts administered an optional assessment test and the Greek Government awarded two travel bursaries for the most outstanding students.

A very different kind of language programme was to be found in *Languages for Life*. This took the form of a single film, taken from the earlier *Multi-Cultural Education* series, which put the case for teaching 'mother tongue' and 'community languages' in schools. The programme was originally designed for teachers but it was also thought to be of value to parents in some ethnic minority communities to enable them to talk to their children's teachers more knowledgeably. This film was made in Bengali, Punjabi and Italian and broadcast, with English subtitles, in three consecutive weeks.

Aspects of family life and relationships in the wider community continued to form an important strand of the department's output. Among the new series *Men . . .*, and its accompanying Ariel paperback book, drew attention to the new situations that this half of the community confronts as a result of the changing roles and attitudes of women in society. The target audience for *Taking Stock* was all those who had reached or would be reaching the age of 50 in the eighties. The five programmes followed a small group from widely differing walks of life, as they reflected on their own lives so far and discussed possible strategies for the future.

At the other end of the adult age spectrum the Department produced a special 50-minute documentary, *Coming of Age*, which gave an impression of how the parents and friends of five 18 year olds saw themselves and their prospects at a time of difficult transition from school to further education, training schemes, work or no work.

The department, however, has more than just a passing interest in the concerns and needs of young adults and has continued to develop new series specifically for this age group. In *Sparks* attention was focused in six programmes on examples of 16–25 year olds who, on their own initiative, had shown enterprise in a variety of ways: setting up and running a cafe, a fashion design business, a comic and a roller skating rink were just some of them. And in

*Rockschool*, the instrumental techniques relevant to the different kinds of rock music were examined in detail along with the more technical aspects of staging rock music. The associated manual filled a gap in a growing market. Also with young people in mind, but in a completely different context, *Inside YTS* was designed to give both young people and their parents a behind-the-scenes assessment of the workings of the Manpower Services Commission's recently established Youth Training Scheme (YTS). This 'consumer' oriented approach to a major social and educational development is to be continued over the next year or two.

Health topics are a developing feature of the Continuing Education Department's output with an emphasis on preventive care. Some of these also spill over into an examination of the inter-relationship of public health policy and the health needs of individual members of the community. In *Plague of Hearts*, the five programmes used coronary heart disease as an example to show how a major health problem has implications for the community which are much wider than medical treatment. This series ran in parallel with the Continuing Education Radio series, *Action Makes the Heart Grow Stronger*. A Health Education Council booklet supported both series. *Well Woman* also combined personal and social interests in its positive approach to women's physical and mental well-being.

How to protect one's personal health or safety was the theme of two successful series during the year. Each used the previously well-established pattern, of short programmes transmitted early on Sunday evenings on BBC-1, as part of a wider 'campaign' supported by key national agencies. *Mind How You Go*, presented by Jimmy Savile, was designed to increase awareness of the major causes of road accidents and how to avoid them. The 10 programmes drew an average audience of seven million, and the project as a whole attracted much attention, with the Department of Transport printing and distributing six million leaflets, which among others were distributed free to every school child in the country.

*That's The Limit!* was also first broadcast early on Sunday evening and aimed to help people both enjoy drinking and stay healthy. An average of seven to eight million watched each of the five programmes and there was a big demand for the free Health Education Council

booklet which was also distributed by the HEC to various health institutions.

In the same Sunday evening tradition on BBC-1, supported on this occasion by a BBC Ariel paperback, *Street-wise* set out to offer straightforward strategies for self-defence, strategies which are likely just as often to involve taking avoiding action as positive physical deterrence.

The department continues its provision of series for minorities with particular needs not generally met by the rest of the BBC's output. The deaf and hard of hearing are one such group and *See Hear!*, a long-running magazine programme produced jointly with the Community Programme Unit, was designed with their needs and interests in mind. It maintains a regular and enthusiastic following.

Continuing Education can also achieve very sizeable audiences across the board for other parts of its output. In the leisure skills and interests area for example, Dr David Bellamy achieved great success with *Bellamy's New World*. Geoffrey Smith appeared in the second of his highly successful *World of Flowers* series and, also in a garden setting, Chris Baines presented *Blue Tits and Bumble Bees* early in January 1984, giving ideas on how to turn a suburban garden into a haven for wildlife.

In more energetic mood Anneka Rice presented *Sporting Chance*, eight programmes supported by a Sports Council leaflet, in which personalities such as Billy Connolly and Martin Shaw took up a sport of their choice for the first time – activities ranged from orienteering to gliding.

The department also produced a range of other series in the field of the arts, sciences, history and leisure skills. Many of them were supported either by BBC books or literature produced by other agencies.

## The National Regions

In addition to the UK network Schools and Continuing Education series, each of the national regions caters for its specific needs with series on both radio and television. BBC Scotland's School Television series are now transmitted on BBC-2 network to accommodate transmitter difficulties in the south-west of Scotland. The most popular series continue to be *Let's See*, a miscellany designed to

encourage project work in a wide range of curriculum areas. and *Around Scotland*, a series related to social and environmental studies, for primary schools, but *Politics In Action* was well received in secondary schools.

On radio, the primary series *Let's Listen* and *Scottish Projects* are still very popular. A whole range of secondary series, relating closely to Scottish syllabuses, were provided in the areas of O-grade and Foundation Level English, geography, Scottish history and modern studies. There is also a provision of Gaelic school programmes on radio designed for those schools in the islands and north-west involved in bilingual education.

In the area of Continuing Education it has been a year of development and change in both media. *The Afternoon Show* on television was networked on BBC-1 and its magazine format, featuring health and community topics in particular, has proved to be highly successful and has provoked a large audience response via *Network*, a referral service which provides follow-up support to broadcasts in Scotland. On radio the daily drama series *Kilbreck* came to an end after a successful two-and-a-half year run. It had served its purpose and will be replaced by a new and exciting daily magazine *Options*, concerned with personal and community matters. It is a time of change in Scottish secondary education and the radio department produced *Your Guide to the New Exams*, two important programmes for parents and teachers with a back-up booklet and cassette. The department also provides the daily children's programme *Nickety-Nackety* for Radio Scotland.

The education department in BBC Wales has continued to provide programmes in Welsh and in English. During the year two new television series – *Homeground*, on Welsh studies, and *Outlook*, on social and environmental studies, both for primary pupils, were transmitted for the first time and represented an expansion of what was available to schools in English. Coincidentally both series are transmitted in slots where transmitters take them to all areas of the UK. *Outlook* indeed has consequently been designed to have as wide an appeal as possible and its opening unit on *The Archaeological Background to the Gospels* has been very well received.

Another television series *Search*, which looks at many different aspects of life in Wales and is designed for 9–11 year olds, struck up a partnership with the Wales Tourist Board and a handsome workpack was produced with

their help. The five Welsh television series, *Ffenestri*, *Hwnt Ac Yma*, *Hyn O Fyd*, *Y Ganrif Hon* and *Daearyddiaeth* continue to be carried on S4C, the Welsh TV channel.

In radio, the output is predominantly aimed at primary audiences and this year saw a new second language series for children learning Welsh, *Sbardun*. *Jim Cro*, a music and verse anthology for infants, was another new series this year. Broadcasts are transmitted on Radio Cymru vhf and air time is a problem both for the host channel and Education. This year again there were collaborations in radio with bodies outside the BBC – *Anglo Welsh Writing* was co-produced with the Welsh Arts Council, radiovision programmes were produced with the Association of History Teachers in Wales, and *Gwrando A Darllen 1 and 2*, reading series for primary school children, were again supported by books produced through the Welsh Books Council.

BBC Northern Ireland produced two television series and five series for radio.

Television highlights included *Paint Your Garden Green* (given a network evening showing on BBC-2). This featured the artist Neil Shawcross who, as part of an Arts Council project, worked with children in East Belfast to help them produce murals, the subject matter of which was drawn from the local environment. There was also Seamus Heaney's *Boyne Valley* trilogy, and *The Normans*, filmed in France and presented by Professor Lewis Warren.

A selection of Schools programmes was repeated at weekends for the general audience.

In 1985 a new television series in the life and social skills area is to be transmitted for young people in the 14–16 plus age range.

On radio, *One Potato, Two Potato*, a highly successful series for younger children, continued to hit its target audience. Highlights of the primary 'flag-ship' series *Today and Yesterday* included two stimulating adventures – *Captain Cuellar* and *Death at Cooper's Creek* – and a dramatised unit on 18th and 19th century emigration.

Three secondary series dealing with Irish history, geography and literature again provided valuable (and otherwise unobtainable) material for students following Northern Ireland CSE and GCE courses.

An important new development saw the appointment of a producer responsible for the region's first Irish language programmes for schools.

## Open University Productions

In 1984 the Open University presented 135 undergraduate courses of which 16 were presented for the first time. Most contain video and audio components, some of which are on cassette and distributed directly to the University's registered students. These are produced at the BBC Open University Production Centre situated on the University's campus at Walton Hall, Milton Keynes. Under the partnership between the BBC and the Open University, BBC producers and academics work together to devise and produce the programmes for the University's multi-media learning packages.

In the Arts Faculty new broadcasts include those made for a second level course, *New Technology and Change 1750–1914*, and a series of televised workshops in which leading actors are seen rehearsing with a National Theatre director. Social Sciences presented programmes for *Social Policy and Social Welfare* and early archive films illustrating the growth of European states, for the course *State and Society*. In Education, documentary case studies for *Management Issues in Post-Compulsory Education* and *Education for Adults* brought students close to the realities facing educators today.

For the first time video cassettes were mailed direct to students for *Mathematical Methods and Fluid Mechanics*. Here, video brings the fluid mechanics laboratory into the student's home for detailed study. The Mathematics Faculty also presented 16 television programmes on *Probability and Statistics*.

The Earth Sciences Department collaborated with the University of Alberta to produce a series of 16 programmes for *The Earth's Physical Resources* and the Technology faculty presented three new courses: *Basic Physical Science for Technology*, *Electronic Signal Processing* and *Engineering Product Design*. Here documentary programmes give insight into the issues and techniques in modern industrial processes.

In addition to being transmitted, many University programmes will be used by other UK teaching organisations, and will be marketed overseas by Open University Educational Enterprises Limited, the University's marketing company.

The University's Centre for Continuing Education develops courses outside the undergraduate programme to

embrace such areas as Community Education and the recently established Open Business School. New links have been forged with the Department of Industry and the Science and Engineering Research Council. Multi-media packages are helping to provide the urgently needed technological updating for today's rapidly changing industries. 1984 courses have included *Micro-electronics* and *Microcomputers*, with new courses in *Robotics*, *Polymer Engineering*, *Bio-technology* and *Manufacturing Systems* currently in preparation. Business courses include *The Effective Manager*, *Accounting for Managers* and *Personnel Selection and Interviewing*. Video is also a key component in packs dealing with health and disease in cattle and crops.

Harnessing two of the most powerful communication technologies, that of the microcomputer and video disc, producers continue to work on the development of interactive video techniques which will allow students to study video in an integrated way with other modes of learning. The combined experience of BBC educational production and academic expertise has also enabled a second three month course, *Television Production in Education and Development*, to be held at the Production Centre from August to October 1983. Presented by experienced production staff and mounted in collaboration with the British Council, the course is designed for educators, television producers, directors and writers who, as members of overseas broadcasting and government agencies, are involved in programmes for education and development.

For the OU academic year of 1984, the BBC offered about 37 hours a week on television and about 15 hours a week on radio, allowing the transmission of about 88 television programmes and about 45 radio programmes per week. Open University transmissions reach around four million people each week, far beyond the 100,000 enrolled students. Broadcasting is one of the essential features that keeps the University 'open' for all and the BBC is proud to have helped the Open University become what many have described as the most prestigious and successful multi-media distance teaching institution in the world.

## Local Radio

The flexible, spontaneous nature of Local Radio allows a refreshing and exciting opportunity to 'educate for life'.

The development of the network to 30 stations, an increase in resources for the smaller ones, and a confident drive towards broadening the range of programme material has extended and strengthened the relationship with local communities.

Although the treatment of educative material is usually informal, rather than formal, there is a great deal of overlap between the two categories. In serving specific groups, for example, Local Radio has shown the capacity to educate even when an educational intention is not apparent. This is shown in the response to the multi-cultural programmes provided by 15 stations. Radios Leicester and Manchester have produced particularly successful multi-cultural ventures for Asian and Afro-Caribbean audiences.

The young adult is well served by many 'youth' programmes. Radio Bristol's *Six O'Clock Rock Show* is a music based youth programme which includes educative items, advice and debate. *Barbed Wireless* at Radio Derby has a strong investigative element: for example, youngsters have examined the claims of a keep fit scheme which proved to be spurious and the firm eventually went out of business. *Time to Kill* at Radio Leeds and *YTS Survey* at Radio WM concentrate upon youth employment and Government training schemes: while Radio Sussex's *Job Search* and the weekly educative sequence at Radio Sheffield monitor the problems of work for an audience of all ages. There are two youth slots at Radio Nottingham: one is aimed at the younger listener, and the other – an 'alternative' youth programme – provides a sharper focus for the concerns of young people. In *Turn It Up*, Radio Cumbria offers music, youth news, careers information and, like *That Programme* at Radio Lincolnshire, is produced by a seconded teacher. Radio Leicester's vigorous *Prime Time* acquires its style and force from the efforts of a group of young unemployed and a social worker.

The question of unemployment inevitably occurs in all parts of a station's output, but the *TXX Media Project* at Radio Nottingham is a fine example of a community-backed scheme which raises the morale of the older unemployed as well as the young, and is backed by a daily phone-in service.

Local Radio's educative service is not confined to social concerns. Opportunities for adult education of all kinds is

provided via 'specials' which offer advice and information about courses at enrolment time and on a continuing basis. Radios Newcastle, Cleveland, Sussex, Humberside, Merseyside, WM, Stoke and Bristol are notable examples. Leisure activity, local history, local writing, advances in information technology, music, the arts and quizzes also ride high upon any education producer's list of priorities.

They may appear in Radio Humberside's *Chalk and Cheese*, Radio Newcastle's *Digest*, Northampton's *Coopers Company* or Stoke's *Home Ground*. This year, for example, the audience in the Potteries has been delighted with memories of playgrounds of the thirties, and the foibles of some long gone, but never-to-be forgotten, 'characters' who have played an unsung but important part in the area's past. In addition, local colour has been added to a history of Crewe Station in the form of the writings of Arnold Bennett and Dr Samuel Johnson (250 years old in 1984). Radios Sheffield, Humberside and Leeds also feature writers, past and present, whose work has captured the quintessence of their localities.

Many stations tackle the complex world of information technology. Radio Cleveland's *So You Want To Know About Computers* is for all ages, Radio WM and Radio Merseyside have produced *Computers* and *Computer Future*, respectively, and Radio Leeds looks at the silicon chip in *Bit by Bit*.

Radio Merseyside's educational output includes more structured discrete programmes for adults and schools: *Celebrations*, which is about religious festivals, *Examine the Music* for O Level syllabuses, and a range of series in which various features of the area are explored – *The Beatles Tour*, *Cosmopolitan Liverpool*, *The Albert Docks* and an imaginary outside broadcast of the opening of the first Mersey Tunnel. *Health Kick*, *Visitors Welcome*, about local tourism, *Going it Alone*, about setting up your own business, and *Yorkshire Fayre*, which shows that a man is what he eats, are on the menu at Radio Leeds.

The Programme Services Unit at Local Radio headquarters has given increasing support to stations by means of syndicated series. *The Great War* series is made up of reminiscences from all local stations with an unscripted linking narration from historian A.J.P. Taylor. There are series on health education, simple science (initiated by the University of Leicester and related to popular TV programmes – for example the concepts of flight and number

linked to the programme *International Darts Championship*) and an Open University/Local Radio series about famous South-Eastern writers whose work has celebrated the idea of place was broadcast by Radios Sussex and Kent. To commemorate the 50th anniversary of the Hansard Society, Local Radio collaborated with the Society in running a politics programme competition for schools and youth groups.

The Programme Services Unit has also extended its co-operation with network departments. Building upon the success of Continuing Education Television Department's *Mind How You Go* on road safety and Radio One's *Action Specials* on unemployment, *Which Way Now* (careers advice about subject options in the school curriculum) had a lively and widespread response at local level. The MSC resource pack which accompanied the campaign was well received, with demand exceeding supply.

Much of Local Radio's educative and educational material is produced in collaboration with outside agencies. Teachers and lecturers may be seconded by Local Education Authorities to work on a range of a station's output or, specialists, such as education and careers advisers, may be seconded for specific projects like Radio Solent's youth programme and Radio Leeds' careers and community education service. The network's youngest station, Radio York has already developed informal links with education authorities and it sees this as an important step towards meeting the needs of a diverse community of interests.

## Supporting Services

Educational programmes are supported by the work of the BBC Educational Broadcasting Services staff, the two Broadcasting Councils, BBC Publications, BBC Enterprises and various non-BBC agencies such as Broadcasting Support Services.

In the school year 1983/4, BBC Publications sold to over 30,000 schools and colleges about four million items related to school broadcasts, including teachers' notes, filmstrips, computer software and pamphlets for students. In the Continuing Education area, Publications sold around 1.5 million items, producing a revenue of £3.5 million: books associated with series such as *Everyday Yoga*, *Discovering Birds* and *Blizzard's Wonderful Wooden*

*Toys*. Madhur Jaffrey's *Indian Cookery* and Delia Smith's *Complete Cookery Course*, both published in 1982, have continued to be best sellers in 1983-4.

In 1982 BBC Publications started production of computer software as part of the Computer Literacy Project. Since then 21 titles have been published which are being supplemented in 1984 by four more titles including *Word Mover* (a word processing pack) and *Drawstick* (an advanced computer graphics pack). Computer software packs produced in conjunction with school broadcasts are being made available through retail outlets from 1984. The first pack is likely to be one which accompanies the School Radio series, *Advanced Studies Geography*.

BBC Enterprises have published a set of catalogues detailing programmes available on 16mm film and on video cassette for educational use in the UK and overseas. Many of these programmes come from the education departments. The BBC microcomputer system, made under licence by Acorn Limited as part of the Computer Literacy Project, is proving a considerable marketing success. Since models A and B became available in 1981, 290,000 have been sold in the UK and overseas. It was one of the machines included in the Department of Industry's scheme for providing 50 per cent funding to primary and secondary schools.

Broadcasting Support Services is an independent company with charitable status set up to provide back-up information and referral services for educational and social welfare broadcasts. It has continued to expand the range of its activities. As well as providing a referral service for the television series which constitute the core of the Computer Literacy Project, it has handled orders for the Basicode kit and booklet needed to use the software which has been transmitted in connection with *The Chip Shop*, a popular Continuing Education series on Radio 4. Other notable projects include Health Education Council booklet enquiries in connection with *That's the Limit!*, a series about how to enjoy drinking and stay healthy, and the provision of class information following transmission of programmes in the series *Greek Language and People*.

The BBC is guided in the formulation of policy in school broadcasting by the School Broadcasting Council for the UK and by the National Region counterparts in Scotland, Wales and Northern Ireland. In the broad field of Continuing Education the BBC is advised by the Con-

tinuing Education Advisory Council. Further details of the work of these councils is to be found in the section of the Annual Report devoted to advisory bodies. The councils are supported by the work of the BBC Education Officers. These people, many of whom are specialists, monitor the use of broadcasts in schools and educational institutions throughout the United Kingdom. They contribute also to maintaining liaison with those involved with educational broadcasting in the independent companies and Channel 4. In conjunction with the BBC production departments the Education Officers develop programme ideas and policies for the future.

# Network Production Centres

## Bristol

### General

The year saw completion of the first phase of the long-awaited Bristol development, providing new scenic handling and technical areas, new accommodation for design departments, a new linked newsroom for BBC West and Radio Bristol and new radio studios. By the time this report appears, work will have been started on the second phase – which will bring film and videotape facilities together in an innovative post-production complex and will provide much-needed space for production departments, as well as new restaurant and club facilities. This development, representing an investment of many millions of pounds in radio and television production from Bristol, marks the beginning of the BBC's 50th year of operation in the city.

The contributions of the Natural History Unit, the television General Programmes Unit and the Radio departments have continued to be of central importance to the output of the national networks. Bristol has also maintained its reputation with London-based departments as a production centre of excellence and a wide variety of their programmes have been serviced by Bristol resources and talent. Ian Adley was nominated for a BAFTA award for his costume design on the classic serial *Mansfield Park* and *Take Hart*, also made in Bristol, won a BAFTA award for best children's programme (documentary/educational). Other Bristol-produced programmes have included the highly-praised drama serials *The Old Men at the Zoo*, *Moonfleet* and *Swallows and Amazons for Ever* and other series such as *Think of a Number*, *Grandad* and *The Woodhouse Roadshow*.

In February 1984, John Prescott Thomas was appointed Head of Network Production Centre, to succeed Philip Daly, who retired.

### Natural History Unit

In April 1983 John Sparks was appointed Head of the Natural History Unit to succeed Chris Parsons, who became Head of Natural History Development. In this

role he works with BBC Enterprises, BBC Publications and Co-productions Department to co-ordinate these increasingly wide-ranging aspects of the NHU's operation; a major achievement in his first year has been the successful launch from Bristol of the magazine *BBC Wildlife*.

In its 26th year, the Unit was well able to maintain its international reputation for excellence and innovation in both television and radio. Leading a highly productive year was *The Living Planet*, a 12 part series with David Attenborough for BBC-1. Following the distinguished tradition of *Life on Earth*, but portraying adaptation to natural environments rather than the evolution of species, it was produced by Richard Brock, took three years to make, was widely applauded and regularly appeared in the BBC's 10 most-watched programmes.

In June 1983, BBC-1 also transmitted *Birdwatch*, a series of live outside broadcasts from the Camargue. Produced by John Dobson, this was a considerable technical achievement and provided detailed observation of flamingos and bee-eaters of a quality possible only with the latest electronic cameras. *Wildlife on One*, produced by Peter Bale, continued its regular contribution to the channel, Mike Beynon's *Wildtrack* continued unrivalled as a natural history magazine for children and Johnny Morris again brought his special talents to *Animal Magic*, also under Mike Beynon's direction. A special Christmas offering on BBC-1 was *Rainbow Safari*, produced by Marion Zunz, which took a lighter-hearted look at some fascinating wildlife.

On BBC-2, the autumn was marked by the separation of the London and Bristol arms of *The World About Us*: this title was retained for the London output and the NHU formed its own new series, *The Natural World*, under the editorship of Peter Jones, giving it a new, clearer identity on the second channel. Several distinguished editions included David Hughes's *Jungle* and Caroline Weaver's *Secret Weapons*; a Christmas programme, *Winter Days*, by wildlife cameraman Hugh Miles was also well received.

In January 1984 BBC-2 transmitted *The Garden of Inheritance*, a drama-documentary portrait of Gregor Mendel, the Austrian monk who discovered the laws of inheritance; produced by Peter Crawford, this was the most ambitious drama yet originated by the NPC. New ground for the Unit was covered by Mike Andrews' three geological films on *The Making of a Continent*: this series

won him the Peabody Award in the USA for 'exemplary quality and distinguished service'. *Nature*, a topical magazine hosted by Tony Soper, further developed its investigative approach by regularly producing thought-provoking items on conservation and politics as they affect wildlife and the countryside.

In radio *The Living World* continued its regular insights into the natural world about us and *Wildlife* was as popular as ever; other series on Radio 4 were *What's in a Name?*, *Natural Selection* and *Through my Window*.

The Unit also contributed documentaries on *Shark Attack*, *A Plague upon You*, *Overcast with Outbreaks of Yellow Rain*, *Incest* and *Cannibalism* to Radio 4. A new venture for the NHU was *Give us a Conch*, an amusing quiz programme produced by Melinda Barker, which exploited the entertainment potential of natural history material and was broadcast on Radio 2.

The Unit maintained its international connections through co-productions, sales and other collaborations: *Nature*, a Public Broadcasting Service series produced by the New York station WNET, is largely based on NHU programmes and was among the top-rated series on that network. Producers within the Unit maintain close links with scientists, wildlife film-makers and broadcasting organisations throughout the world. The NHU film and sound libraries provide an increasingly comprehensive and sophisticated service to other BBC departments and the Unit is, with Bristol NPC engineers, in the forefront of developing new technology for natural history coverage.

### Television

The General Programmes Unit has again had a productive year, making significant contributions to the network in both factual programmes and drama.

Three major documentary series were transmitted: *Way of the Warrior* was Michael Croucher's study of the martial arts; Chris Curling and Melissa Llewelyn-Davies produced a series of anthropological films, *Worlds Apart: Whicker's World - a Fast Boat to China*, directed by Michael Tuchner on board the QE2, again marked the return of Alan Whicker to BBC Television and gained high and appreciative audiences. Two other important series, *Maasai* and *British Portraits*, were completed and await transmission.

*Ebony*, the magazine programme which deals with all aspects of the life of Britain's black communities, ran for

two more series under the editorship of Keith Sheather. The series made a significant contribution to covering areas of British life which are often ignored and approached them with a view to interesting and involving a general audience. It received encouraging figures and has proved valuable in attracting into television talented young black presenters and producers.

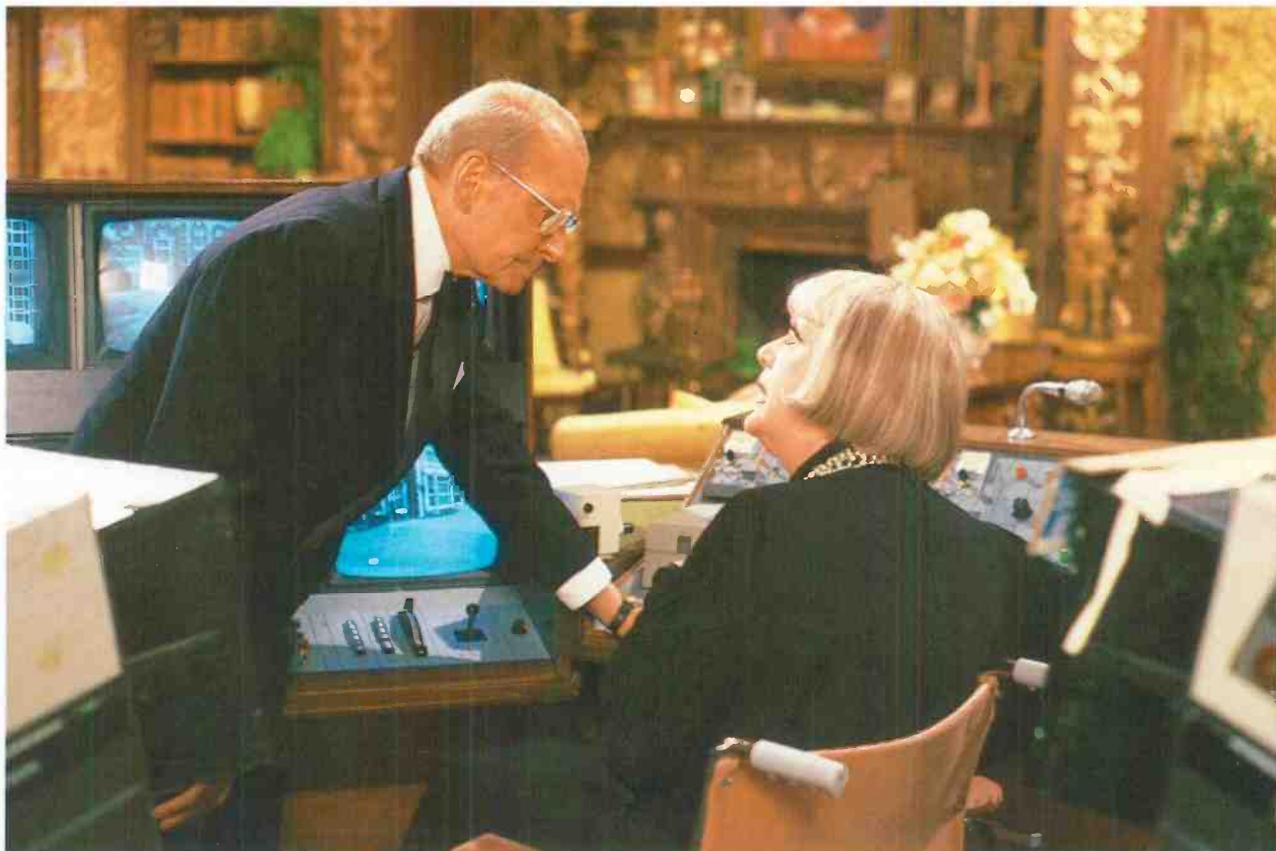
Particular talents and well-proven formats have continued to attract high and appreciative audiences for *The Antiques Roadshow* and *Arthur Negus Enjoys*, both produced by Robin Drake. Neither series shows any sign of flagging popularity and the evergreen enthusiasm of Arthur Negus has given particular pleasure as he continues broadcasting into his eightieth year. In a similar field, John Fitzmaurice Mills presented *Know Your Picture*, a new series produced by Christopher Lewis. Bernard Levin has also continued his association with the Unit in a new series of *The Levin Interviews*, produced by Chris Hunt: these conversations with distinguished people have now become, in their way, a television institution.

Two important drama series have been finished this year. *A Family Man*, written by Ted Walker and produced and directed by Colin Rose, was a highly evocative treatment of the relationship between a father and son: it was a production which reflected something deep in British life and was warmly received by both audiences and critics. *A Winter Harvest*, starring Cheryl Campbell and produced and directed by Colin Godman, was critically acclaimed and attracted substantial audiences.

Last – and for the last time – Margaret Benton's *Looking Good, Feeling Fit* aimed to interest the nation in healthy behaviour as summer approached; it is a series which will be much missed.

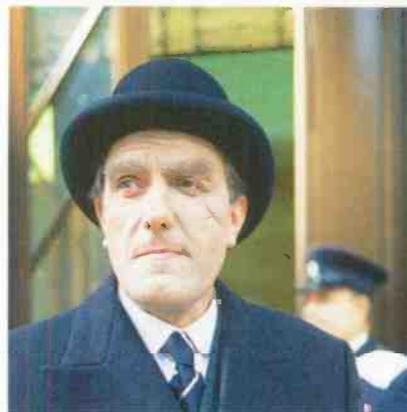
### Radio

Brian Patten's death in July 1983 saddened his many friends and colleagues and deprived Bristol and British broadcasting of a great talent. His productions this year of *With Great Pleasure*, including Emlyn Williams, Peter Nichols, Denis and Edna Healey and Alan Bleasdale; his *Poetry Please*, which has continued listeners' requests without yet repeating a poem; his 30 years' partnership with Johnny Morris, celebrated in *Around the World in 25 Years: Persona grata, Strictly Instrumental, Inspiration, Acker's 'Alf 'Ow, Barn Dance*: all these and a host of



1) **A Talent For Murder:** Laurence Olivier and Angela Lansbury.

2) **Reith:** Tom Fleming.



2



1) **Desert of Lies:** Cherie Lunghi.

2) **The Comedy of Errors:** Suzanne Bertish and Charles Gray.





**The Weather in the Streets:** Lisa Eichhorn and Michael York.



**Macbeth:** Mark Dignam.



**Good Behaviour:** Joanna McCallum.

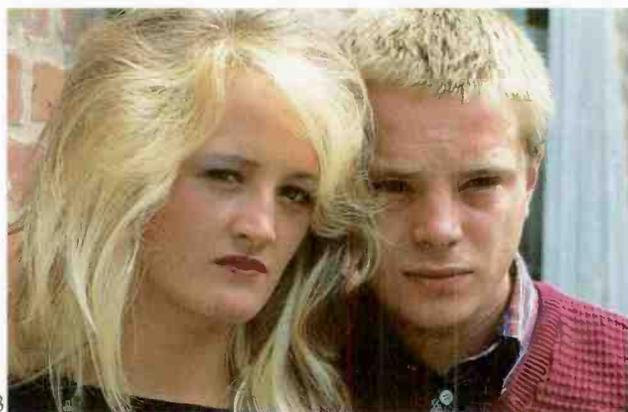


**Waters of the Moon:** Penelope Keith (right) who won the *TV Times* Top 10 Award for Best Actress on TV, and Virginia McKenna.





2



3

1) **Missing From Home:** Judy Loe, Gawn Grainger, Edward Rawle-Hicks and Nigel Stewart.

2) Colin Baker as **Dr Who**.

3) **Johnny Jarvis:** Johanna Hargreaves and Mark Farmer.



**One by One:** Rob Heyland.

other programmes mark the versatility of a unique producer whose range encompassed all the radio and television networks and the World Service. His skill and vitality will be sadly missed.

The NPC has lost another talented broadcaster through Peter Firth's appointment as Bishop of Malmesbury. In addition to his commitment to programmes of worship from the South and West for *Songs of Praise*, *Morning Service*, *Sunday Half-hour* and *Choral Evensong*, Peter led his colleagues in producing a wide range of thought-provoking features. *The End of my Tether*, a series with Peter France, let us hear – while avoiding voyeurism – of the tragedies suffered by six people who had apparently reached the end of the line, survived and in many ways triumphed: strangely, a series of optimism. Bristol's religious output has also included a two-part evaluation of *The Oxford Movement*, a documentary on the life of Maximilian Kolbe and *Roads to Trebizond*, a portrait of Rose Macaulay. Peter's own last television project – *From Darkness into Light*, the candle-lit service from Salisbury Cathedral – was a particularly impressive event. We also welcomed the move, for a week, of *The Daily Service* from London to St George's, Brandon Hill.

Modern plays have, as usual, dominated our output: Peter Redgrove, winner of the 1982 Prix Italia, wrote *Sin Doctor*; *Trotsky in Finland* starred Derek Jacobi; the Brecht classic *The Resistable Rise of Arturo Ui* was given its radio premiere in our Christchurch studios; and Trevor Eve made his radio debut in *Arson in Berlin*. The drama department has also produced feature series on Australia in *Our Most Valuable Acquisition*, on the Crusades in *The World's Debate*, on the ill-fated R101 in *Magic Carpet*, on treasure-hunting in *Golden Obsessions* and on *Bristol Docks*. *Mirror Image* was a monologue exploring a nervous breakdown which won John Nettles the Best Actor Award in the 1983 Sony Radio Awards and *A Romany Caravan* by Peter Terson mixed drama with actuality. We have produced programmes in the *Time for Verse* series and a number of interval programmes for Radio 3 on such themes as estate agents' jargon, menu prose and bad, 'good-bad' and 'bad-good' poetry. The production of the drama department is the work of Brian Miller and Shaun MacLoughlin, with Alec Reid.

Literature has provided the basis for many programmes. There were serial readings of *The Mutiny and Piratical*

*Seizure of HMS Bounty*, *Goodbye to all that* and *Oxiana*; and Pamela Howe explored the nature of four *Romantic Heroes* and devised a light-hearted quiz, *Unbridled Passion*, for Valentine's Day. Hilaire Belloc's prodigious energy and talent were celebrated by Michael Finch in *The Man Who Wrote a Library Alone* while, in *A Good Read* 26 'readers' reviewed 52 paperbacks with Teresa MacGonagle in the chair. Two of her guest critics, Brian Gear and Bernard Keeffe, had previously worked together on another Bristol production, *Going to Extremes*, which explored the range of the human voice and was well-received.

The Natural History Unit had a highly productive year and its feature brought a particularly appreciative response from listeners. But no programme attracted quite as much correspondence as Jeanine MacMullen's series *A Small Country Living*, which reports on the reality behind the title and draws literally thousands of letters.

John Knight's appointment to the NPC has brought us a new series of features, from the magic of Houdini to the eruption at Krakatoa, from a light-hearted look at *Hamlet* to the story of Hannah Moore in *A Small Ray of Genius*, from the *Exmouth Tern* at Osborne Royal Naval College to the adventures of Arthur Ransome. *Origins*, radio's archaeology programme, has travelled widely in Britain and overseas to reflect new discoveries and reconstruct past events. Professor Barry Cunliffe has also presented another series, *Silent Avenues of the Past*.

Music from Bristol, under the overall guidance of Eric Wetherall, has featured the Bath Festival, the Bournemouth orchestras and chamber music concerts at St George's, Brandon Hill. The Dartington Summer School, the Newbury Festival and others, *Mainly for Pleasure* and a host of studio recordings in St George's have provided many more programmes, especially for Radio 3. In addition, *Voices in Harmony* has given amateur choirs of quality an opportunity to be heard on Radio 4.

In the general talks area, Anthony Smith's *Down Your Way* and *Any Questions?* continue to travel the UK and to attract large audiences – while *Any Answers?* allows many listeners a chance to express their own opinions. *Talking About Antiques*, produced by Pamela Howe, continues to delight an enthusiastic following and Stuart Hobday – the first Radio 2 producer to operate from Bristol – has begun a series of *Sounds of the South West* and is busy recording new light music groups.

## Pebble Mill

### General

During the past year there have been major changes in the management of the Network Production Centre. A new Head has initiated several alterations in the structure and personnel, from middle management upwards. Pebble Mill has benefited, too, from a continuing programme of refurbishment to both its television and radio studios.

The Centre continues to produce around 500 hours a year of network television and 1,000 hours of network radio. The output includes drama, farming, light entertainment, motoring, programmes for Asians, classical music, *The Archers*, documentaries and series for the business sector.

### Television

*Pebble Mill at One* had a most successful season, gaining its biggest audiences in 12 years. There was a change in the physical appearance of the programme – the well-known foyer was completely redesigned and special emphasis has been placed on items for younger people, to reflect a big increase in this section of the audience.

A particular highlight was an entire filmed programme devoted to a concert by American singer Barry Manilow at Blenheim Palace. This was repeated in the 1983 Christmas schedules.

Older viewers wrote to say they particularly enjoyed a recreation of *The Good Old Days* at Pebble Mill, and the programme contained its ever-popular involvement in the worlds of gardening, cookery and fashion.

It also maintained a wide view of the world from the Cotswolds to Cairo – with outside broadcast programmes and filmed reports from around Britain and abroad.

An immediate repeat for the award-winning series *Boys from the Blackstuff* and a series of five plays produced live from the studio, launched a major year of drama from Pebble Mill. As well as two films and a studio play, the drama unit transmitted a six-part serial *Spyship* which was nominated by *The Daily Telegraph* as one of the outstanding drama productions of the year, and a special series of six plays by Farrukh Dhondy about young people, mostly Asian, growing up in Britain today. One of them won the Samuel Beckett Award for the best first play for television by a new writer.

During the year the unit has started work on a second series of the successful *Bird of Prey* by Ron Hutchinson; a large-scale five part adventure serial in co-production with RAI.; our first adaptation of a classic novel *Anna of the Five Towns*; and again a number of films and plays which concentrate on original use of the television studio.

The General Programmes Unit in the Birmingham Network Production Centre, originated and produced a wide range of programmes in 1983/84 for both BBC-1 and BBC-2.

A notable success was *Paddles Up*, an international canoeing contest specially devised for BBC Television, and transmitted for the first time on BBC-1.

On BBC-2, three long-standing favourites *Pot Black*, *Top Gear* and *Gardeners' World*, again attracted substantial audiences, as did the early evening angling series *Hooked*.

Other popular strands in the General Programmes area were *Kick Start*, *Junior Kick Start*, *Top Sailing* and *A Moment to Talk*.

Apart from the weekly series *Farming*, *The Asian Magazine* and *Gharbar* continue to be produced weekly for Asian viewers. *The Asian Magazine* – the Sunday morning magazine programme – now carries English sub-titles, a development that has been welcomed by Asian and English viewers alike.

Light Entertainment offerings of the previous year were matched with another series of *Night Music*, which featured international artists such as Jack Jones, Helen Reddy, Labi Siffre, Stephanie Lawrence, The Stylistics, Tina Cross and Rick Wakeman, as well as *Barry at Blenheim*, an outside broadcast of Barry Manilow's concert from the grounds of Blenheim Palace, Oxfordshire.

Most of the Centre's outside broadcast activity concentrated on sporting events like football, racing, cricket, golf and rugby.

### Radio

Pebble Mill is the base for Radio 4's specialist farming programmes and the high standard of professionalism was marked during the year by two awards. Producer of *Farming Today*, Martin Small, won the Fisons Travelling Scholarship for outstanding work in agricultural journalism and the Guild of Agricultural Journalists named a

Radio 4 documentary, *Fields of Gold*, as the best programme.

*The Archers* again attracted attention, when Chris Gittins, who plays Walter Gabriel, was made an MBE in the New Year's Honours.

A Birmingham production team was again responsible for the series, *Broadcasting Tomorrow*, in which listeners were given access to some of the leading figures in the BBC and commercial broadcasting.

The NPC's breadth of output is reflected in ad-hoc programmes, ranging from an original musical performed by a group of Birmingham schoolchildren through documentaries about slavery, the problems of an ageing population in America and what happens when MPs lose their seats, to the first broadcast of the dramatisation of Disraeli's *Sybil*.

The year also saw the introduction of the *Radio Times*/Radio 4 award for small businesses, run in conjunction with the programme *Enterprise*. It attracted nearly 500 entries and the 12 finalists were featured in the series. The judges were David Trippier, Minister for Small Businesses; Jeffrey Archer, best-selling author; Alan Stote, Chairman of the CBI's Smaller Firms Council; and Stuart Young, Chairman of the BBC.

## Manchester

### General

It will soon be 10 years since the new centre in Manchester opened its doors. In that time it has become the third biggest production department in the Television Service – a programme a day for every day in the year. Radio closely matches that in its own fields, providing over 1,000 hours of programmes each year. All this is backed up by the biggest outside broadcast base outside London.

A new Head of Centre, Roger Bolton, was appointed in 1983 with John Ecclestone becoming Chief Assistant Regions after six years in which the output of the Centre doubled. Inevitably such expansion causes strains and the last year has not been without its difficulties. These strains led to some industrial relations problems and this, combined with the expansion in the independent sector, led to an outflow of staff which affected some outside broadcast productions.

These problems are gradually being solved and what is undoubtedly true is that the new Head of Centre inherited a most productive and hard working staff, responsible for a wide ranging number of popular and high quality programmes.

### Television

Manchester's television output has been concentrated into four areas – sport, entertainment, features and children's programmes.

The Sports Department is responsible for all the BBC's snooker and darts coverage, as well as making a major contribution to cricket and bowls. Our expertise in televising snooker was fundamental to the renewal of the BBC contract for major tournaments until 1990.

*A Question of Sport*, our sports quiz, shot to number one in the BBC top 10 attracting over 11 million viewers in its 13th series.

The Entertainment team had the unenviable job of finding replacements for *It's a Knockout*, *The Good Old Days* and *Russell Harty*.

However, *Anything Goes* from the Blackpool Tower Circus had a promising first run, a series with Roy Hudd on the great variety theatres is underway and Alan Whicker did his first ever chat show from the Oxford Road studios.

Mike Harding and *Dear Ladies*, Dame Hilda Bracket and Dr Evadne Hinge, continue in their idiosyncratic ways. *Film Buff of the Year* and the first National Photographic Assignment Competition had successful runs.

The monthly *Brass Tacks* programme was the backbone of Features Department, with programmes dealing with subjects as wide-ranging as the black economy, press ethics, the dieting business and the tribulations endured by some in retirement homes.

The team also produced *ORS 84*, which usually had larger audiences than *The Tube*, and *The Travel Show*. Several documentary series are in the making, including one about the search for Troy, presented by Michael Wood.

The fourth team, which produces children's programmes, had its best run so far of *The Saturday Picture Show* for 23 weeks on Saturday mornings. *That was the Year*, *Stop-watch* and *Screen Test* marked another highly productive year for this unit.

## Radio

Manchester produces more network radio programmes than any other radio department outside London.

The range is considerable and rich. Ray Gosling made a highly idiosyncratic version of J. B. Priestley's *Not Exactly in his Footsteps*. Gosling on the M62 was something the master of letters could not have envisaged!

*The Black and the Grey*, an hour-long programme on German PoWs in Scotland, won our highest audience appreciation in recent years.

*File on 4* reports encompass the whole international scene, including difficult and neglected subjects like the debts of the Third World.

There were many good conversation programmes, with the added ingredient of music in the case of soprano, Elisabeth Söderström; of bubbly fun from Stuart Hall on Radio 2; and of freshness, too, from our religious broadcasting contributions to *Sunday* on Radio 4 and *Good Morning Sunday* on Radio 2. At Easter, both programmes travelled abroad – to Jerusalem and Greece for the greatest of the Christian festivals.

Popular music department brought to the air in his own series Syd Lawrence – 30 years after he first played his trumpet as a BBC musician. A somewhat different 30-year celebration was that of the BBC Northern Singers, meticulously and warmly directed over that period by Stephen Wilkinson.

The BBC Philharmonic Orchestra, now 89 strong, has continued to win high praise, not only in this country but on tours in Bulgaria, Austria, Switzerland and France.

Its change of name may have caused a flutter in a few quarters at the outset but its ever-growing strength has made its present title absolutely appropriate at home and abroad.

It was a strong year for drama and literature. *A Shepherd's Tale* on Radio 4 was immensely evocative of our region; the radio portrait of Winifred Holtby was praised for great power in writing and production; *Poet to Poet* was further proof of a sure touch in this very specialised area of our work.

Skilled and imaginative work by members of our audio team in Manchester has contributed powerfully to a whole range of programmes not least drama – from Don Haworth's *Daybreak* to a new production of Louis

MacNeice's *East of the Sun and West of the Moon*. The latter was Alfred Bradley's last production as a member of staff, but happily not his last for the BBC.

*The Great Rock and Roll Trivia Show* on Radio 1 gives two teams of pop celebrities the freedom of the air to answer weird, and not so weird, questions on pop from David Jensen. Strong gales of laughter accompanying *The Grumbleweeds*. Les Dawson, Roy Castle and Richard Stilgoe help to underline our commitment to entertain. Overall it has been a difficult but enjoyable and highly productive year.

## The English Television Regions

The continuing pattern of social and economic change in the country once again underlined the importance of regional broadcasting. Throughout the year staff of the eight English regional newsrooms, like their colleagues in the BBC's Local Radio Stations, reported and analysed the nature of change brought about by the recession and the efforts made to achieve recovery. It has been a story of despair and hope; of the decline of traditional industries and the arrival of the new technologies. Reporters and camera crews have often found themselves on the front line of industrial unrest. And during the troubles at Warrington at the time of the printers' dispute and on the colliery picket lines in the miners' dispute there were occasions when they were the targets of pressure and abuse. But their brief was quite clear. It was to report accurately and quickly the news of the day and to give a balanced account of what at times seemed bitter and irreconcilable opposing views. New technology was able to help since a number of the regional newsrooms were able for the first time to use lightweight electronic cameras to record pictures rather than using film which in the area of immediate news is a slower and more laborious process. The new cameras were invaluable in providing a more competitive position in covering stories for the national television news, particularly the mining dispute.

Although change and strife was a continuing theme, the regional news magazines continued to report the lighter and brighter side of life. During the year the magazines, with their distinctive regional titles and well-known and popular presenters but later embraced within *Sixty Minutes*, continued to attract loyal and appreciative audiences.

The journalistic and production staff were strengthened at Nottingham to enable people living in the East Midlands to have a small but dedicated service about their own part of the large Midlands region. It is hoped to build on this service in the years to come. And throughout the country audiences continued to respond warmly to the news, weather and travel reports contained as part of the regional service of *Breakfast Time*. The weekly opt-out programmes were also involved in reflecting the patterns of change. The North-West continued to run its successful and highly

relevant *Young Enterprise Show* which, from an entertainment and youth-orientated base, also seeks to offer advice to school leavers who face unemployment, to explore the particular problems met by the young and to stimulate thought about the opportunities to be found in such a context.

The North-East *Coast to Coast* series examined the future for industry in the region and brought to the screen cabinet ministers, managers and trade unionists in an attempt to create greater understanding of the developing crisis there. Often the programme content proved to be prophetic as in *The Nissan File* which predicated the idea that the North-East had strong claims to be the site chosen for the Nissan car factory. BBC North-East also recognised that unemployment means more time at home and so offered Friday mid-day BBC-1 repeats of 20 of its popular series about the natural history of the countryside called *North Country*.

The Midlands mounted two special programmes – interestingly originating from meetings with both sides of industry initiated by the Midlands Advisory Council – which identified the background to decline in the region and the development of the so-called 'sunrise' industries.

To ensure that the programme schedules gave the widest possible reflection of regional life, drama, poetry, music, sport, education, politics in the wider sense, local history, the countryside, adventure or even individual eccentricity were all included in the output. BBC North-West's *Bonny Brid* told in the form of a four-part dramatised documentary the story of those who suffered at the time of the American Civil War rather than work cotton which had originated in the slave states.

BBC South demonstrated ingenuity by transforming a vast cellar under their Southampton Headquarters into a studio to provide the setting for an eight-week arts entertainment series – *The Cellar Show*. They also scheduled a second series of their award-winning regional wildlife *King's Country* programmes.

Midlands – in collaboration with BBC West – presented a three-part series entitled *Village School* which looked back on the first three terms of a scheme to save a small village school by federation with another primary school nearby. Midlands also responded to the remarkable success of the Nottingham ice-skating pair Torvill and Dean

by mounting a programme with the appropriate title *A Row of Sixes*.

From Leeds for BBC North came an outside broadcast series on the work of Opera North, the Yorkshire Dance Centre and jazz in Sheffield, plus a five-part filmed journey by barge and boat from the Irish Sea to the North Sea, and the filmed story of four young people's attempt to walk the whole of the Pennine Way.

BBC West also entered the drama-documentary field to present an impression of Ivor Gurney, the West Country composer and poet, in *Soon Comes Night*. Its current affairs series *Public Life* included a look at the problem of homelessness among single young people in Bristol and Gloucester as well as producing special editions about the European Parliament. It gave an outlet to rock music and the popular arts in the series *RPM* (Rectangular Picture Machine).

From BBC East came films looking at the Badminton Horse Trials and following the fortunes of three competitors including Prince Philip. New ground was broken when teams from main rail lines in the East Region competed in television crossword puzzles in *The Computer Quiz*.

In the South-West the strong tradition of natural history programme-making continued with *Beauty of the Bog*, *Running the Tide* and *Country Scene*. Current affairs programmes included an investigation of the growing drugs problem in the South-West and *Matrix* a series designed for younger viewers with its off-beat mixture of music, humour and the reporting of issues affecting teenagers.

Many of the programmes made originally for the audience in a particular region were repeated on the networks. BBC-2, which for some years has encouraged original material from the English Regions, this year ran an eight-part series called *English Journey* in which the writer Beryl Bainbridge followed in the footsteps of J.B. Priestley who had made just such a journey 50 years ago. He recorded his thoughts and impressions with the pen. Beryl offered her personal and idiosyncratic views through the television camera. And its dominant theme was the pattern of social change.

## Broadcasting Research Department

The activities of Broadcasting Research are most usefully reviewed along the lines of its departmental organisation, that is the Continuous Services provided and the Special Projects undertaken.

### Continuous Services

Television audience measurement is carried out under the auspices of BARB, the joint BBC/ITCA Broadcasters' Audience Research Board. It is based upon a panel of about 3,000 homes and designed to be representative of all UK private households with a television set.

The main priority during the year has been to prepare for the new contract between BARB and AGB Research, due to be implemented in the autumn of 1984. At that point a new technology of audience measurement will be introduced. Under the present system meters attached to each set record when the set is switched on and the channel to which it is tuned. In parallel a paper diary is kept by or for all household members aged four and over to determine when they are viewing, in terms of clock quarter hours. Both meter tapes and diaries are returned weekly by post for processing. Under the new system the set data will be held in the meters attached to each set by a solid state memory, and in place of the paper diaries each member of the household will indicate when they are watching television via a push button handset linked to the meter. This information will also be stored in the meter memory. A central computer will call up both streams of detailed information over British Telecom lines day by day.

A second but also important priority has been to develop a system which will indicate when a TV set is being tuned through a video cassette recorder (VCR) and will produce an accurate estimate of the extent of time-shift viewing through the VCR. A prototype meter adapted for use with VCRs is under test with a selected sample of homes to check its operational performance. The plan is that the published audience figures should within a year identify

the proportion of the audience viewing programmes through a VCR – whether live or time-shift. Given that VCR ownership is close to 25 per cent of all households, it is estimated that TV viewing is understated at the moment by about four per cent.

Complementary to TV audience measurement is the BARB Television Audience Reaction Service for which the department acts as data supplier, responsible directly to BARB. To begin with, the participants were essentially the broadcasters: BBC and ITCA, including Channel 4 and S4C from late 1982. However, during the past year the IBA, with its responsibility under the Broadcasting Act to ascertain the state of public opinion concerning its broadcasting programmes, has decided to take part in this continuous programme evaluation. A review of its design is in hand. A priority for the IBA (but also for a number of individual ITV companies, Channel 4 and BBC2) is to investigate the means of establishing audience samples which will yield enough viewers of local and minority audience programmes for reactions of specific audiences to be evaluated.

Radio audience measurement is carried out through the department's Daily Survey of Listening: each day in the year one thousand people aged four and over are asked about their listening to radio the previous day. An improved design of this operation is now in its second year, so that after the April 1982 break in data continuity it is now possible to make year-on-year comparisons of the radio audiences. In particular the impact on radio of breakfast television can now be monitored: a drop of around 10 per cent to an average of nine hours per person per week spent listening to radio was recorded in the fourth quarter of 1983. Audiences to individual local radio stations continue to be monitored twice a year, using a technique comparable to the Daily Survey.

The other Continuous Service is the Radio Listening Panel. This is the fourth and last continuous research operation to be redesigned from first principles. Akin to the Television Audience Reaction Service, it sets out to obtain the views of listeners to specific BBC Radio network programmes: about 50 programmes selected each week from Radio 1, 2, 3 and 4. Traditionally the panels have been recruited via appeals over the radio. By its nature the panel has to a degree been self-selecting, despite controls over its demographic structure. During the past

year major experiments took place to improve the sample design of the panel: members will be recruited from respondents previously interviewed on the Daily Survey. In this way it can be structured to be more accurately representative of listeners to all four networks, both individually and collectively. The new Listening Panel is due to be introduced in May 1984.

## Special Projects

This section, of 12 professional research staff, has continued to build up its range of activities. First set up in late 1979, it tackles specific assignments to meet particular management or programme-making needs. The number of reports issued each year continues to grow, from 28 in 1980/81, to 42 in 1981/82, and to 56 in 1982/83.

The most significant study to be undertaken during the year under review was *Daily Life in the 1980s*, from which we establish the times of day when people are available to view television and listen to the radio. It is based upon a large sample of the population aged four and over (approaching 12,000 interviews), with the data collection being divided between June 1983 and February 1984 to represent the summer and the winter respectively. The summer report volumes have already been published, and are available for sale outside the BBC through BBC Data. Within the BBC, *Daily Life in the 1980s* is a comprehensive bible for schedulers. It answers questions about specific audiences available at different times of day on different days of the week: for example, the unemployed at 3 pm on weekday afternoons in the summer. The last such study was undertaken by the department 10 years ago (1974/75) under the title: *People's Activities and Use of Time*.

Another major study during the year was *Radio Sets and their Users*. The information to be gathered about radio sets is complex: numbers owned (including fixed sets in cars), whether in full working order, battery or mains operated, what band frequencies they cover and how these are labelled (in metres or kHz), who uses the set and for what services, how the quality of reception is judged for particular networks on different frequencies. The study thus provided important information for radio management in considering how best to deploy the BBC's

radio frequencies. It also contained essential data for Engineering Information Department.

Amongst the wide range of individual projects undertaken on behalf of television programme departments during the year were studies for a *Horizon* programme *How much can you drink?*, *Sixty Minutes*, *Ebony* and *The Money Programme*. Work on behalf of the Radio Directorate ranged from *Kaleidoscope* to religious programmes on radio. The practice of conducting surveys in the prospective editorial areas of new local radio stations continued. Such a study was done for Radio York before it opened. Work for established stations included a postal survey to explore and to explain the age structure of Radio Sheffield's audiences and to investigate local speech-to-music preferences at breakfast time.

A comprehensive listing of Special Projects is issued each year in the department's *Annual Review of Research Findings*, obtainable from BBC Data Publications.

The department was actively involved throughout the year in gathering information from a wide range of sources on the likely development and viability of cable and DBS. In addition two reports were published during the year by the Broadcasting Research Unit, the independent research institute funded jointly by the BBC, IBA and the Markle Foundation and based at the British Film Institute, under the chairmanship of Richard Hoggart: the *Report on the Working Party on New Technologies* and Timothy Hollins' *Beyond Broadcasting: Into the Cable Age*.

## BBC Data

BBC Data maintains a network of libraries, to provide background information and research facilities for programme makers throughout the Corporation. This network is almost as old as the BBC itself and over the years, extensive collections of both published and unique material have been built up. Today, they include 18,000,000 classified and indexed press cuttings from 70 British national and provincial papers; some 2,000 new cuttings are added every day of the week to what is believed to be the largest single collection in Europe. The BBC's own output is held in complete indexed collections of news bulletins broadcast on BBC Radio, Television and External Services, and of scripts of talks and documentaries on network radio and television from the earliest days to the present time, amounting to some 6,000,000 pages held on microfilm. The Summary of World Broadcasts (a daily English language report produced by the BBC's Monitoring Service of news and current affairs material from broadcasts by almost 100 countries throughout the world) is a separate holding. More than 9,000,000 pictures on all subjects are held in the BBC Hulton Picture Library, and a major Reference Library Service with five branches has a stock of some 250,000 books, substantial numbers of periodicals, maps and published microfilms as well as copies of all acts, bills, Blue Books and Green Papers, acquired as they are published. Numerous specialist indexes cover such diverse matters as pronunciation, international personalities, events and affairs and aspects of poetry, drama and music.

Computer terminals are in use throughout the BBC Data network, thereby making several commercial on-line data bases available to programme makers. The use of these databases – particularly the BBC/Datasolve 'World Reporter' service, POLIS and NEXIS to which the BBC contributes some material – is increasing. At the Monitoring Service Library, detailed investigations have taken place into the computerisation of the library's manual files which include details of governments, officials, politicians and other personalities throughout the world.

BBC Data is also responsible for maintaining the Corporation's paper-controlling services through a network of registries, the Records Management Centre and the

Written Archives Centre, which provides a valuable research facility for BBC staff and external researchers.

BBC Data's Micrographics Unit works on a corporate basis in advising BBC departments on the feasibility of transferring paper records to microfilm for space-saving and other reasons and in carrying out microfilming to the highest professional standards.

In 1980, the decision was made to establish BBC Data as a trading venture. The commercial aims of the department are now firmly established and are contributing to the costs of maintaining internal services to the BBC.

The Hulton Picture Library has been revitalised in the past year. New marketing plans have been implemented which have contributed to an increase in revenue of 45 per cent compared with the previous year. A reciprocal agreement has been struck with the Bettmann Archive of New York, which allows customers access to this unique American library.

The BBC Data Enquiry Service has grown substantially during the last year, increasing its revenue by 64 per cent. Information is recognised as a valuable commodity by most trading organisations although many have been compelled to retract their own in-house resources during the recent recession. The Data Enquiry Service fills their needs.

BBC Data Publications, established as a new imprint two years ago, has grown in stature in the marketplace. The publication of *Daily Life in the 1980s*, a major survey undertaken by Broadcasting Research Department, is proving particularly successful.

*World Reporter*, the news background database created jointly by BBC Data and Datasolve Ltd. (a subsidiary of Thorn-EMI) is establishing itself as a major database of its type in the European marketplace.

During the year, under-utilisation of certain equipment in the Micrographics Unit has been taken up in providing commercial services to external customers. A programme of micropublishing has been launched which will draw on existing BBC-produced material both from within BBC Data and elsewhere in the Corporation.

## Broadcasting Complaints Commission

The Broadcasting Complaints Commission, which considers complaints against both the BBC and independent television and radio, adjudicated on 11 cases concerning BBC programmes during 1983–4. Five complaints were upheld, two partly upheld and four dismissed. The Commission required the BBC to publish summaries of its adjudications in the *Radio Times* and these are reproduced below. From December 1983 onwards the Commission required the BBC to broadcast shorter summaries of all adjudications.

### Complaint from the Prison Officers' Association

*That's Life*, broadcast by the BBC on 26 September 1982, contained an item about the bail system in Britain and the overcrowded and unpleasant conditions at Risley Remand Centre. An ex-inmate was quoted as saying that two prisoners set light to themselves in their cell, that it took 12 minutes 'before the screws came' and that one prisoner was dead when they got there.

The Prison Officers' Association complained that the programme was unfair because it contained a number of untruths about conditions at Risley, particularly about the fire incident, which reflected badly on the staff. In neither of two cell fires at Risley where prisoners' lives had been at risk had the prison officers taken 12 minutes to attend. In one fire the prisoner had been determined to die despite the efforts of three prison officers. As a result of the prompt action of the prison officers no life was lost in the fire incident referred to in the programme.

The BBC rebutted the complaint. The programme was not critical of the prison officers but of the system. The BBC believed that the ex-inmate was referring to the fire at which a fatality occurred in which it was widely reported that the prison officers took about 12 minutes to release the casualty. A subsequent offer to broadcast a correction about the fatality was not accepted by the Prison Officers' Association. The similarity of circumstances in the two fire incidents gave credence to the estimate of 12 minutes to release the two people trapped in the fire. No criticism was implied nor would viewers have concluded that the broadcast was critical of the prison officers.

The Commission accept that the item about the remand system was not intended to reflect upon the prison officers at Risley Remand Centre and generally was not unfair to the prison officers. However errors were made about the circumstances of the fire incident to which attention was drawn in the programme. Neither prisoner died in the fire and no evidence was produced that the prison officers took 12 minutes to attend. The Commission are in no doubt that viewers would have concluded that the staff at Risley had been at fault in the handling of the fire incident whereas the evidence does not support this assumption. Accordingly the Commission uphold the complaint that the statement about the fire incident was unfair.

### **Complaint from the RSPCA**

The BBC-1 *Nine O'Clock News*, 29 September 1982, included an item about the resignation of Mr Richard Adams, the President of the Royal Society for the Prevention of Cruelty to Animals. The RSPCA complained to the Commission of unjust or unfair treatment in the programme as broadcast.

The RSPCA complained that the news item was unbalanced, biased and, in parts, untrue. They alleged there were misleading statements about Mr Adams' resignation and the financial and internal affairs of the Society; and that the BBC had failed to check their facts, to give an objective report about the Society's current position or to give the Society's point of view.

The BBC said that the news item concentrated on the resignation that day of the Society's President and his reasons for going, with such background information as was necessary to make the report comprehensible to viewers. It was not intended to be a comprehensive account of the affairs of the RSPCA. The BBC admitted that they had been wrong to imply that the Society employed only three full-time officials and conceded that the report of the Society's financial affairs could have been better phrased. They denied misleading viewers about Mr Adams' resignation or the affairs of the Society to which they had referred.

The central issue was the resignation of Mr Adams and his reasons for resigning, and the Commission accept that only such background information about the Society was included as was needed to put the resignation in context. It cannot be the purpose of an individual news item to be

balanced, but it should be accurate. There were some admitted inaccuracies in this news item and more care should have been taken in this respect; but the Commission take the view that they were relatively minor matters which, in total, did not amount to unfairness to the RSPCA. Accordingly the Commission do not uphold the complaint.

### **Complaint from the Borough of Watford**

The BBC-1 *That's Life* programme broadcast on 3 October 1982 included a 'Jobsworth' item about a street collection for the South Atlantic Fund taken without a permit by Mr Lockerby, the musical director of the Watford Silver Band. The Watford Borough Council, who were considering the question of prosecuting him for not having first obtained a street collection permit, complained to the Commission of unjust or unfair treatment in the programme as broadcast.

The Council said that the item was inaccurate and discredited officers of the Council for carrying out their duties. The programme reported that a Council officer told Mr Lockerby that he required a permit for the following day's collection and that it was too late to obtain one. The Council alleged this was untrue and that statements attributed to the Chief Executive about the Council's duty to prosecute had not been made. He had told the BBC that he could not comment as the question of a prosecution was under investigation. The Council represented that the programme failed to make clear that this was not a matter in which the officers had discretion but was one for decision by elected members of the Council.

The BBC said that they believed that Mr Lockerby was not given the opportunity to get the required permit on the afternoon before the collection was taken, but was told that if he went ahead with the collection he would be liable to be prosecuted. The Chief Executive had not denied the story. Although the BBC had misquoted him they asserted that the comments attributed to him gave the gist of what he had told the BBC. The Council had threatened to prosecute Mr Lockerby after he had raised money for a popular charity. The BBC maintained that there had been room for more flexibility in the Council's interpretation and application of the rules.

The Commission consider that viewers would have concluded that the programme highlighted the attitude

taken by the Council about the issue of the permit and not the fact that the matter was being investigated by the Council with a view to prosecution. In the Commission's view the substance of the complaint rests on whether or not Mr Lockerby had been given the opportunity to obtain a permit during the day before the collection took place. The evidence on this matter is conflicting and the case cannot be proven. Accordingly, the Commission are unable to uphold the complaint.

### **Complaint from the University of Sheffield**

On 21 October 1982 BBC-2 broadcast *Rabbits Don't Cry*, a documentary in the *Forty Minutes* series about the protests of the anti-vivisection movement. Included was an item about a demonstration outside Sheffield University's Lodge Moor laboratory.

The University complained that undue prominence was given to placards and comments from protesters alleging that the University stole pets for experimentation purposes, which was untrue. After some of the protesters had been allowed into the laboratory, the presenter concluded 'the protesters found no evidence of stolen pets at Lodge Moor on this visit'. Unreasonable emphasis was placed on 'this', with the implication that the situation might have been different on another occasion. The University had been given no opportunity to respond or to defend themselves against unsubstantiated allegations that on an earlier occasion a stolen pet had been released from Lodge Moor and 'reunited' with its owners. Viewers would have wrongly concluded from the programme that the University stole pets which was unfair.

The BBC rebutted the University's complaints. The placards and comments of the protesters were central to the programme but were not given unreasonable prominence. The Director of the Lodge Moor laboratory had been asked during the filming if he was willing to be interviewed about the demonstration but had declined. They did not accept that there was any inflection on 'this' in the sentence referred to by the University. Reference to the incident of the stolen pet had been relevant because it had been a root cause of the demonstration. If the Director of Lodge Moor had agreed to be interviewed the BBC would have raised the question of stolen pets.

The Commission consider that the filming of placards, banners and protesters' allegations that the University

stole pets for experimentation purposes was not unfair in the context of the programme and do not uphold this part of the complaint. But when the programme was being compiled, in order to satisfy the need for fairness, the University authorities should have been given an opportunity to rebut the allegations made about them in the programme. As to the commentary at the end of the item, apart from the inflection on 'this' the very use of the word implied that on other occasions stolen pets would have been found. As the University were given no opportunity to rebut the allegations the Commission have no doubt that viewers could have concluded from the programme that the University stole or used stolen pets. This was unfair to the University. Accordingly, the Commission uphold this part of the complaint.

### **Complaint by Mr Arthur W.J. Lewis MP**

The BBC-1 *Nationwide* regional programme *South East at Six* broadcast on 28 October 1982 contained an item on the decision taken the previous evening by Newham North West Constituency Labour Party not to reselect Mr Arthur W.J. Lewis, MP, as Labour's candidate in the next General Election. Mr Lewis subsequently complained to the Commission of unjust or unfair treatment in the programme as broadcast.

Mr Lewis contended that he was misled as to the true nature of the programme. He had agreed to be interviewed by the BBC about his not being selected on the understanding that there would be no other participants on the programme. When he arrived at the BBC's Norwich studio, however, he was asked to take part in a debate with Mr Stuart Holland, MP and refused to participate in the programme. He eventually agreed to be interviewed when the BBC told him that there would be no subsequent interview with Mr Holland. During the interview, however, he learned that the production team had recorded the views of a number of his constituents. Had he known he could have prepared a more detailed response to criticisms of him which some of them had made. He was very unhappy with the interview and emphasised to the BBC that he did not want any part of it broadcast or quoted. He was appalled when he learned that not only had his interview been broadcast against his wishes but that the BBC had reneged on their agreement not to interview Mr Holland in the same programme.

The BBC represented that on 28 October 1982 the major political story in the South East was the Newham North West Constituency Labour Party's decision. Accordingly they had wanted Mr Lewis to appear on the *South East at Six* programme to obtain his views on the reasons why he had not been reselected and he had agreed to be interviewed in Norwich. The BBC wanted to produce a balanced item but at that stage could not be sure of the shape the programme would take. They were not, therefore, in a position to raise the matter with Mr Lewis. The BBC were unable to speak to him personally about the interview with Mr Holland until Mr Lewis arrived at the Norwich studio. The BBC contended that such an experienced Member of Parliament as Mr Lewis should not have been surprised that the programme would reflect both points of view.

The BBC did not deny that the duty editor, under considerable pressure from Mr Lewis and in order to ensure that the interview with Mr Lewis took place, gave him an assurance that there would be no subsequent interview with Mr Holland. But at no time was Mr Lewis given an assurance that his interview would not be broadcast. When Mr Lewis left the Norwich studio, Mr Holland was in the London studio preparing to be interviewed. The editor of *Nationwide* wished to work out a compromise which would be fair to all concerned and produce a balanced coverage of the item. He therefore reversed the decision to cancel the interview with Mr Holland. However, in order to prevent Mr Lewis being disadvantaged the interview with Mr Holland preceded that with Mr Lewis in the transmitted programme and Mr Holland did not have the advantage of listening to Mr Lewis's interview beforehand.

The BBC considered that normally the giving of a recorded interview implied an acknowledgement of the BBC's right to transmit it and that there were no special circumstances in this case for not doing so. The BBC contended that a politician would effectively be going on public record when he appeared in front of television cameras. They expressed regret that Mr Lewis felt he had cause for complaint.

The Commission recognise that the BBC were faced with a difficult editorial decision and accept that, under pressure, they acted in a way which appeared to them best in order to present a balanced item on an important pol-

itical story. The Commission also accept that Mr Lewis, having agreed to be interviewed, could not dictate to the BBC that his interview should not be broadcast; as a Member of Parliament of long experience he should have realised that anything he said in front of a television camera would go on record. He should also have expected that the programme would reflect both points of view in a matter of political controversy. Nevertheless the BBC had given Mr Lewis an assurance that there would be no subsequent interview with Mr Holland. In fairness to Mr Lewis the BBC should have abided by that decision. Alternatively they should have taken all possible steps to inform him that the decision had been reversed; had they done so he could have made representations to try to prevent the interview being broadcast. To this extent the Commission consider that Mr Lewis was unfairly treated and accordingly they uphold that part of his complaint.

#### **Complaint from Edward Butler Vintners Ltd**

The BBC-1 *That's Life* programme broadcast on 31 October 1982 contained an item about a bottle of Highland Prince whisky which was found to contain urine after it had been purchased. Edward Butler Vintners Ltd, the brand name owners, complained to the Commission of unjust or unfair treatment in the programme.

Edward Butler Vintners Ltd claimed that viewers were left with the impression that if they purchased this particular product there was a risk of it being contaminated, whereas the incident shown was an isolated case, the result of a practical joke. They contended that the item was unbalanced and poorly researched; that it implied that the manufacturers' denial of responsibility for the contamination was a ritual response; and that remarks made by a Consumers' Association representative carried the implication that the then owners had not properly investigated the incident. In fact their extensive enquiries suggested that the contamination could not have occurred until shortly before the bottle was purchased. This had been brought out in correspondence between the purchasers' and the previous owners' solicitors, of which no mention had been made in the programme. The complainants asserted that the programme had damaged the reputation of the brand and resulted in loss of orders.

The BBC denied that the item was unbalanced or unfair or that it had been poorly researched. They argued

that the programme did not imply that the manufacturers' denial of responsibility was a ritual response; the programme suggested that it would have been surprising if anyone in the chain of distribution had admitted that their security was such as to allow someone to contaminate the whisky in such a fashion. The Consumers' Association representative's remarks did not refer to the owners' internal investigation but to the fact that the purchaser of the whisky should have taken the bottle immediately to his Environmental Health Officer. The BBC represented that no reasonable viewer would have concluded from the programme that this particular brand of whisky was more liable to contamination than other brands. The place of the item in the programme and its style of telling made clear that it was a one-off tale about an unfortunate bottle of Highland Prince whisky with which someone had interfered.

The Commission consider that the programme should have referred to (1) the previous distributors' thorough investigations into the incident; (2) the evidence that suggested the contamination could not have occurred until shortly before the bottle was purchased; and (3) the inter-solicitor correspondence between the purchasers of the whisky and the previous brand owners, before the former referred the incident to the BBC. The Commission take the view that, in compiling a humorous item such as this, programme makers have a duty to weigh the beneficial effect of the item to the consumer against the potential damage to the product. It would appear that this was considered but it is the view of the Commission that a wrong decision was taken and that the product was adversely affected both in reputation and sales for the sake of a laugh. This was unfair to the complainants. Accordingly the Commission uphold the complaint.

### **Complaint by Megafoam Ltd**

On 4 November 1982 the BBC-1 programme *Nationwide* contained an item on the possible harmful effects to health of urea formaldehyde foam used in cavity wall insulation. Megafoam Ltd complained to the Commission of unjust or unfair treatment in the programme as broadcast.

The introduction to the programme referred to the fact that Megafoam Ltd had been placed in the hands of a receiver as a result of adverse publicity about possible

dangers from the use of urea formaldehyde foam. Some details of unsatisfactory work carried out by the industry were featured in the programme. Megafoam Ltd contended that the reference to them at the beginning of the programme would have led viewers to assume that some of the bad work subsequently portrayed had been carried out by them, which was not so. They had received no substantiated complaints from customers about the harmful effects of cavity foam insulation. Due to the adverse publicity Megafoam Ltd received in the programme none of the known would-be purchasers of the Company subsequently made a bid.

The BBC were satisfied from their investigations that there were questions to be answered about the possible health hazards arising from the use of urea formaldehyde foam but they had been careful not to sensationalise the programme. As Megafoam Ltd were one of Britain's largest cavity foam insulation companies, it was newsworthy to report at the beginning of the programme that they had recently gone into receivership to highlight the crisis facing the whole industry. The BBC had not intended to imply that Megafoam Ltd had been responsible for any of the bad workmanship shown in the programme; indeed the programme explained that the firm had gone into liquidation because of the adverse publicity about the possible dangers from the foam.

The Commission accept the BBC's contention that the introductory statement about Megafoam Ltd was factual. As the Company, however, had not received any substantiated complaints about bad workmanship or the harmful effects to health of the foam which they used, this fact should have been reported in the programme. No other cavity foam insulation company was referred to by name in the programme. In the Commission's view, therefore, the examples of bad workmanship and possible health hazards shown in the programme could have led the ordinary viewer to infer that Megafoam Ltd had been responsible for some of the unsatisfactory work shown. Although the Commission accept that the BBC had intended to be fair to Megafoam Ltd the Commission consider that the Company were unfairly treated as by implication their name had been associated with the examples of bad workmanship shown. Accordingly the Commission uphold the complaint.

### **Complaint from the RSPCA**

On 6 December 1982 the BBC-1 programme *Panorama* broadcast a report on the Royal Society for the Prevention of Cruelty to Animals called *Killing or Caring*. The RSPCA, who participated in the programme and cooperated with its preparation, subsequently complained to the Commission of unjust or unfair treatment in the programme as broadcast.

The RSPCA complained that they had been misled as to the true nature of the programme, which they had been told would be a balanced and constructive programme about the RSPCA. They contended that nothing positive about the wide-ranging work of the Society was shown and that as a result of selective reporting and editing the programme was biased against the Society. They maintained that RSPCA supporters had been cross-questioned in a harassing manner whereas a sympathetic tone had been adopted with critics of the Society. The RSPCA described how in relation to each of their main animal welfare functions the programme had slanted the truth and shown the Society in a poor light.

The BBC argued that they had made clear in advance to all the participants the controversial nature of the programme and the issues to be discussed. The RSPCA should have realised that the Society's crises and difficulties in recent years would be probed. RSPCA members and officials were interviewed after their critics and their replies transmitted in such a way that they appeared on the screen to have the last word. The BBC did not accept that they were aggressive in their interviewing of the RSPCA members and said that interviewees were told that they would be heavily interviewed and that their interview would be severely edited. The Society's internal disputes and differences had been widely reported and the subject of animal welfare inevitably led to debate and controversy.

The Commission are satisfied that criticisms of the management and policies of the Society, and of their internal disputes in recent years, were a suitable subject for a programme; and that a national society of the size and standing of the RSPCA should have been aware that a *Panorama* programme about them was liable to be controversial and to probe their policies and disputes. However, it was clear to the Commission that, during the interviews, the ratio of film shot to the amount of film used was such as to persuade some of the participants that

they were being unfairly treated. This sense of grievance was enhanced by the manner in which their remarks were intercut with those of their critics. The Commission believe that this degree of editing resulted in an unbalanced programme which was unfair to the RSPCA. Accordingly, the Commission uphold the RSPCA's complaint.

### **Complaint from the Stable Lads Welfare Trust**

On 9 December 1982 BBC-2 broadcast *The Lads' Night Out*, a documentary about the Stable Lads Welfare Trust. The Trust had cooperated in the making of the programme and had granted facilities for filming the stable lads' boxing championships held at the Trust's annual stag fund-raising dinner, their main source of income. The programme concentrated on the dinner, with emphasis on the behaviour of some of the guests. The Trust complained to the Commission of unjust or unfair treatment in the programme as broadcast.

The Trust complained that the programme was biased, one-sided and dishonest; that it made no detailed mention of the welfare work of the Trust or of the money spent on behalf of stable lads; and that it gave the impression that the Trust made a great deal of money but did little in return for stable lads. Shortly before the broadcast the Chairman of the Trust made representations to the BBC about the programme but refused the offer of one-minute 35 seconds in the programme to counter its criticisms. What the Trust saw as an uncouth, biased programme, with its omissions and innuendo, had done the Trust untold harm.

The BBC rebutted the complaint. They said that the Trust were informed that the programme would not spell out details of their expenditure on welfare functions and that the expenditure information shown was accurate. The Chairman of the Trust was shown the programme in advance: the BBC maintained he was given ample time to comment on the programme but refused. They denied that the programme was uncouth and argued that it was not biased. Poverty existed among stable lads and ex-stable lads, while the Trust had abundant funds in the bank.

The Commission have no doubt that the Trust made facilities available to film the dinner in the belief that it would assist with their fund-raising activities. In the event the programme was highly critical of the Trust. It high-

lighted at considerable length the extravagances of guests at the dinner, drew attention to the incidence of poverty among ex-stable lads and implied that, despite the availability of funds, the Trust failed to fulfil two of the main areas of the Trust deed. Having regard to the seriousness of the implied criticisms and the length of time that elapsed between filming and the transmission of the programme, the Commission consider that the Trust should have been told much sooner of the change of direction which the programme had taken. The offer of programme time to the Chairman of the Trust, following his approach to the BBC, was made too late for him to answer the criticisms in sufficient detail and thus to achieve the extent of balance that the programme required. Accordingly the Commission uphold the complaint.

#### **Complaint from Dr A. E. M. Ash**

*Tomorrow's World*—broadcast on BBC-1 on 30 December 1982 criticised three pharmaceutical products, each of which claimed to counter the effects of alcohol on the body and whose brand names seemed to suggest that they 'sobered you up'. Dr Ash, who registered the trademark of 'Sobaro', one of the products criticised, complained to the Commission of unjust or unfair treatment in the programme.

Dr Ash complained that the words on the 'Sobaro' label "CAUTION: Sobaro will NOT beat the breath test. DO NOT USE SOBARO TO DRINK AND THEN DRIVE" were described as a disclaimer in small print. He represented that the print was the same size as the other print on the label. He also complained that the programme stated that the constituents of 'Sobaro' were ineffective for preventing the poisoning effects of alcohol and speeding up the clearance of alcohol from the blood. These untrue statements were damaging to the product and unfair.

The BBC denied that the disclaimer was described as in small print. While the presenter needed a magnifying glass to read the cautions on the other two products a close-up of the 'Sobaro' package revealed all the writing on the label. The BBC represented that the viewer could see for himself the print size involved and could not have been misled. The programme did not deny that 'Sobaro' could prevent the poisoning effects of alcohol as claimed on the label but cast doubts about the ability of the pills to

sober you up. There was no need to provide proof as the manufacturers admitted as much on the label.

The Commission are satisfied that the reference by the presenter to the small print on the packages referred to the other two packages only. The picture clearly showed the 'Sobaro' label; the size of the print was easily readable without the use of a magnifying glass; and the close-up revealed the cautionary sentence on the 'Sobaro' label as well as the other writing on it. The viewer could see the print size and should not have been misled. The Commission accept also that the programme did not deny that the ingredients of 'Sobaro' could prevent the poisoning effects of alcohol, as claimed on the 'Sobaro' label. The programme did cast doubts, however, on the ability of the pills to sober up the drinker and pointed to the fact that the manufacturers admitted on the package that it would not enable you to beat the breath test. The Commission do not think that this was unfair to 'Sobaro'. Accordingly they do not uphold the complaint.

#### **Complaint from Wafex Ltd**

The BBC-1 *That's Life* programme, broadcast on 5 June 1983, contained an item about the Anti-Fat Pill. A brief follow-up was included in the programme on 12 June. Mr Collins, Director of Wafex Ltd, the distributors in this country, complained to the Commission of unjust or unfair treatment in the programmes as broadcast.

Mr Collins complained that the broadcasts contained derisory remarks and untrue statements, which discredited the company and the product and wrongly implied that Wafex Ltd sold the pills, whereas they were a mailing house. Mr Collins said that the BBC also wrongly implied that Wafex Ltd had responsibility for the pill's promotional literature and a slimming booklet which accompanied them. He asserted that although the Anti-Fat Pill had been proved safe and effective the BBC reported that it was not safe or effective and that as a starch blocker it had been banned in the USA, which was untrue.

The BBC contended that the broadcasts were well researched, careful and fair and that Wafex Ltd as distributors of the pill had to take responsibility for the literature about it which was sent to the public. The inconsistencies in the literature were, in their view, proper matters to draw to the public's attention. The BBC had consulted experts about the adverse effects of starch

blockers and had obtained documentary confirmation that they had been banned in the USA. As the BBC had been unable to discover the identity of the manufacturers of the pill they went to Wafex Ltd, the distributors, who had been held by the court in an earlier matter to be responsible for the product they distributed. The BBC contended that the use of humour was part of *That's Life's* popular approach and was deployed only at justifiable targets.

The Commission consider that the claims made for the Anti-Fat Pill were a suitable subject for *That's Life* programmes. They accept that as the BBC had not been able to discover the identity of the manufacturers of the pill it was reasonable for the broadcasters to go to Wafex Ltd. They not only had distributed the pill but on a previous occasion had been fined by a court for making misleading claims about another so-called slimming product which they had distributed. The Commission do not consider that the BBC could be criticised for quoting the expert evidence they had received about the ineffectiveness of starch blockers, particularly as these had been banned in the USA. Given the research undertaken and the style of *That's Life*, the humorous references in the programme to the promotional material for the pill were justified. The Commission conclude therefore that the programme as whole was not unfair. Accordingly, they do not uphold the complaint.

## Public reaction

In contrast to the year 1982–83, when the Falklands War provided the dominant theme in the report on public reaction, the concerns and interests of viewers and listeners, in the period covered by this report, were of a more general nature. Mention of aspects of the war, as, for example, the sinking of the Argentine cruiser, *Belgrano*, provoked response, but correspondence and telephone calls throughout the year reflected a wide range of interests in which no particular strand of concern or anxiety stood out.

The lack of a particular event causing such national concern as the Falklands may, in part, be responsible for the reduction in the number of letters received centrally by the BBC. The total of such letters for the year under review was 134,247 which was 14,000 fewer than the number of letters received in 1982–83. Of these letters, 62,057 concerned BBC-1, 15,666 concerned BBC-2 and 56,523 concerned BBC Radio.

The first quarter of the year was notable for correspondence and telephone calls about the BBC's coverage of the General Election. An analysis of letters about the Election shows that criticisms of programmes, or, more frequently, of statements made by participants, were matched numerically by letters in which people made their own comments on the progress of the Parties' campaigns or put forward their own suggestions for matters which might be covered. The analysis showed that there were 138 letters of criticism, 133 letters containing comments and suggestions and 31 letters of appreciation. Complaints of pro-Labour or pro-Conservative bias were almost exactly equal in number. There were a few complaints of bias for or against the Liberal/SDP Alliance, two complaints from supporters of the Ecology Party, of inadequate coverage, and one complaint, from an independent candidate, that independent candidates had been under-represented on the air. The programme which attracted the largest number of letters was a Party Election Broadcast by the British National Party, which was widely described as 'racialist'. Several correspondents argued that the BBC, whatever arrangements were prescribed for party broadcasting at the time of a General Election,

should have refused to carry the programme. Other programmes which attracted significant, if small, numbers of letters were Sir Robin Day's interview with Mrs Thatcher in *Panorama* and an edition of *Newsnight* which discussed the sinking of the *Belgrano*.

The Election apart, political issues did not provide a principal or consistent theme in public reaction. Echoes of the Falklands War arose again when, in June 1983, Mr Costa Mendez appeared in a *Newsnight* programme; some 150 viewers telephoned to express their disapproval. The reporting of the campaign for nuclear disarmament, and in particular the women at Greenham Common, resulted in a steady trickle of letters and telephone calls. Correspondents were concerned about nomenclature, as, for example, the accuracy of such terms as 'peace protest' and 'pacifist'.

Discussion of racial matters in programmes provoked reactions from the audience. A religious programme, *The Heart of the Matter*, attracted letters from those who felt that, in considering attacks on people of Asian origin, the programme had been unfair to the police force and from people, some of whom were involved with ethnic minority communities, who praised the programme for throwing light into a little publicised area. *Panorama*, in a programme entitled *Race Against Time*, similarly attracted a number of telephone calls offering conflicting advice and criticism. What was, in effect, a misunderstanding over plans for Radio London's programme, *Black Londoners*, resulted in some impassioned pleas of support for the programme.

The summer is traditionally a time when correspondence is at its lightest, particularly if the weather is fine, and June and July 1983 were exceptionally favoured in this respect. The full coverage given to the capital punishment debate in the House of Commons, and particularly a telephone poll conducted just before the debate, produced a number of letters, the majority of which accused the BBC of trying to influence Members of Parliament in the 'anti-hanging' direction. A short-lived industrial dispute, which led to the loss of some advertised outside broadcasts, produced letters from racing enthusiasts, deprived of the usual coverage of Ascot. Similar complaints were received later in the year when industrial action again interfered with sports programmes. The main sporting occasions in the year attracted as usual many letters of praise for the coverage provided. There were also, however, letters from those who felt that sport held too dominant a position in

the summer schedules. Political issues were, again, not prominent. An edition of *Everyman*, entitled *Holding On*, about the Palestinians and Israel was praised by some for presenting what they considered to be a balanced view of the Arab case, but it was criticised by a larger number for what was considered to be an over simple treatment of a crucial and complicated issue.

The relatively quiet period for correspondence continued into the early autumn. The BBC's *Breakfast Time* programme, which attracted over 5,000 letters during the year (of which 1,700 were appreciations, 3,600 requests and suggestions and only 361 criticisms, continued to provoke a steady response). The ending of *Blake's Seven* on BBC-1 and the shortening of Alan Dell's *Big Band Era* on Radio 2 also attracted many letters from regular followers of these programmes. English usage and pronunciation was a subject that, throughout the year, inspired a small but steady flow of letters. Regional accents came in for a share of the criticism.

The reporting of Mr Cecil Parkinson's domestic difficulties and subsequent resignation from the Government led to a number of letters, the majority of which expressed the writers' own views on political and moral issues. Some correspondents, however, felt that the BBC should not have reported details of Mr Parkinson's personal life or have asked him to comment on statements he had made. *60 Minutes*, the successor to *Nationwide* on BBC-1, began at this time to attract heavy correspondence and a significant number of telephone calls. The majority of writers and callers were critical of the format of the programme. One particularly frequent complaint concerned the placing of the weather forecasts after the regional magazine sections. As a result the weather forecasts were moved back to follow the main news. At the time of the crisis in Grenada more than 100 viewers telephoned to complain about a calypso item which they found insulting and offensive.

Changes in Radio 2 and in Radio 4's evening schedules evoked a reaction that was relatively slight, but was clearly in favour of retaining the status quo. Letters about Radio 2 were concerned mainly about changes in the presenters of programmes. On Radio 4 listeners were concerned about the inconvenience, for them, of new timings for favourite programmes. In all, 729 letters were received about these changes, of which 170 were specifi-

cally about *The World Tonight*, 75 about *A Book at Bedtime* and 63 about *Science Now*. 186 letters were received by the Programme Correspondence Section about the introductory music for the *Today* programme, which complainants commonly referred to as 'a ghastly jingle'. Over 600 letters were received about the departure of Pete Murray and Ed Stewart from Radio 2.

On television, the drama serial *Sweet Sixteen* disappointed correspondents who would have preferred Penelope Keith to have been cast in a different role. *Martin Luther* on BBC-1 was commended by all who wrote about the programme, but *Something For The Ladies*, a *Forty Minutes* documentary on BBC-2, was disliked by correspondents, many of whom thought that it should not have been shown on a Sunday evening. *Broadcasting Tomorrow*, a second series of four programmes on Radio 4, in which the Director-General took part, resulted in 84 letters from correspondents, many of whom offered views on how the BBC should conduct itself in the years ahead. More than 200 requests were received for the pamphlet, *It's Your BBC*.

In the New Year, there were many telephone calls and some letters of complaint when the *Nine O'Clock News* failed to appear as a result of industrial action by members of the National Union of Journalists. Reports of the Harrods bombing also drew letters from correspondents who felt that coverage, by comparison with the coverage of similar events in Northern Ireland, had been excessive. *Jane Eyre* and *Mansfield Park* were well liked by correspondents, and a number wrote to thank the BBC for the religious programmes presented over Christmas. The BBC also received an unusually large number of Christmas cards (284) sent by viewers and listeners in appreciation of programmes broadcast throughout the year. A typical comment was 'thank you for the marvellous work and high standard we have come to expect'.

Although some unfavourable comparisons were drawn in the Press between *The Thorn Birds* on BBC-1 and ITV's serial *The Jewel in the Crown*, the great majority of the 380 letters received about *The Thorn Birds* was appreciative. The first programme in the comedy series *Cockles* on BBC-1 drew several complaints, by letter and telephone, about a short sequence from a supposed 'video nasty'. In reply to these complaints, the BBC acknowledged that the particular scene could have been handled in a different

way, which would not have carried the risk of offending viewers. *The Bob Monkhouse Show* also attracted some criticism, on the grounds that the humour and language were unduly coarse. On Radio 4, *Radio Active* was criticised by correspondents who felt that it had presented 'a cheap send-up of Christmas'. There were also several complaints about a piece of doggerel recited by Kenny Everett in his show on Radio 2. This programme was unscripted and in replying to correspondents the BBC apologised for the offence caused and acknowledged the need for constant vigilance in this area of live broadcasting.

The *Panorama* programme, *Maggie's Militant Tendency* (broadcast on 30th January) on connections between the Conservative Party and the extreme right wing of British politics, attracted a number of letters and telephone calls, the majority of which objected to the programme's choice of subject. A documentary programme in the *Brass Tacks* series, *Heavier Metal*, on the environmental effects of road transport, provoked a strong reaction, principally from members of the road transport industry. Many viewers wrote in praise of *The Living Planet*, David Attenborough's new series on BBC-1, and of the BBC's coverage of the Winter Olympics, which included the Gold Medal performance of Jayne Torvill and Christopher Dean. Following speculative reports in the press, several letters were received from people who were worried about the prospect of an increase in the licence fee. Many of these letters came from pensioners, some of whom wrote that television was their only source of entertainment. A common remedy suggested for the BBC's financial problems was that programmes should 'cut out some of the presenters'. A few correspondents, however, were of a like mind with the writer who declared that BBC programmes were 'cheap at the price'.

Telephone calls to the duty offices at Broadcasting House and Television Centre, to the Programme Correspondence Section and to offices elsewhere in the BBC, consisted largely of enquiries about programmes and their timing. At Television Centre only about a third of the calls provided comment or criticism about programmes and of these a significant number were about matters of taste. All such calls were recorded and monitored, with the particular objective of noting complaints about the portrayal of violence. Such complaints were, however, only a small element in the total. The first tally, for the

period from 31 October to 31 January, revealed 20 complaints about violence and over 300 complaints about what callers considered to be lapses in taste. In correspondence throughout the year there was no indication that programmes had failed generally to take account of accepted moral standards. During the period, 2,335 letters were answered by the Chairman and Director-General personally or on their behalf by members of the Secretariat. This, again, was smaller than the total of such letters for 1982–83.

## Public meetings

In October 1983, the public meeting programme reached a significant milestone with the hundredth meeting held at the Chapter House in Truro – the venue for the first meeting in 1976.

Among the audience were a number of people who had attended the first meeting, and applauded the BBC's commitment to such events as part of its public accountability programme.

The aim, wherever possible, is for a BBC Governor to open each meeting and for the panel to include network controllers from radio and television and other senior staff whose experience of production ranges as widely as possible. Each of these events gives an opportunity to draw to public attention the role of BBC Advisory Councils, and members of these bodies find the meetings provide additional opportunities to hear the points raised by listeners and viewers in their areas.

A return visit was also made to the 8411 Centre at the Moss Side Precinct, Manchester, honouring an undertaking made at the meeting held there in July 1982. The same panel, including BBC Governor Jocelyn Barrow, faced lively questioning from the local ethnic community, and were able to report that some changes had taken place as a result of the issues and views expressed at the previous meeting. For example *Ebony*, for and about Britain's Afro-Caribbean communities, shown on BBC-2, is now in its third series and a limited experiment in ethnic monitoring has taken place through the BBC Appointments system.

Esther Rantzen, Nick Ross, Sue Lawley and Sue MacGregor were amongst those who chaired meetings during the year. Stuart Young, Chairman of the BBC, attended the meeting at Hatfield Polytechnic in Hertford. Almost 400 people – with a good mix of 'town and gown' – put their questions to the panel. There were some lively exchanges, and, in particular, discussions about ratings battles, on funding the BBC and advertising.

Other meetings were held at Newry in Northern Ireland, Perth in Scotland, at Folkestone, Kent and South Norwood in London.

A further development of public meetings were 'piggy-

back' meetings held on the same day and in the same town as the main meeting but making efforts to reach those people who were unlikely or unable to attend the main meeting in the evening. Often these meetings were held on a more informal basis and different views and comments were made from those heard later the same day.

For example, at Truro, a session was held at Truro School, when the Regional Television Manager and the Local Radio Station Manager answered questions from 100 sixth formers. The sixth formers expressed the view that Radio Cornwall's programmes were 'mainly for housewives', whereas in the evening listeners complained about the station playing 'too much pop'.

Other special meetings were held at old people's homes and day care centres for the elderly at King's Lynn, Salisbury and High Wycombe. The film *It's Your BBC* was shown, followed by open question and answer sessions. The meetings were often treated as special occasions for the old people, with visitors from other nearby homes. They asked some of the same questions as those asked in the evenings but had special requests and complaints, for example that the music on television is too loud in comparison to speech.

At Weston-super-Mare in February 1984 the first 'radio-clinic' was held in conjunction with the main meeting. People who had reception difficulties or who could not find certain stations on their radios were invited in the afternoon to talk to engineers and bring their radio sets with them for advice. The overall response was very encouraging and this new dimension will be added to future public meetings.

All the meetings were trailed on radio, television and CEEFAX. They were well attended by a wide range of listeners and viewers who had praise and encouragement to offer the BBC as well as criticism.

Among the points most frequently raised were pleas not to change Radio 4; questions about why so many American programmes were shown; requests to avoid clashes between good programmes on all channels and questions about news values, bias and violence on television.

## Advisory bodies

Appointments to these bodies and matters affecting their role and procedure are the concern, in the first instance, of the Councils and Advisory Bodies Committee of the Board of Governors. Reports on the advisory bodies in the National Regions, Scotland, Wales and Northern Ireland, are contained in the relevant sections on those regions.

### The General Advisory Council

The Council met four times during the year, in June, September and December 1983, and in February 1984. This reinstated a pattern of meetings which had been reduced to three during the period of the BBC's economies.

At the June meeting, the Director-General reported on the coverage of the General Election and on the difficulty posed by the failure of the Committee on Political Broadcasting to agree on Party Election broadcasts. The Council commended the BBC's election coverage, and discussed how the BBC might take into account in future the changes which had occurred in the party political complexion of the country.

The main paper for discussion, *Documentary Programmes on Television*, looked at the preparation of documentary programmes and dealt with questions such as the choice of subjects and the range of programme styles. It was agreed that both personal views and objective accounts were acceptable, although it was thought important that it should be clear to viewers what kind of programme they were watching. The Council felt that the BBC achieved the right balance between allowing creative freedom to producers and retaining editorial authority. After the meeting, the Council's Business Committee asked that the paper should be published; this has since been done, and the paper is available as the tenth in the current series of GAC pamphlets published by the BBC.

The meeting in September began with a member's question about the help offered by the BBC to young people wishing to work in television. The availability of relevant literature and the scope for group visits was discussed; the need for the BBC to protect the production process from interruption was appreciated.

The Council received a paper on *Breakfast Time*, setting out the background to and preparations for the BBC-1 programme which had started in January. Members showed interest in the growth of a new early morning television audience, and in the content and style of the programme. Several members felt it important to retain a substantial news content.

The main paper for discussion was called *BBC Radio for the Nineties* and looked at the possible development of BBC Radio during the next decade in the light of the expected resources, and of technical problems such as providing adequate vhf coverage. Some concern was expressed by members over the difficulties with regard to the latter caused by delays and problems over the allocation of frequencies. The scheduling of educational programmes and the possible impact on them of new technology was discussed at length, as were the advantages of a central sustaining service for local radio. The Council supported the principles and broad objectives set out in the paper, notably the plan for a five-service pattern to be achieved with the least possible change in Radio 4.

At its meeting in December, the Council received a report on the latest developments in *Direct Broadcasting by Satellite*. Stressing the rapidity with which the situation was changing, the report concentrated on the political and technical aspects of the subject, and brought members up to date with the BBC's plans in this area. In discussion, the Council showed particular interest in the methods of reception for DBS and in the probable availability and cost of receivers. The relationship between the technical standard chosen by the Government for DBS and the commercial viability of sets was explored at some length. Members were reassured that the success or failure of DBS would have no financial implications for the BBC's terrestrial services, as any satellite service would be financed through separate borrowing powers.

Among the issues raised during the meeting was the standard of news reporting on business and industry; while praising the BBC's specialised coverage of this field some members felt general news reports sometimes showed insufficient understanding of its complexities. The scope for expanding the BBC's transmissions to the Soviet bloc, along with related questions about the work of the External Services, was discussed, as was the possibility of screening *The War Game*, a move recommended by several members.

The final meeting of the year, in February, started with a discussion stemming from a member's question about the *Panorama* programme *Maggie's Militant Tendency*; this programme had been based on a Young Conservative report to the Chairman of the Party about links between members of the Conservative Party and extreme right-wing groups. While the topic was generally agreed to have been a proper one for such a programme some members expressed misgivings about the way it had been dealt with. Other matters raised included the impact of Breakfast Television on radio listening and recent press criticism of BBC programmes.

The main paper for discussion was *The BBC and Northern Ireland*, which described the BBC's programme-making activities in and about Northern Ireland and the difficulties and problems faced in reporting Northern Ireland. After considering issues such as reporting terrorism, the contribution of educational broadcasting, dealing with propaganda and reporting to the rest of the world, the Council commended the BBC's coverage of Northern Ireland and the strenuous attempts which it had made to deal fairly by both communities.

The Council's Business Committee, re-named Steering Committee at the end of the year, considered all main papers in draft form or synopsis and helped to identify relevant questions and issues. At the Committee's request, a review of current membership in order to guide the selection of future members during 1984 and to ensure that the Council remained broadly representative of the community, was carried out in January.

## English Regional Advisory Councils

The 140 or so members of the eight Advisory Councils in the English Regions are drawn from all walks of life. Each Council, together with the relevant BBC staff in its region, meets formally three times a year, though less formal contacts occur on other occasions. At the formal meetings programmes figure prominently on the agenda; regional ones naturally have first claim on the attention of members, though they also comment freely on the entire range of BBC output. The regular and close contact which the Councils afford between the programme makers and their audiences is valued by the BBC staff concerned, who find

salutary the prompt response to their work – appreciative or otherwise – which this relationship makes possible.

During the past year, each of the Councils has developed a formal link with local radio in its area by the appointment of some members of relevant Local Radio Councils to their own ranks. Informal links, of course, already existed but the new arrangement will give additional strength and coherence to the voice of non-metropolitan England.

Though primarily concerned with programmes in their own regions, Councils take interest in the wider issues of BBC policy and consider at their meetings many of the papers prepared for discussion by the General Advisory Council, to which the eight Regional Council Chairmen belong *ex officio*. In the past year, the topics debated by Councils in this way have included *The BBC and Northern Ireland* and the discussion document *BBC Radio for the Nineties*. The Councils were also individually consulted in advance of the decision to end *Nationwide* and replace it with *Sixty Minutes*; this was a matter which aroused particular interest among the Councils since it involved a BBC programme commitment of which they were jealously proud and protective – the nightly regional magazines.

Like the General Advisory Council and the other bodies in the BBC's advisory structure the Regional Councils work confidentially. They and the BBC welcome this since it makes for more frank and open discussion. The practice does, however, impose a kind of anonymity on the Councils, among which there is a growing feeling that they could be more effective if their existence and activities were more widely known. The BBC accepts this point and is exploring with the Councils ways in which their public profile might be raised. Meanwhile, Councils have continued to hold both public meetings and 'special interest' meetings with particular sections of their regional communities. This concept was originated by the Councils themselves, and in the past year the BBC has increased its support to the Councils in arranging such events.

## Local Radio Councils

Most BBC Local Radio stations have their own Advisory Councils, each with a membership of around 16, drawn from all sections of the community served by any individ-

ual station. Exceptions to this pattern are found in the arrangements for the three very small stations in South Cumbria and the Channel Islands. Radio Furness operates only as an opt-out from Radio Cumbria. It is advised, therefore, by the Radio Cumbria Council whose composition has been changed to ensure that it always includes representatives from the south of the county. Radios Guernsey and Jersey not only have their own individual advisory councils, but a Channel Islands Broadcasting Advisory Council has also been established. As in the United Kingdom, appointment to the Councils is made by the Board of Governors. The States of Guernsey and Jersey, however, in view of their unique constitutional position, possess the right to nominate members to their individual island Councils. As in the UK, stations are happy to receive suggestions for membership from local individuals and organisations.

An increasingly popular method of filling vacancies is to advertise 'on-air', thus ensuring that those who offer themselves are already listeners, and consequently well-equipped to help fulfil a Council's main function, that of advising the BBC, particularly the local Manager, on programme policy, standards and style. On average, Councils meet once every six weeks; the Chairmen also attend quarterly meetings with senior BBC staff, including an annual weekend conference.

## Educational bodies

### The School Broadcasting Councils

The School Broadcasting Councils for the United Kingdom and the National Regions differ from other BBC Councils in that constitutionally they are not only advisory. They are regarded as being in partnership with the Corporation in the joint purposes of providing effective programmes and in guiding and standing sponsor for this service. Members of the Councils are divided between those nominated by a number of public educational bodies, including the teachers' unions, and those appointed by the BBC.

During 1983/4 the Councils approved 79 television series and 138 radio series, and took an active interest in the development of computer software and publications associated with programmes. In addition, attention has

been directed towards better promotion of programmes and the launching of night-time broadcasting, on radio, for secondary schools. In general discussion, the Councils have been considering not only the implications of new technologies (video and audio and microcomputers) and new delivery systems (cable, satellite and cassette services) but also the massive changes in the school curriculum and pupil assessment which are being introduced. The problem, as always, is to match broadcasts to the curricula as well as to bring to the schools a healthy mixture of didacticism and enrichment.

### **The Continuing Education Advisory Council**

The Continuing Education Advisory Council, unlike the School Broadcasting Council, does not stand sponsor for programmes but it advises the Corporation on all matters concerned with Continuing Education. Its members are drawn from government departments and both national and local education bodies as well as industry and commerce. Of its 30 members, 10 are appointed by the BBC.

As well as discussing all the 40 future television and 42 future radio series proposed in 1983/84, the Council was inevitably concerned with the considerable government initiatives for training young people and the increasing challenges of unemployment, early retirement and the development and diversity of leisure activities.

## **Other specialist bodies**

### **Central Religious Advisory Committee**

The Central Religious Advisory Committee advises both the BBC and the IBA about religious programmes and policy. A body of 22 members reflecting, though not officially representative of, organised religious opinion, CRAC meets twice yearly. There are separate BBC and IBA sessions with provision for occasional joint sessions when it is thought advisable.

This year CRAC has been almost entirely preoccupied with the question of the future of the 'closed period'. The closed period is that period on BBC-1 and ITV-1 every Sunday when religious programmes are transmitted, either concurrently or at other times, by joint agreement between the BBC and IBA. There is no formal closed period on

either BBC-2 or Channel 4 and the imminence of a greatly increased number of programme outlets via Cable or Direct Broadcasting by Satellite puts the whole question of continued regulation into the melting pot.

This rapidly changing broadcasting landscape also throws into stark relief the question of CRAC's future role. Is it possible or desirable for a single advisory body to monitor these proliferating channels? CRAC therefore discussed in detail the proposed changes to the closed period sponsored by the IBA and also considered its future in relation to the development of DBS and cable services.

### **The Central Music Advisory Committee**

The Central Music Advisory Committee held two formal meetings during the year in addition to an informal gathering when members attended a BBC Invitation Concert.

In October, the Committee met at Broadcasting House and heard a tape presentation of some of the BBC's music output on radio, including extracts from the EBU International Music Days for String Quartets, held in Cambridge, and the EBU's International Season of concerts, which had included a digital live relay by satellite of traditional Korean music from Seoul. Other highlights included a series of Brahms' songs to celebrate the 150th anniversary of his death and programmes to commemorate anniversaries of Frescobaldi, Sir Arnold Bax and Sir Lennox Berkeley. The Committee then heard detailed reports on the BBC's music output on Radios 3 and 4 and on the BBC's commissions to composers. Among other matters discussed were the success of the 1983 Proms season and the light music output of Radio 2.

In March, members of the Committee attended a BBC Symphony Orchestra concert in Studio 1, Maida Vale in which music by Lutoslawski was conducted by the composer. Afterwards they met members of the production team, principal orchestral players and senior music staff. Their formal meeting the following day was held at Television Centre and the Committee viewed two programmes scheduled for transmission on BBC-2. These were Glyndebourne Opera's production of *Where The Wild Things Are* by Oliver Knussen and Maurice Sendak and a programme from a series by the King's Singers called *The Madrigal History Tour*. These gave rise to discussions on

the presentation of contemporary music and of opera on television and the way in which unfamiliar music from the past could be presented for a television audience. There was also discussion of the wide range of music and dance programmes covered by BBC Television over the past year; plans for the 1984 Proms; the BBC's orchestras; and the output of Radio 3 Music Department.

#### **The Central Appeals Advisory Committee**

The Central Appeals Advisory Committee, which serves both the BBC and the Independent Broadcasting Authority, normally in separate sessions of its meetings, met on three occasions during the year. The Committee's main business was the consideration of applications from charities for the regular appeals on radio and television. Applications, once again, substantially outnumbered the broadcasts available. As a break with tradition, the Committee agreed to consider applications other than that of the British Wireless for the Blind Fund for the appeal on Radio 4 on Christmas Day. For Christmas Day 1983, the appeal was awarded to the charity Crisis at Christmas. Some notable results of appeals during the year are given on *page 64*.

The Committee appointed sub-committees of its members to review the guidelines for the BBC's annual Children in Need of Help Appeal and to award grants from the appeal to organisations throughout England. A similar function in the national regions was performed by the Regional Appeals Advisory Committees, whose Chairmen serve also as members of the Central Committee. The Broadcasting Support Services (*see pages 35/36*) again provided invaluable help in the preparation of applications for the England sub-committee and the regional committees.

In the course of the year, the Committee welcomed the acceptance, by the chief executives of the Disasters Emergency Committee, of new guidelines for the broadcasting component of emergency appeals. Proposals for the new guidelines had been submitted jointly by the BBC and the IBA.

#### **The Central Agricultural Advisory Committee**

The Central Agricultural Advisory Committee advises the BBC on the range and content of farming and gardening programmes broadcast on the television and radio

networks, in the National and English Regions and on Local Radio. The membership reflects a wide range of agricultural, horticultural and conservation interests. The Chairmen of the Agricultural Advisory Committees for Scotland, Wales and Northern Ireland are ex-officio members of the Committee; they act as a valuable channel of communication between the BBC's specialist staff and the large sections of their communities that are directly or indirectly dependent on agriculture for a living.

The Committee met three times during the year and continued its tradition of giving frank and constructive criticism and advice, while maintaining a friendly relationship with the specialist producers.

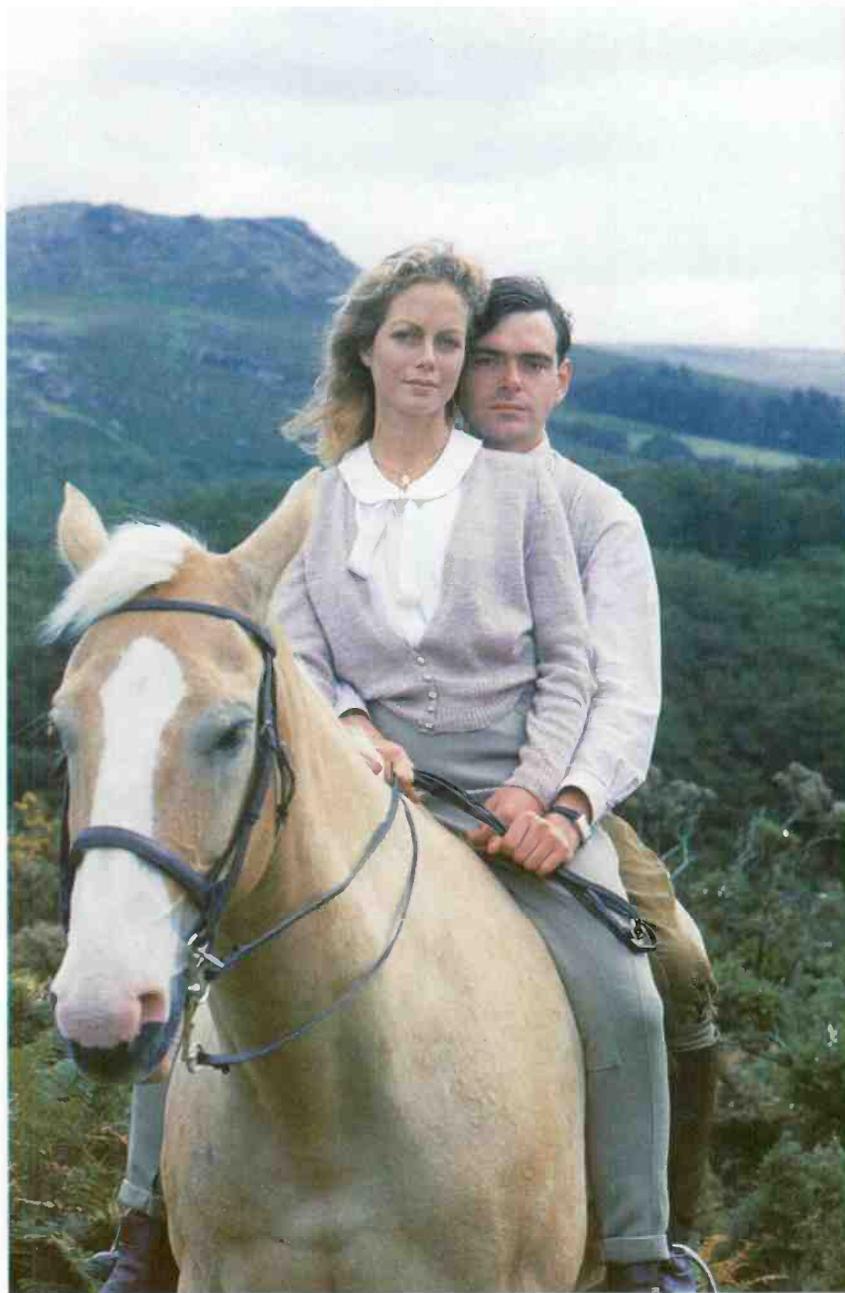
Particular attention was given to: audience reaction to farming programmes on radio; the way *On Your Farm* (whose 1,000th edition was broadcast in March 1984) has developed to serve a changing audience over the years; the representation of the interests of agricultural workers in BBC farming programmes; and the use of teletext in relation to agriculture and gardening.

#### **The Asian Programmes Advisory Committee**

The Committee met three times during the year, in the course of which Lord Chitnis retired as Chairman to be succeeded by Mr Dipak Nandy, one of the original members of the Committee at its foundation in 1965.

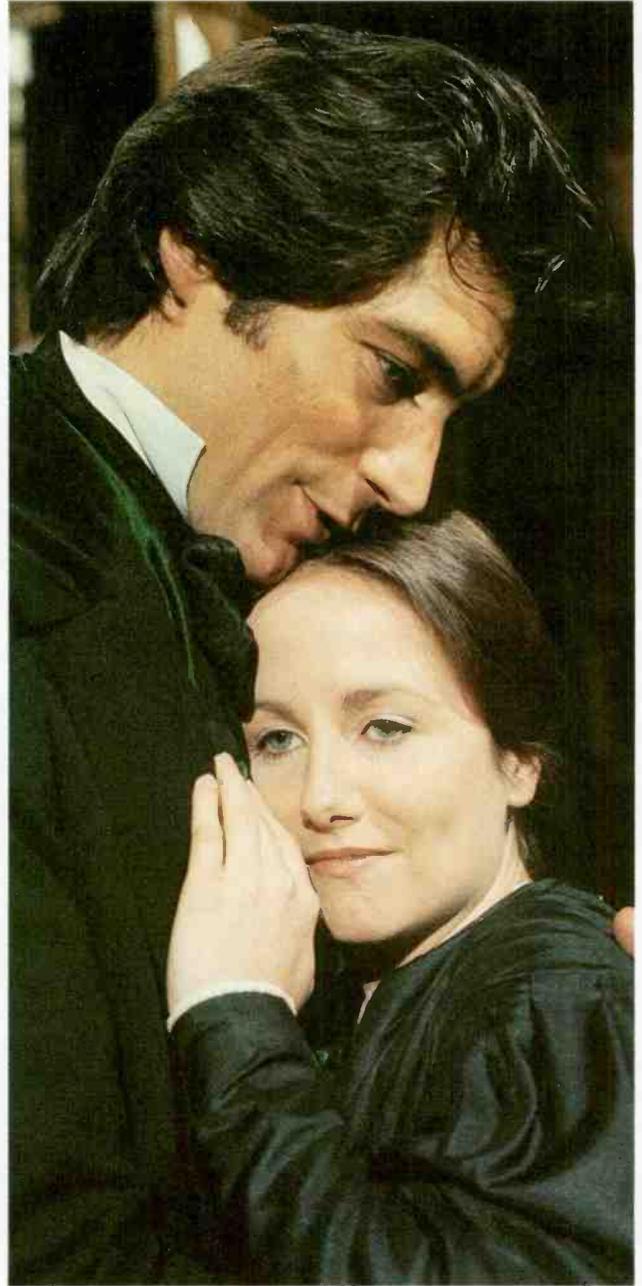
Besides advising on the network programmes made by the Asian Unit at Pebble Mill, which is its basic brief, the Committee considered a number of matters relating generally to the question of broadcasting for and about ethnic minorities. One of these was a report by the Commission for Racial Equality on a survey of audience response to programmes on television and radio for people of Asian and Afro-Caribbean origin; at the Committee's invitation the author of the report (and former member of the Committee) Dr Muhammad Anwar attended the June 1983 meeting to discuss the survey's findings with members. During the year, also, the Committee discussed with senior BBC staff future BBC policy on broadcasting for ethnic minorities, and members' views were conveyed to the Board of Governors. At its March 1984 meeting the Committee viewed a playback of one of a series of six plays by Farrukh Dhondy about the Asian communities which had recently been transmitted on BBC-2, and dis-

**Diana:** Jenny Seagrove and  
Kevin McNally.

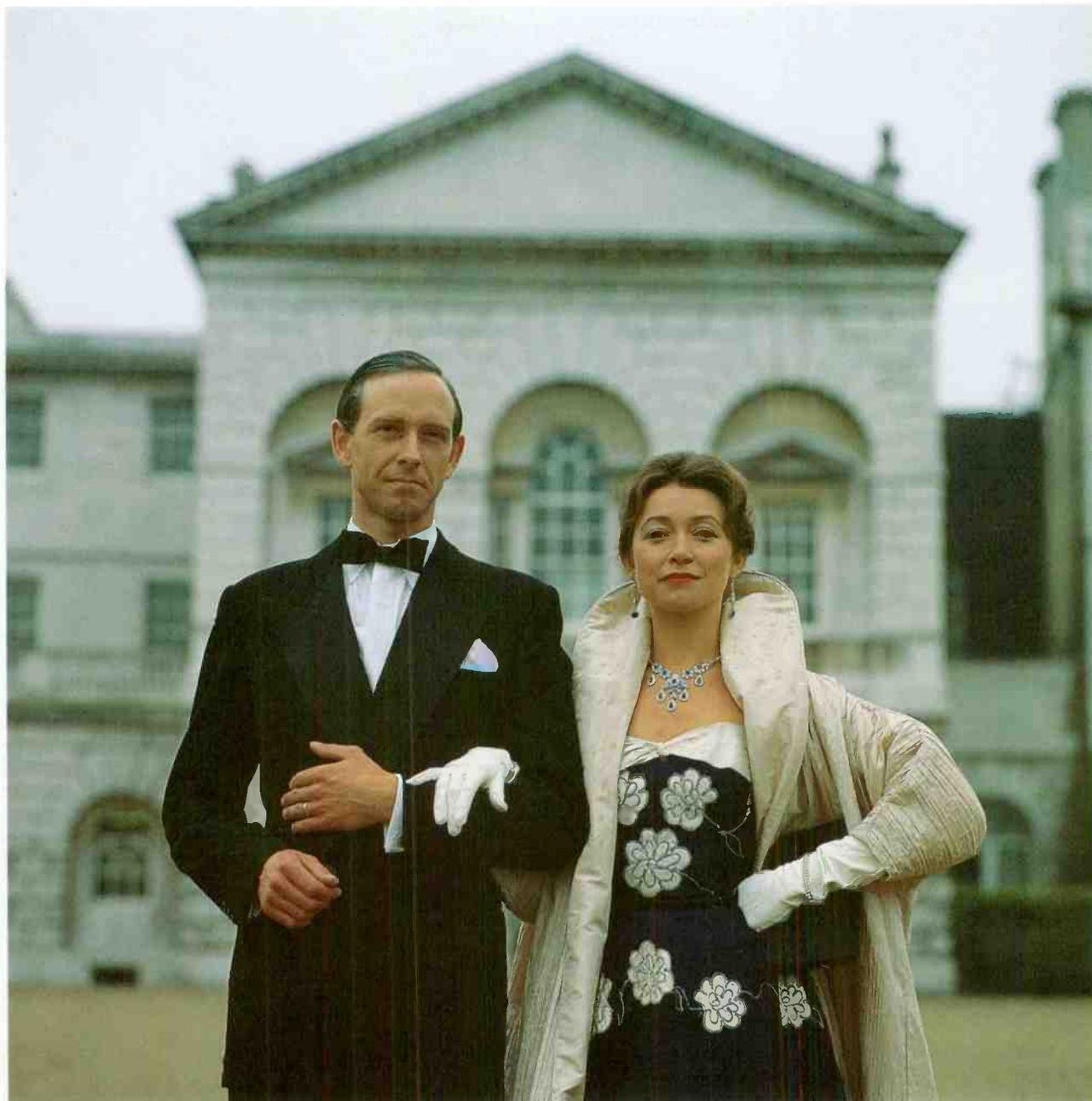




**All Creatures Great and Small:** Christopher Timothy.



**Jane Eyre:** Timothy Dalton and Zelah Clark.



**Strangers and Brothers:** Shaughan Seymour and Cherie Lunghi.



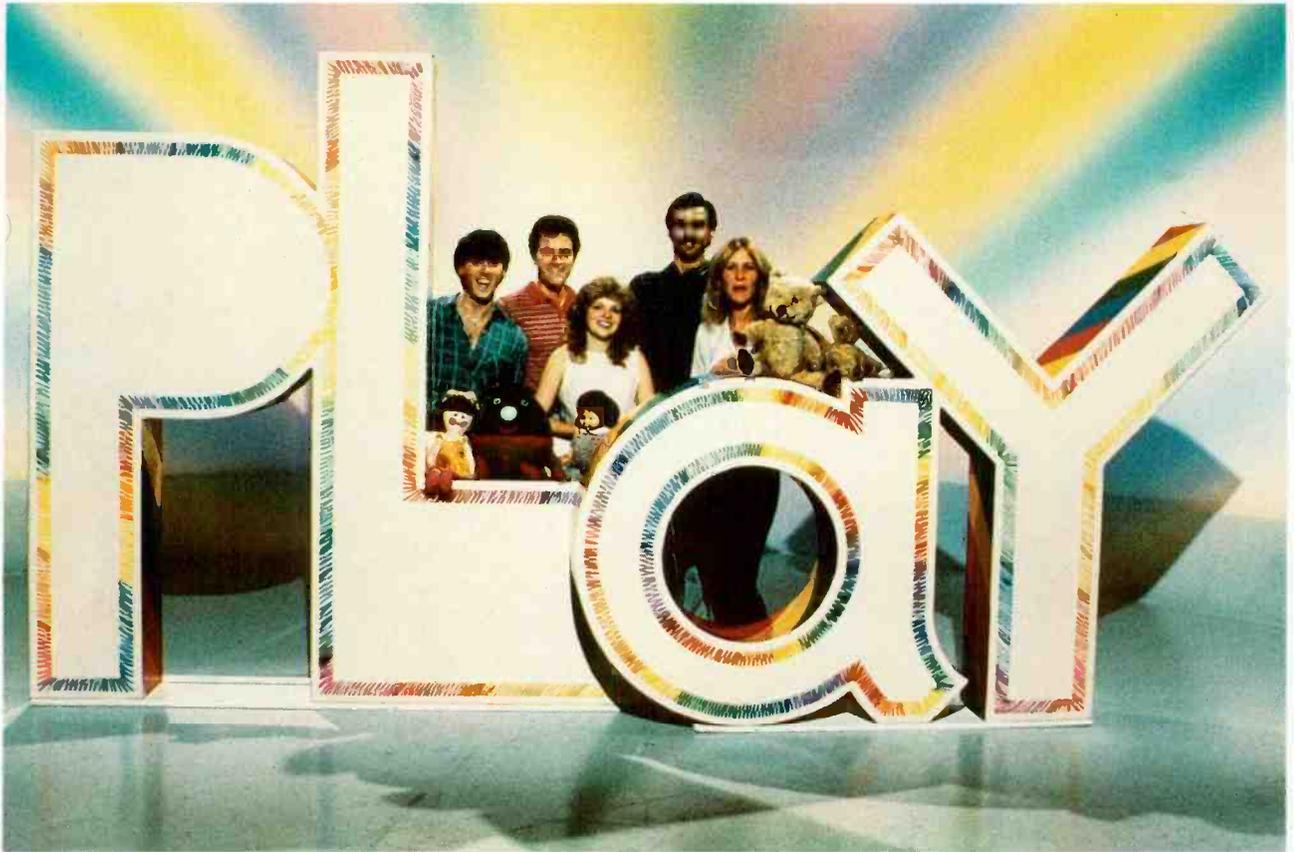
1) **Give Us a Break:** Robert Lindsay, Paul McGann and Shirin Taylor.

2) **Old Men at the Zoo:** Marius Goring, Maurice Denham and Robert Urquhart.

3) **School TV: Androcles and the Lion:** Billy Connolly.







1) **Play School** presenters: Wayne Jackman, Fraser Wilson, Liz Watts, Ben Thomas and Elizabeth Millbank.

2) **Moonfleet**: Adam Godley and David Daker.

3) **Grange Hill**: Gary Love and Gary Hailes.

4) **The Jigsaw** team: Wilf Lunn, Adrian Hedley, Julia Binstead and Howard Stableford.

5) **Blue Peter's** Janet Ellis training with the world's top free fall team, the RAF Falcons.

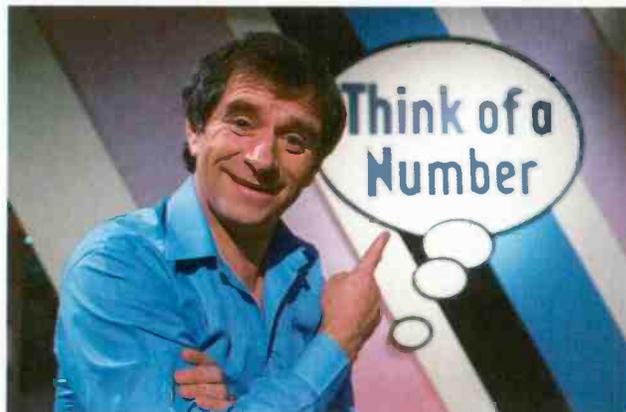






1) **Playhouse: The Thirteen Clocks.** Colin Shepherd, Simon Jevons and Yolande Palfrey.

2) **Think of a Number:** Johnny Ball.



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cussed the issues it raised insofar as they related to the work of the Asian Unit.

With regard to the programmes of the Asian Unit itself, members were generally appreciative of developments such as the change to a magazine format of the main television programme for Asians and the use of English sub-titles for the benefit of viewers not fluent in Hindustani.

### **The Science Consultative Group**

The Science Consultative Group held two formal meetings in the course of the year at each of which the Group considered recent science programmes and reviewed programme plans. Programme suggestions from members were noted. Other subjects considered by the Group included the programme policy of *Horizon*; the differences between 'real' and 'pseudo' science; BBC science programmes for schools; and the public understanding of science. In addition to its formal meetings, the Group attended the final stage of production of a *Tomorrow's World* programme before holding a supper meeting at Television Centre at which a number of science producers were present.

### **The Engineering Advisory Committee**

The Engineering Advisory Committee is a small committee of eminent scientists and electrical engineers which advises the BBC on its engineering research and development programme and its correlation with similar activities in industry and elsewhere.

As usual, the Committee met on four occasions during the year: at BBC Television Centre; the BBC hf transmitting station at Daventry; Broadcasting House; and BBC Research Department. The Committee offered comment and advice on a wide range of current matters including direct satellite broadcasting and cable development; the planning of future vhf sound broadcasting services; liaison with universities on research and development, and recruitment in this field.

Discussions were also arranged between the Committee and senior members of industry engaged in relevant research and manufacture.

### **The Consultative Group on Industrial and Business Affairs**

The Consultative Group on Industrial and Business Affairs met four times during the year, in the course of which Mr Nicholas Horsley retired as Chairman to be succeeded by Sir Geoffrey Chandler.

At its first meeting of the year, in April 1983, the Group held a lengthy and lively discussion about an edition of *Panorama* called *Britain's Wasteland* which dealt with the problem of unemployment in Northern Ireland; the reporter responsible attended and took part in the discussion. Other programmes to which the Group devoted its attention during the year were *The Money Programme* and *In Business*; at the last of the year's meetings, in March, members examined at some length the implications for *In Business* of Radio 4 schedule changes. The Group was also invited to give its views on the BBC's coverage of business and industry in general in connection with a paper being drafted on the subject for the GAC.

The Group continued to express keen interest in the BBC's programme plans relating to its area of concern and members offered suggestions of subjects that programme departments might wish to pursue. The Group's discussions also ranged over industrial issues current at the time as well as general editorial questions about coverage of business and industrial affairs. While the Group's meetings sometimes revealed essential differences of approach between the programme makers and those professionally involved in business or industry, BBC staff welcomed the opportunity which the meetings afforded for informed and stimulating debate; they also found gratifying the generally high opinion held by members of the Group of the BBC's specialist output in this field.

## Appeals for charities

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 8.50am each Sunday on Radio 4. Television appeals were transmitted on BBC-1, usually at 6.35pm on the third Sunday of each month.

The total of all *The Week's Good Cause* appeals during 1983 was £443,518. Notable results included The Prince and Princess of Wales Hospice, £16,675; St Elizabeth's School and Home, £17,220; the Woodland Trust, £61,195; Combat, £14,191; the New Horizon Youth Centre, £13,400; Tools for Self-Reliance, £18,521; the Royal Marsden Hospital, £35,500; Hospice Care Trust, Salisbury, £14,133; and St Martin's Christmas Fund, £102,188.

The total amount received in response to the normal television appeals in 1983, including those broadcast in the national regions, was £388,772. The largest sums raised were for the Royal Orthopaedic Hospital Research and Teaching Centre, £58,053; Paradise House, £61,618; the Royal National Lifeboat Institution, £26,432; the Camphill Village Trust, £76,706; and The Crossroads Scheme, £37,185.

The BBC's own annual appeal for Children in Need of Help, presented again this year in an extended form on television and radio, raised £1,158,737. One emergency appeal was broadcast, in aid of the victims of famine in Ethiopia. The overall result of this appeal, which was made on BBC television and radio, on Independent Television and through the national press, was £1,971,309.

# External Broadcasting

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For the External Services, it has been a period of stability and, for the second year running, there have been no cuts in operating services and the BBC has continued to broadcast to the world in 37 languages. However, there have been signs of considerable expansion amongst our competitors. At a time when the total international audience for radio continues to grow, other broadcasters are preparing to invest heavily in increased facilities and transmission hours. The Voice of America, in particular, has begun a massive development programme with a 1985 budgetary requirement of £128.5 million in operating and £87 million in capital costs. By comparison, the total operating budget for External Services in 1984/85 is £70 million and the capital allocation, £10 million. The countries of the Eastern bloc, and France and Japan, are also noticeably in an expansionist phase.

While the BBC External Services is proud of its tight financial control and operating efficiency, it inevitably feels some frustration at being held within the limit of the existing hours and the number of language transmissions. Any extension of BBC hours, or the introduction of additional languages it has been made clear, could only be accomplished by compensating savings elsewhere. The small increases in the last two years, in Spanish for Latin America after the Falklands, in Polish and Pashto, have been made possible by the BBC achieving savings in non-programme areas.

At the same time ministers and officials have continued to stress the value they place on the operation of the External Services. In these circumstances, then, outside the period covered, the External Services has welcomed the setting up of a review of its present and future activities by a joint BBC/Governmental team. We look forward to its recommendations, to be made to the Board of Governors and to the Foreign Secretary.

The review will, happily, take place against a background of continued broadcasting achievement. Even in the Russian and Polish Services, subjected, as they continue to be, to relentless jamming, the BBC's detailed coverage of such subjects as the shooting down of the Korean airliner, Lech Walesa's Nobel Peace Prize and the failure

of the disarmament talks found a significant and highly responsive audience.

It is indeed a remarkable tribute to the efficiency of the Monitoring Service that the BBC transmitted news of the death of Mr Andropov before the first Radio Moscow broadcast. Regular news and current affairs broadcasts in all 37 languages covered developments in the Iran-Iraq war, the continued tragedy of Lebanon, the instability in Central America, the coup in Nigeria, the war in Chad and the apparent rapprochement between South Africa and her neighbours Angola and Mozambique.

Confidence in the External Services' objectivity and respect for programme standards grew, if anything, during the year. The post bag reached the record annual total of 449,191 and among the world leaders who paid tribute was, unexpectedly, Colonel Gaddafi when he said: 'All the Arab radios rave from dawn 'till noon but nobody listens to them because everyone switches on London'.

During the invasion of Grenada, the Prime Minister, Mrs Thatcher, appeared on a World Service international phone-in. The doubts she expressed on that programme about the wisdom of the American action attracted great attention in the world's press.

The overseas relay stations in Cyprus, Masirah and Singapore began to be fed by satellite transmissions from London, enormously improving the quality of reception in their target areas. Discussions with the governments of Hong Kong and the Seychelles on the construction of new relay stations serving northern China and East Africa made good progress. Indeed work should start on both projects within the financial year 1984/5 with FCO agreement on funding.

The last two years have been marked by consolidation overall: a halt to the decline in operational work and some improvements in facilities. Public sector financing policy has permitted no operational developments, however.

## Language services

### Eastern Europe

The Russian Service still has to contend with very heavy jamming, as it has since August 1980. The latest evidence suggests that local (and hence more effective) jammers may now have been installed not only in major cities but also in towns with much smaller populations. Unfortunately, technical problems with the new 500 kW transmitters and aerials at Rampisham continue to delay counter-measures.

Despite the great difficulties faced by listeners, individual pieces of evidence indicate that many of the programmes have been heard. For example the troubles surrounding the avant-garde theatre director Yuri Lyubimov – his attacks upon the Soviet theatrical establishment and his subsequent expulsion from the Communist party – were widely discussed within the Soviet Union following two exclusive interviews on the Russian Service. There was also some evidence that BBC reports on the shooting down of the Korean airliner were the subject of considerable interest.

The Korean airliner affair was one of several major stories extensively analysed in Eastern European transmissions: Cruise and SS 20, the illness and death of Yuri Andropov, his replacement by Konstantin Chernenko, the British General Election and EEC problems were among the others.

In the Yugoslav Service, election issues were discussed by a studio panel of Serbo-Croat speakers. On the occasion of the death of Yuri Andropov the implications were discussed in an international hook-up linking prominent journalists of Yugoslav origin in Moscow, Rome and London. Perhaps the most sensitive subject dealt with by the Yugoslav Service was the controversy, in Britain, about the forced repatriation of thousands of Yugoslavs opposed to the Tito regime at the end of the Second World War.

In connection with the fortieth anniversary of the death of King Boris, the Bulgarian Service broadcast a series of five programmes about the mysterious circumstances surrounding the event. These included an interview with his son, ex-King Simeon, in Madrid. The series produced a considerable response from listeners in Bulgaria.

Romania's problems with the economy, debts, food shortages, as well as the rows over the levying of an

emigration tax, were reported and analysed in Romanian output. Evidence continues of serious interference with mail to and from Romania and of listeners being 'discouraged' from writing by the security police. Nevertheless there have been favourable references to the BBC in the Romanian media – one literary weekly recently described BBC broadcasts in Romanian as 'an example of radio good manners'.

Mail from Poland apparently flows fairly freely: the 1983 total was 5,500 – which is three times as much as in 1982 when Poland was under martial law, though only half of what it was in 1981 when 'Solidarity' flourished. The Polish Service continued to give extensive coverage to events in or appertaining to Poland. On the occasion of Pope John Paul's second visit to his homeland, the Polish authorities declined to grant a visa to a special correspondent for the Polish Service. However, with the co-operation of Radio Vatican and the Monitoring Service, full coverage was possible. The Service's own reporters covered both the Papal visit to Vienna and Mrs Walesa's acceptance of the Nobel Peace Prize in Oslo on behalf of her husband. Medium wave transmissions of this last event were drowned out when a Polish domestic transmitter 'accidentally' strayed on to the BBC frequency. This is the second instance of such an alleged technical fault. The first happened to coincide with the first anniversary of the declaration of martial law in December 1982. In the case of the Oslo event, the jammed programmes were repeated as soon as Warsaw's transmitter had returned to its regular frequency. Meanwhile, Polish shortwave transmissions continue to be jammed from inside the Soviet Union.

The Hungarian Service was able to send its reporter to Budapest in January to report Mrs Thatcher's visit. An interview with the Prime Minister was also broadcast. Both the Polish and the Hungarian Service have been serialising Orwell's novel, *Nineteen-Eighty-Four*. The translator of the Hungarian version has been approached, through intermediaries, by Hungarian 'samizdat' publishers with a view to an 'underground' printing of his text. While this had to be refused, the request may be taken as favourable reaction to the broadcasts.

The Czechoslovak Service at Christmas broadcast taped interviews and messages from Czech and Slovak hostages held by Angolan guerrillas. Prague Radio recorded and re-broadcast these interviews – without attribution.

## Western Europe

The improved audibility of the French Service in Northern France, as a result of the installation of a new 500 kW medium wave transmitter at Orfordness, broadcasting on 648 kHz, was brought to the attention of listeners at a *BBC Forum* organised in Lille Town Hall in January 1984. The exhibition was visited by the Mayor of Lille and Prime Minister of France, M. Pierre Mauroy, who praised the French Service both for its wartime record and as a continuing stimulus to French broadcasting, and dedicated a commemorative volume 'to the glory of the BBC, radio of truth and freedom'.

A similar event is planned within the 648 kHz reception area in West Germany. Audience research indicates that short-wave listenership has ceased to be a major factor in West Germany except in areas where there is no strong medium wave or vhf signal. This underlines the importance of the 648 kHz medium wave frequency for Northern Germany and of vhf for Berlin and the adjoining area.

The most ambitious German Language Service programme of the year was the election special in June 1983: two live sessions, one of four hours and one of two, in which experts analysed the results as they came in. At the very end of the period (starting on 26 March 1984), a daily spot of British news was introduced into the popular newsreel *Heute Aktuell*.

The Turkish Service introduced a new Sunday morning transmission consisting mainly of listeners' requests, which led to doubling the number of letters received. The Service also mounted a highly effective coverage of the Turkish general election in November, with a group of experts in the studio giving immediate comment and computer predictions as the results came in. Such a transmission was a novelty for Turkey and one leading daily newspaper asked why such a transmission appeared to be beyond the abilities of the local networks.

The Portuguese Service has had considerable evidence of extensive listenership in Africa and has further broadened its coverage of African developments. The need for an extra transmission in Portuguese dedicated to Africa has become ever more obvious.

## Latin America

The escalating turmoil in Central America and the crises

in Grenada have kept the Latin American Service busy. A constant stream of visitors from the area and from the United States has provided the Service's current affairs programmes with an unusually rich supply of first-hand views to supplement the flow of correspondents' on-the-spot reports. The Latin American Service has never been better served for information on any part of its parish, and the readiness of visitors to be interviewed indicates its high standing in the area. In Latin America, as elsewhere, the reputation of the BBC is largely based on the quality of its regional reporting. In Argentina the sweeping and unexpected return to power of the Radical Party and the installation of Dr Raul Alfonsén as President gave new impetus to the prospects of talks between Britain and Argentina following the Falklands conflict. The Latin American Service has followed events carefully and in its coverage of developments its reputation was again demonstrated when Sr Hugo Gobbi, at that time President Alfonsén's minister with special responsibility for the Falklands, agreed to give an exclusive interview to the Spanish American Service (to which, it turned out, he himself is a listener). An interview with Baroness Young on return from her Falklands visit gave listeners a chance to hear the British reply to points raised by Sr Gobbi.

The Spanish American Service carried out a highly successful publicity drive in Chile in November when the External Services took a stand at the British Trade Fair in Santiago. The stand was mobbed by well-wishers, to an almost embarrassing extent. Listeners came from hundreds of miles away to express their appreciation of programmes.

There are indications of much improved reception in Chile where an Audience Research survey recorded an increase in listening to the Spanish American Service and put the BBC well clear of its external broadcasting rivals. But success has not been uniform. The first survey to be carried out in Brazil since the Brazilian Service was reduced by almost half in 1982 reported a decline in audiences in the megalopolis centres of São Paulo and Rio. The overall results of the country-wide survey, however, were still encouraging, putting the BBC alongside the VOA as the most popular external broadcaster in Portuguese to Brazil.

Nineteen-eighty-three was, of course, the bicentenary of the birth of Simon Bolivar, the great hero of Latin American Independence. Because of Bolivar's links with

Britain, an extensive programme of events was arranged by the FCO and the embassies of the five so-called 'Bolivarian' countries of Latin America. The Spanish American Service ran special programmes on Bolivia and took advantage of the occasion to interview many of the Latin American leaders who came to London for the celebrations. The Service also ran a special competition in conjunction with the British Tourist Authority on the theme of Bolivar's life and accomplishment with competitors writing in from almost all countries of Latin America.

### **The Middle East**

The affairs of the Middle East have again dominated the current affairs programmes of the Arabic Service throughout the year. Events in Lebanon have most frequently been the reason, followed closely by the Iraq-Iran war which continued its own pattern of move and counter-move.

A relief from reporting the grimmer side of life was provided by Her Majesty the Queen's visit to Jordan which was the subject of a flow of vivid reports from the Arabic Service's own correspondent on the tour.

Side by side with news and current affairs in the BBC Arabic Service go magazine programmes, features and talks aimed at helping listeners understand Britain and its role in the modern world. The trade and industry programme, broadcast 10 times a week, is particularly valuable in this respect giving as it does an outlet where commercial achievement and scientific skills can be demonstrated. Most of the letters to the programme ask for further details and are passed on to the commercial organisation concerned.

The vast flow of letters from Arab listeners continues to show a deep attachment to this Service. The Service holds its own in the face of growing competition from other international broadcasters and the increasing sophistication of national media. Indeed some idea of the prestige of the Service can be gauged from the lengths to which a recent ruler from an Arab country went to continue his listening to the Arabic Service whilst in England: a special link had to be laid on to Windsor Castle.

### **Africa**

The last day of 1983 ushered in yet another military government in Nigeria. By the end of the first week in

January, men in service uniforms were back at the helm of Nigeria's affairs, only a few months after Alhaju Shehu Shagari had been reinstalled as civilian President, and his National party of Nigeria declared the overall winner of a protracted, vigorously contested and bitterly disputed election. The African Service was right in the thick of the election campaign. Two members of staff, sent to Lagos, reported daily for both the English and Hausa programmes. Impartial and nationwide political exposure was at a premium for all contestants, so that the BBC was much sought after by politicians from all parties.

For Nigeria's neighbour, Cameroon, it was a year of uncertainty and drama. A treason trial involving Cameroon's former head of state Ahmadu Ahikjo was followed by a bloody attempted coup during which power hung in the balance for three days. Though hampered by the lack of direct communication, the African Service was able to build up and broadcast an account of what was happening in Cameroon, which was commended in the highest circles in that country for its objectivity and accuracy.

Tensions in Sudan were a focus for reporting in both the African and Arabic Services, and, as not infrequently happens on such occasions, the government showed marked sensitivity to these reports. In Uganda, too, continued political and social instability predisposed the government to look critically at BBC reporting.

### **Asia**

In a large part of Asia the new arrangement for feeding the BBC's Far Eastern Relay Station in Singapore by satellite which came into operation in August 1983 was widely acknowledged by listeners to have much improved reception. The improvement came at an opportune time as competition from other international broadcasters was being stepped up.

The 40th anniversary of the inauguration of the Japanese Service was celebrated in July in London and Tokyo. The Service itself marked the occasion with a series of special programmes looking back over its history. In Tokyo a leading publisher brought out a book on the Service entitled (in Japanese) *This is the BBC in London*. The book was nominated for a major Japanese literary award. Also in Japan, a BBC stand at a British trade exhibition in a number of urban centres attracted an estimated 200,000 visitors.

Throughout the year, the Chinese Service, in particular, kept a close watch on the progress of the Anglo-Chinese talks on Hong Kong. Reactions in Britain and Hong Kong to the gradually emerging Chinese plans for the territory were prominently reported.

From Vietnam, there was further evidence that the very considerable audience for BBC programme output in Vietnamese, which was built up during the war, had remained faithful. One listener said, touchingly, that in order to keep up with the rising cost of living she had had to sell virtually all her belongings: she had made an exception of her radio set which she needed to go on listening to the BBC.

During July and August 1983, inter-communal violence erupted in Sri Lanka. The Tamil Service, with its four transmissions a week, played an important informative role for the Tamil community, not only in Sri Lanka, where Tamils were the victims, but also in the South Indian state of Tamil Nadu. The fact that the BBC was not also broadcasting in Sinhala could have been an embarrassment, but was not, precisely because the service in Tamil was impartial. But in all these circumstances it would have been more appropriate to be broadcasting in both languages. The BBC has not broadcast in Sinhala, the language of the majority in Sri Lanka, since 1976, when it was discontinued for economy reasons.

It was, regrettably, a year of conflicts and crises in South Asia and, as usual, in times of trouble, there was a very noticeable increase in the interest taken in the BBC by large numbers of listeners. One test of the degree of interest was a scrutiny of letters received. In 1983 the number of unsolicited letters to the Eastern Service rose by 80 per cent. Those to the Hindi Section were three times as many as in 1982. The Persian and Pashto sections each had twice as many. Other Sections registered similar increases.

While doing its best to report events in Iran and Afghanistan as fully as possible, the Eastern Service also took care to reflect the views of opposition leaders in exile. To the list of republican voices were added two from the royalist camp. The former King of Afghanistan and the son of the late Shah of Iran gave exclusive interviews to the Eastern Service. Meanwhile, the Persian section lightened the evenings of many a listener in Iran by introducing a mildly satirical topical magazine, cover-

ing ground which the deadly earnest media of contemporary Iran would not dare to tread.

## The World Service

The World Service's reputation for impartiality and accuracy in the reporting of international news and current affairs was once again praised by listeners during the various crises that erupted during the year.

The traditional *World News* bulletins, *Radio Newsreel*, *Twenty-Four Hours*, *The World Today* and *Newsdesk* – a third edition of this 'free flow' half an hour of world news and despatches from correspondents in the UK and overseas was introduced at 1800 GMT daily from October 1983 – brought to the microphone up-to-date information and explanation, quickly and clearly presented. The strength of World Service as a means of instantly effective communication, in moments of crisis, to all who understand English, was demonstrated by the requests of three governments, those of Britain, the USA and West Germany, to broadcast to their citizens in the besieged city of Beirut details of evacuation plans.

*Assignment*, the weekly topical feature programme, follows up major news items with a fuller look at the underlying situation and sets out the problems in a different perspective. It chose to examine the Grenada conflict by concentrating on Commonwealth reaction. Recordings made at the Commonwealth Heads of Government Meeting held in Delhi shortly after the incident, in which various leaders expressed their views on the United States' military intervention, provided a fascinating commentary.

Assessing the importance of events in Britain against a global scale is never easy. Although many are of interest to the rest of the world, few receive the detailed attention of a General Election. During an election, the aim, and it is as unique as it is complex, is to serve both British listeners abroad, who have a pretty detailed knowledge of the country, and foreign listeners, who possibly know little about the electoral system or the ebb and flow of party politics, let alone the fine shading involved in the redrawing of constituencies. It also presents a valuable opportunity to manifest by example a parliamentary democracy at work.

This was the first General Election since the founding of the SDP and since the boundary changes, so explanations

and forecasts were more than usually challenging. As has become the practice, the normal schedules were cleared and an election result special ran throughout the night. Analysis and explanation of results plus comment, actuality of declarations and acceptance speeches were included within the programme. In the weeks preceding the election the regular parliamentary programme *People and Politics* provided background information on the campaigns in *The Road to Westminster*. *Outlook*, within its usual daily programmes, covered the day-to-day campaign battles and *Assignment* looked at how the overseas press were reporting the election.

For the first time this year World Service carried a live phone-in series. Calls for *World Phone-In* came from Japan, Singapore, India, Nigeria, Italy, El Salvador, the USA and many other countries. Participants in the six highly successful programmes included the Prime Minister, the Archbishop of Canterbury, the chairman of the Stock Exchange and Yehudi Menuhin. Questions ranged over a wide field and, particularly with Mrs Thatcher as respondent in the midst of the Grenada crises, the issues raised were immediate and important. Interest shown in this particular phone-in was, not unexpectedly, extensive. Over 250 questions were submitted and extracts were used on other BBC networks.

Another, less immediate, but major current affairs series was *Europe's Untidy Peace*, a 12 part series examining in some depth the consequences of the 1945 Yalta Conference and using material from domestic radio combined with World Service originated interviews. The first five programmes traced developments in Eastern Europe from 1945 to the present day, and were followed by a series of interviews with statesmen who had been responsible for helping to formulate East-West policy, such as Averell Harriman, Bruno Kreisky, Denis Healey and Maurice Couve de Murville.

Another ambitious project, which provoked considerable correspondence from listeners, was the nine part series *Women of the World* in which Jenyth Worsley and Natalie Wheen set about separating myths from realities. The topics included women in power, women behind the veil and women at work. The final programme, *Future-woman*, was a discussion on the way ahead.

Drama on World Service celebrated its 50th year with *The Actors are Come Hither*, a special anniversary pro-

duction, which brought together a cast of top Shakespearean actors to recreate the magic of the first drama broadcast. Meanwhile, the Drama Unit produced a run of impressive plays and series. For *The Ten Commandments*, writers were commissioned to write 30 minute plays with a contemporary setting based on each of the Commandments. In *Play of the Week* this year there was a rich selection of authors, including Ben Travers, Alan Ayckbourn, Jean Rhys and Daphne du Maurier, plus, in translation, Kafka, Turgenev, Sartre and Machiavelli.

Music output this year has been healthily diverse. *Sir Edward Elgar: The Making of a Composer*, presented by his biographer Jerrold Northrop Moore, marked the 50th anniversary of the composer's death. Another commemorative series was *Sir Adrian Boult: A Life of Music* presented by Bernard Keelfe in tribute to the distinguished conductor who had recently died. Julian Budden discussed *Verdi and His World*, and in *The Art of Janet Baker*, Andrew Keener took an affectionate look at this great singer at the age of 50.

World Service broadcast for the first time a complete opera from Covent Garden. Puccini's *Manon Lescaut*, with Placido Domingo as Des Grieux and Kiri Te Kanawa in the title role, was transmitted live and many listeners found this a notable occasion. For the first time, also, the season of live Promenade Concert relays included the second half of the Last Night. World Service pop music fans had their own series of concerts, *The Alternative Proms*, given by such groups as Osibisa and Shakatak, at various venues in London, including the Royal Albert Hall. A feature series called *The Hit Machine*, presented by Paul Wade, looked behind the scenes of the pop music business, providing an intelligent layman's view of this lucrative, popular but not altogether glamorous business.

A new and apparently popular satirical programme was added to the schedules in the latter half of the year, *Hot Air* presented by Gordon Clyde. In similar vein but different style, *Two Cheers*, compiled each month using material from Radio 4's *Week Ending*, has continued this year and has now established itself as an appreciated, if sometimes controversial, monthly ingredient in the output.

Individual features are a distinctive part of World Service programming. They embrace the topical, the artistic, the biographical or just an unusual angle of an everyday

subject. Among this year's particularly interesting programmes were *Sci-Fi Prophet*, an interview with Arthur C. Clarke by Richard Oliver; *Help Yourself to Health*, on the body's natural recuperative powers; *Out of Work in Britain*; *Who's Afraid of Franz Kafka*; and *Surviving Nuclear Attack*, a review of nuclear defence in several countries and of what might happen in the event of a nuclear war.

For the first time World Service produced a series of debates, under the title, *A Matter of Debate*, from British universities with well-known public figures, ranging from Sir Nicholas Henderson to Tony Benn, stating their cases on subjects as wide as unilateral nuclear disarmament, medical ethics and press freedom in six lively programmes which engaged the listeners' interests and emotions.

One of World Service's regular programmes was singled out this year for special praise. *The Farming World*, which for over 25 years has been one of the mainstays of the network, was given the A.H. Boerma Award. This is the most prized award in agricultural journalism and is presented by the Food and Agricultural Organisation of the United Nations. It had not been won before by a broadcast programme. David Dixon, the producer of many of its editions, collected the award on behalf of the BBC in Rome.

## Industry and exports

The BBC External Services offer a substantial – and free – service to British business, industry and technology. In English and in the 36 other broadcast languages opportunities are sought to publicise British goods and services in potential markets throughout the world. Sometimes the broadcasters will go to the exporter to report on a specific project: on one such excursion representatives from 19 language services visited a Midlands engineering factory and reported to their respective audiences on the suitability of its products for their needs. Or the exporter will come to the broadcaster, either through a press hand-out for incorporation in export programmes, or through an interview with a member of the company concerned. The broker who brings broadcaster and exporter together is the Export Liaison Unit, contactable in Bush House. The programme outlets for this kind of information are numerous. In the English language output of the World Service, the best known are *New Ideas* which informs a

world-wide audience about new British products, and *Business Matters*, which deals weekly with business and financial developments. The material from these programmes, along with the central output of the Science, Industry and Exports Unit, is available for translation and broadcast by any of the languages in which Bush House addresses its audience of some 100 million throughout the world.

Response to the programmes and reports on successes achieved through them are plentiful. The reaction of a North Yorkshire manufacturer is not untypical: 'The enquiries I have had for my product have astounded me and you have by now re-directed some 150 enquiries from about 35 countries. I think this is a fantastic service'.

Nor are invisible exports neglected: banking, shipping and insurance matters are fully and frequently reported, and tourism is constantly in the minds of producers compiling programmes about British life, culture and institutions.

## External Business and Development Group

The Transcription Service and English by Radio and Television, which are the constituent members of the Group, enjoyed a successful year both in programme terms and in revenue earning. The Transcription Service achievement in an increasingly tough international market is particularly noteworthy, as is that of English by Radio and Television in the number and quality of the new programmes it has produced during the past year. Video production, in particular, has been increased most effectively.

Central activities of the Group have included the launching of an *Othello* package (an attractive cartoon book with a Radio 3 recording of the play on stereo audio-cassettes) and the marketing of a monthly selection of programme items from the BBC Arabic Service on audio-cassette. Some publishing in Urdu has been initiated (a specialised series on libraries in the sub-continent) and arrangements made for the manufacture and sale in India of a Bengali Service musical biography of Ravi Shankar. From the Russian Service, an attractive package of three audiocassettes featuring Alexander Solzhenitsyn reading his *One Day in the Life of Ivan Denisovitch* is now on sale.

## Transcription Service

The Transcription Service's priority is to secure the greatest possible exposure for BBC Radio programmes through overseas broadcasting stations. For many decades now the Service has made available an exhaustive range of programming representing the best of BBC Radio. Demand from overseas broadcasters is as high as it ever was and indicates the high regard they have for the quality and standards of BBC production and technical expertise. The annual catalogue additions remain at about 350 hours and cover programmes from drama to documentaries, entertainment and music of all kinds and educational recordings.

Every effort is made by the Transcription Service to seek areas of growth in order to increase revenue and to gain more exposure in new markets. This is a challenging task in view of the world-wide recession that unfortunately still dominates marketing conditions and the fact that other rival organisations provide a good deal of programming free to broadcasting stations. Nevertheless, Transcription Service again managed to increase its income during 1983/84 which helps to relieve in a small measure the dependence on the Grant-in-Aid funding.

The Service is noted throughout the world for its technical excellence and keeps well abreast of the technological advances being made in the recording and broadcasting industry. The original recordings made at the 1983 Aldeburgh, Cheltenham and Edinburgh Festivals, as well as the Proms, used digital recording machines whilst the light music and rock concert recordings benefited from the move from 16 track to 24 track.

The year celebrated a number of programme anniversaries, underlining the value of high quality series and their continuity to broadcasters the world over. *Top of the Pops*, presented by Brian Matthew for 20 years, reached its 1,000th issue – probably an unrivalled achievement, which has made it a Transcription Service best seller. In addition to the regular fortnightly *In Concert*, notable issues in the pop/rock field included the 14 part *Guitar Greats* presented by the late Alexis Korner and *Profile* programmes featuring Paul McCartney and the Rolling Stones.

*Talking About Music* reached its 300th edition continuously presented by John Amis over the past two decades.

Besides the regular Festival selections from Aldeburgh, Cheltenham, Edinburgh and the Proms, serious music offered a first concert series of Mozart and Schubert from London's Barbican Hall and Dame Joan Sutherland's 30th Anniversary Gala from Covent Garden. An important origination was a special programme in which Antony Hopkins, with the Philharmonia Orchestra, explored the genius of Elgar 50 years after his death.

Talks and Features provided a special package of programmes on language both of men, ranging from Esperanto and Pidgin to Chomsky, and of animals in an outstanding series by David Attenborough. Mary Goldring's series, *People of the Pacific Century*, also showed radio documentary at its best. Originated material included Dame Ninette de Valois, Linda Kitson as official war artist to the Falklands Campaign, James Cameron and a sermon by Zambia's President, Kenneth Kaunda.

Another sprightly origination brought Spike Milligan to the Transcription Service microphone to record his Irish comic novel *Puckoon*. Fellow Goon Harry Secombe contributed readings from his memoirs. John Mortimer also read his autobiographical *Clinging to the Wreckage*.

Drama had a particularly impressive year with *World Theatre* reaching its 300th title. *The Winter's Tale*, *Pericles*, *Luther* and *Amadeus* were also added. Serials included *Little Dorrit*, *A Pair of Blue Eyes* starring Jeremy Irons, *My Cousin Rachel* and a further *Earthsearch* adventure. Single plays present an array of original work by some of the finest writers in the English language today – Arden, Saunders, Naughton, Mortimer, Donleavy and Stoppard. Other plays of unusual interest included *Woza Albert*, *When the Wind Blows* and *Gandhi*.

A further 28 titles were added to the Study Tapes catalogue – a series of programmes issued on cassettes for educational use in overseas markets – but the demand has levelled off to some extent. As well as supplying cassettes directly from London, a number of agencies assist in the distribution of them in several overseas countries, some manufacturing the packages themselves under licence from Transcription Service.

## English by Radio and Television

English by Radio continues to be a highly appreciated ingredient in the output of the External Services; most of

the language services broadcast English by Radio programmes with vernacular explanations, and more advanced lessons, entirely in English, are broadcast eight times a day to Europe, five or six times a day to listeners in South and South East Asia and the Far East and less frequently to Latin America. This output, which totals some 50 hours a week, offers the adult learner a wide choice of English-teaching programmes, whether he or she is a beginner, a more advanced learner with special needs or even a teacher of English. In 1984 new English by Radio series broadcast from London included one on computers, another on the language of the motor industry and a series on cookery. Programmes for beginners aim to teach standard British English, but the more advanced lessons help learners to become familiar with other varieties of English as well, since the role of English as an international lingua franca is becoming increasingly important in all parts of the world.

Most of the programmes are available for re-broadcasting by overseas stations; some 300 of these, including a great many in the Third World, regularly do so, some adding explanations in their own language. In the Seychelles, for instance, a Creole version of a beginners' course has been produced by the Ministry of Education.

English by Television productions, usually co-financed by other broadcasting organisations, by institutions and by industry, have been further diversified in 1984. New productions include not only television programmes for sale to and transmission by overseas broadcasters (such as *Follow Through*, a sequel to the hugely popular *Follow Me* series which has now been broadcast in 45 countries including, most recently, the Soviet Union and the Turkish Open University), but also productions for classroom and home video. *Person to Person* and *At Home in Britain* (an introduction to British life and language for intending students) are aimed specifically at classroom use; production has also started on an animated cartoon series for children viewing at home. Research also began in 1984 on a major series on English for science and technology, suitable both for use in institutions and companies, on video-cassettes (with extensive ancillary materials) and also for broadcasting to general adult audiences overseas.

English by Television is a self-financing operation. English by Radio is very nearly self-financing through its publishing operation, which is a spin-off from the broad-

cast output. New courses derived from English by Radio series published in 1984 include *In A Manner of Speaking* (on accents and dialects in the English-speaking world), *Teaching Alive*, a symposium on new methodology for teachers, and *How To Listen* – a course of listening comprehension for students taking oral/aural examinations. *Hotel International*, a short English course for hotel staff, is being published abroad in four different language editions.

The English Language Summer School took place in August 1983 (for the thirtieth year running) at Westfield College, University of London, with some 160 members from about 20 countries. The special course of English for overseas broadcasters, run experimentally in that year, proved so successful that it is likely to become a permanent feature.

## Topical Tapes

Topical Tapes started 21 years ago, and today the department is responsible for the production and marketing of a wide range of high-quality specially-designed weekly taped programmes for use by broadcasters all over the world. In March 1984, some 250 tapes were being despatched weekly to radio stations and broadcasting organisations in over 60 countries.

The best-sellers continue to be *BBC World Report*, a current affairs feature; *Your World*, a discussion on a variety of sociological issues; *Hello Tomorrow!* a fast-moving magazine for listeners in a developing world; *International Call*, which gives a view of international affairs by using the worldwide resources of the BBC; *BBC Science Magazine*; and *The World of Books*. The weekly tape of *BBC Caribbean Magazine* is recognised as a major link between West Indian communities in Britain and the Commonwealth Caribbean.

*Calling the Falklands* continues to be transmitted twice a week and these programmes carry interviews, press reviews, features and debates of special interest and relevance to the Islanders. The effectiveness of these programmes is reflected in the steady feedback from the Falklands. The Prime Minister, Mrs Thatcher, broadcast a personal message to the Islanders in the programme at Christmas.

By special arrangement, current affairs material continues to be fed three times each weekday by satellite to

National Public Radio in Washington for selective inclusion in their major public affairs programmes, *All Things Considered* and *Morning Edition*, carried by 280 NPR member stations.

Special *BBC World Round-Up* programmes are also sent daily to the Australian Broadcasting Corporation and to Radio New Zealand.

## Technical developments

The period covered by this report has seen significant progress on many of the major projects constituting the Audibility Programme.

At Cyprus all the work associated with the installation of four high power hf transmitters and re-engineering of the aerial system has been completed. The new facilities are now in full service.

Negotiations and exploratory site work have been undertaken during the year at both Hong Kong and Mahé in the Seychelles in association with the proposed relay stations at these sites. Progress at both has been satisfactory. It is hoped to proceed with acquisition of rights to use of land in Hong Kong in 1984 and for work on both sites to be in hand early in 1985.

Completion of the project of feeding relay stations accessible from the Indian Ocean Satellite by high quality digital feeds has been achieved, the last station being Singapore. Agreement has been reached to allow both Ascension Island and Antigua stations to be similarly fed by the Atlantic Ocean Satellite in 1984.

The programme of installing and bringing into service eight 500 kW hf transmitters and associated aerials at the Rampisham site has been severely delayed with technical difficulties associated with the Telefunken transmitter. Despite major investigatory work by the manufacturers of the transmitter and the high power valve which is the cause of the difficulty, the first transmitter is still not in full service.

Bush House refurbishment has continued throughout the year and detailed planning started of the new Control Room and the replacement of the Electronic Distribution System, both of which projects will begin in the next two years.

With the approval in principle by the Government of the modernisation programme for the Monitoring Service's

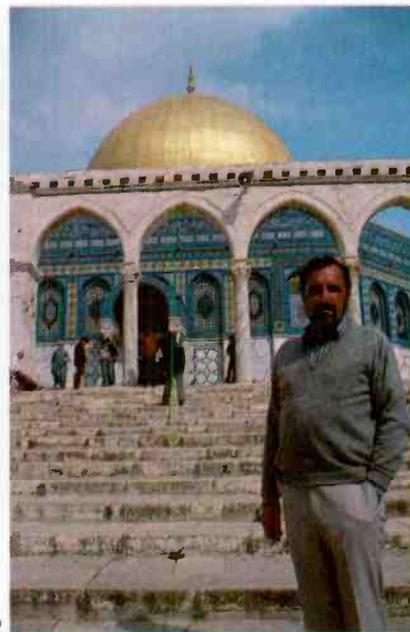
facilities, further planning and preliminary work has been in hand throughout the year. In particular the consultants invited to undertake the computer feasibility study have completed their work and their report is imminent.

A decision taken early in the year to press forward with the proposal to install six 250/300 kW hf transmitters at Bearley, near Stratford-upon-Avon, led to considerable discussion. The outcome was a public enquiry at which various groups opposed to the proposal questioned the BBC's case for establishing the station. The inspector conducting the enquiry requested tests be undertaken to identify whether the station's operation would interfere with some of the Royal Shakespeare Theatre's activities. These were conducted by the BBC under the observation of the independent Electrical Research Association, which supported the BBC's methodology and conclusions. The enquiry was resumed in March 1984, the results of the tests submitted and consideration of the evidence subsequently begun, but an outcome of the request for planning approval is not expected until the end of 1984.

## International broadcasting

Despite global recession, expenditure on external broadcasting continues to increase around the world. In some countries, economic stringency has caused a levelling off of growth, while in others, including the USA, German Federal Republic, France, Japan, Turkey and the Netherlands, there has been considerable investment in improving transmitter facilities for broadcasts in foreign languages. Worldwide, over 80 countries support broadcasting services addressed to listeners outside their national boundaries and, particularly in the Arab world and Latin America, many domestic transmissions are also aimed at audiences in neighbouring countries. In addition, there are numbers of commercial stations and religious broadcasters which aim at international audiences, as well as the more ephemeral clandestine stations.

*Appendix IX on page 156* shows the estimated programme hours per week as at December 1983 for some external broadcasters, with comparative figures illustrating the growth that has taken place during the past three decades. The USSR, with 2177 hours of output per week, remains in first position, followed by the United States of America and the Chinese People's Republic. Next in rank order,



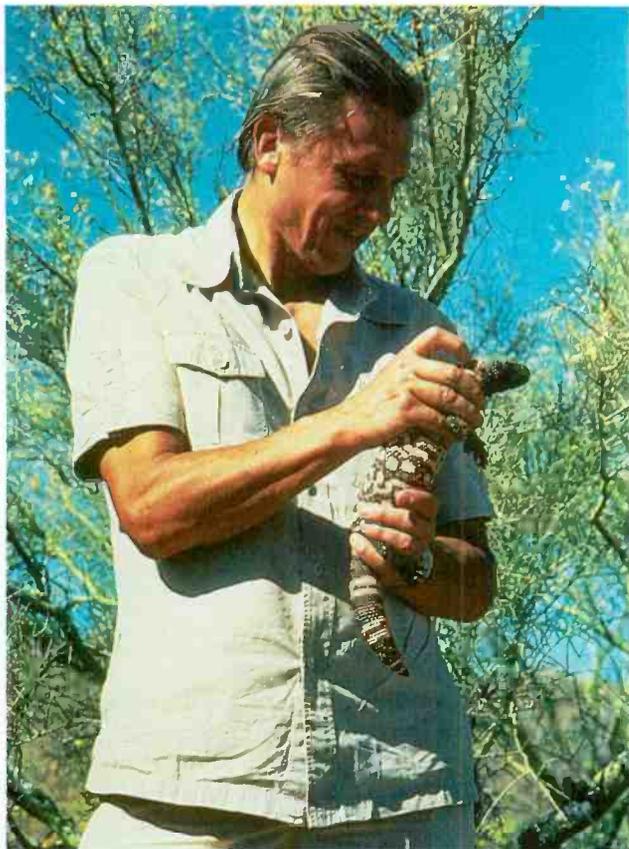
2

1) **Songs of Praise** from The Community Church, Shanghai, in the People's Republic of China.

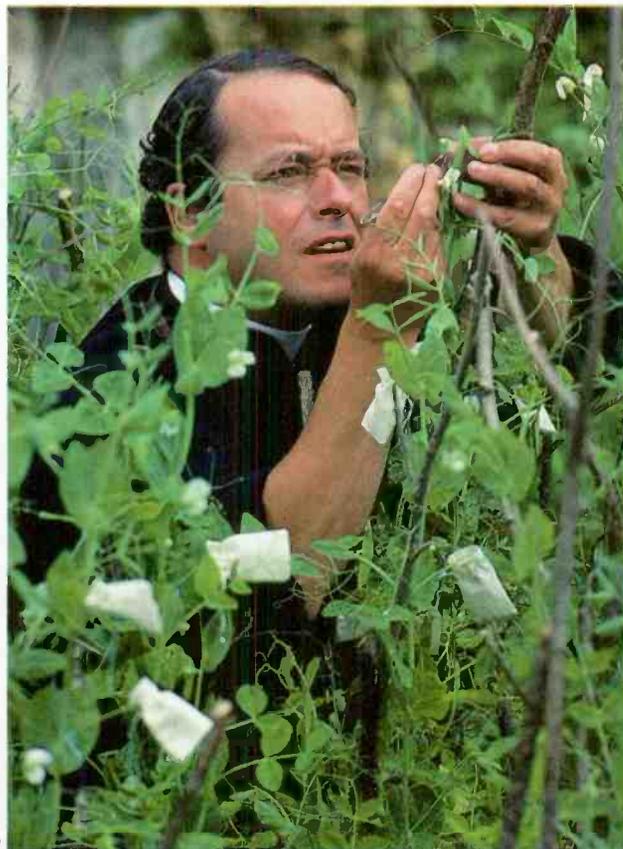
2) Tom Fleming, presenter of **Seven Days That Changed The World**, in Jerusalem.



Some of the artists from the highly successful and innovative **Rock Gospel Show**.



1



2



3

1) **The Living Planet:** David Attenborough.

2) **Garden of Inheritance:** Michael Harbour.

3) **The Living World:** a binaural recording made for Radio 4.



1

1) Juliet Alexander and Vince Herbert, presenters of **Ebony**.

2) **A Family Man**: starring Lloyd McGuire and Edward Barrett.

3) Alan Whicker in **Whicker's World: A Fast Boat to China**.

4) BBC West: **Country Living** presented by Joe Henson (left).

5) **Maasai**.



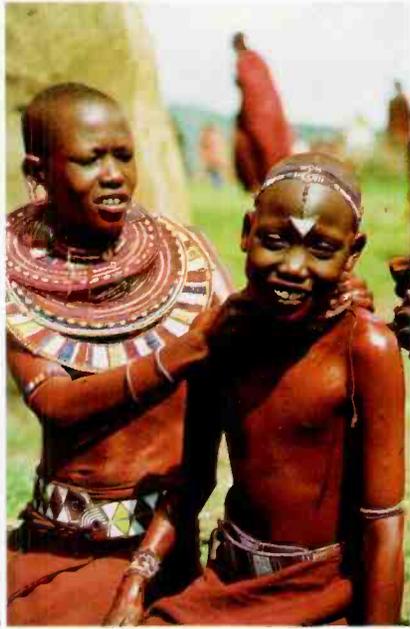
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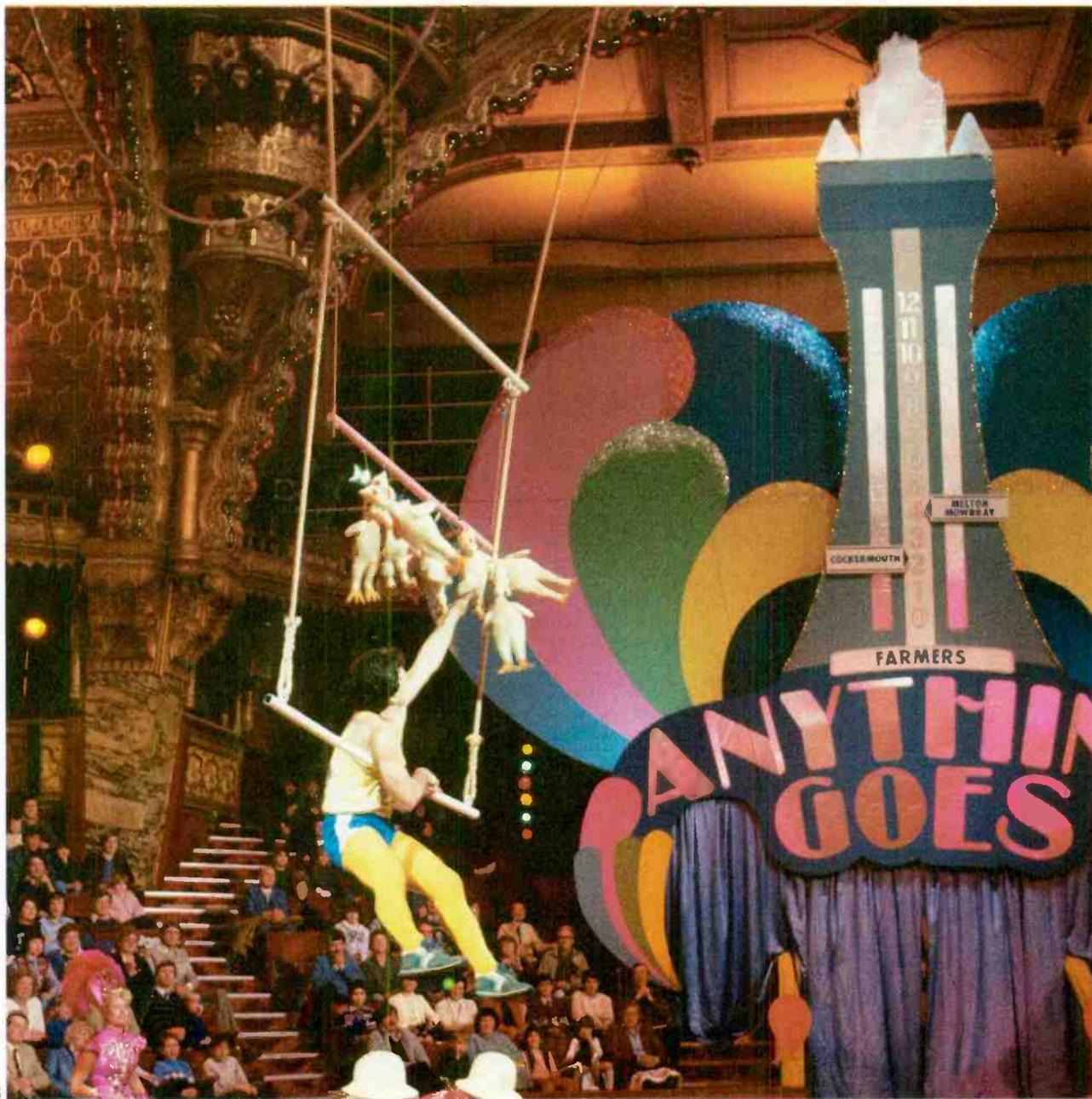


2

1) *A Question of Sport*: Emlyn Hughes, David Coleman and Bill Beaumont.

2) Barbara Dickson in *Gracie*.

3) *Anything Goes* staged at Blackpool Tower Circus.



Manchester



1) **The Grumbleweeds**, with Radio 2 producer Mike Craig, winners of the Television and Radio Industries Club Best Radio Programme Award.

2) Winning painting from 2,000 **Look North West** entries: winner Vaughan Parker with trophy and Stuart Hall.

3) **Dear Ladies**: Hinge and Bracket.



though well behind, come the German Federal Republic, the BBC, North Korea, Albania and Egypt with output ranging from nearly 800 hours down to about 520 hours weekly.

### **The USSR**

The most notable development in external broadcasting from the USSR during 1983 occurred in April with the introduction of *Radio Moscow International* – a general service in French – amounting to 42 hours per week. French broadcasts directed specifically to Europe and Africa have been retained in reduced form. Bengali, Persian, and Portuguese for Europe output was also reduced, and Yiddish discontinued, but broadcasts in Turkish and Kazakh (spoken principally in Kazakh SSR) were increased.

### **The United States of America**

The Voice of America has embarked on a major modernisation programme to improve the audibility of its language broadcasts worldwide, with particular attention being paid to transmissions subjected to jamming. Future plans include new transmitter sites in the Far and Middle East, Southern Africa and Central and South America, and the replacement or upgrading of facilities in Sri Lanka and Morocco. VOA has also proposed considerable expansion of existing output and the introduction of 19 new services, including Somali, Japanese and major European languages such as German and Italian. In September 1983, the US House of Representatives approved the establishment of a service for Cuba, 'Radio Marti', within the Voice of America: additional funds have been allocated for the broadcasts, due to start in May 1984, using VOA medium-wave facilities in Florida.

### **Chinese People's Republic**

During 1983, Radio Beijing increased output in Bulgarian, Cantonese, English and Vietnamese but halved Hindi to 14 hours per week. Broadcasts for Nationalist China in Mandarin were increased, but those in Amoy reduced. China's Minister of Radio and Television has predicted that, by the end of the century, Radio Beijing would be broadcasting in 45–50 languages as against the present 38, and several powerful shortwave transmitters would be built for external broadcasting.

### **Europe**

The German Federal Republic's Deutsche Welle increased output in two languages directed to Asia, Pashto and Dari (Afghan Persian), at the end of March 1983. Deutsche Welle is to develop and expand its relay station in Rwanda, and transmitters under construction in Sri Lanka should be completed by 1985.

Among the Warsaw Pact countries, Poland made changes to virtually all overseas broadcasts in 1983, reducing total output by some 15 hours per week. Broadcasting in Arabic, Spanish for Europe, German and Italian was reduced – in July Finnish and Swedish were discontinued – whereas Danish, Esperanto and English for Europe and North America were increased. Hungary also reorganised its external services in July 1983: Greek transmissions were discontinued, but those in English to Europe and the Far East, German, Hungarian, Italian, and Spanish for Europe were increased. Outdated equipment at Diosd has been replaced by two new shortwave transmitters designed to carry Hungary's external services to North and South America, Turkey and parts of Europe. Czechoslovakia discontinued its Polish service (introduced early in 1981) and increased output in Spanish for Europe, while East Germany reduced broadcasts in Arabic and Hindi, but increased Spanish for Latin America and German.

Recent austerity measures in France do not appear to have unduly affected the progress of Radio France International's expansion. The Latin American service in Portuguese, Spanish and French, re-instated in October 1982, is relayed by the first 500 kW shortwave transmitter to be completed at Montsinery, French Guiana; two other similar transmitters on the site are scheduled to be operational by late 1984. Radio France International has announced plans to increase output in French for Latin America, Portuguese for Africa, Russian (introduced in late 1983) and Polish during 1984, and to launch a new service in Romanian during the year. France is also negotiating with West Germany for airtime on Deutsche Welle's relay station under construction in Sri Lanka.

### **Japan**

The implementation of Japan's plans for NHK begin in April 1984 with transmissions in Japanese and English

for the Middle East and Europe from the relay station at Moyabi, Gabon (also used by Africa No.1, Radio France International and religious broadcasters). NHK is also considering other relay sites in Central Thailand and Panama.

### **Africa**

In North Africa, Tunisia launched an external shortwave service, in June 1983, aimed initially at Arabic-speaking Tunisian workers in Western Europe. At the end of that year a daily two-hour external service in Arabic was introduced for listeners in the Arab world.

Elsewhere in Africa, China is contributing to the cost of building two 50kW shortwave transmitters to improve the audibility of Voice of Tanzania and Zanzibar's broadcasts in Swahili, English and Arabic to East and Central Africa. By mid-1984 Uganda, with Cuban assistance, will have acquired a shortwave transmitter to boost its 250kW external services facilities at Soroti. Yugoslavia has provided Somalia with two transmitters (100 kW shortwave and 600 kW mediumwave) to improve radio reception at home and abroad.

### **The Middle East**

Iran continues to strengthen the impact of its external services and, early in 1984, test transmissions were observed from a new 800 kW transmitter designed to carry Iran's broadcasts to all parts of the Near and Middle East, Afghanistan, Pakistan and southern USSR. Iran has plans to broadcast in 20 languages – an increase of seven over its present total. Test transmissions, on mediumwave, have been carried out by the United Arab Emirates from a new 50kW radio station at Ra's al-Khaymah. The broadcasts, in Arabic, English and Urdu, are directed to the Gulf region and neighbouring areas as far as India to the east and the western part of the Arabian Peninsula to the west. The growth of Turkey's external services continues and, as two 500 kW transmitters became operational in April 1983, broadcasts in Albanian, Mandarin, French, Greek, Russian and Hungarian were all doubled. Later that year, Turkish output was considerably increased; Turkey's external output has thus trebled since 1970 and further expansion has been predicted.

Other countries, in addition to these mentioned, are strengthening their transmitter power. Australia's recon-

structed Darwin transmitter, devastated by a cyclone 10 years ago, will be fully operational in May 1984, and test transmissions in English to India were carried out from new transmitters at Shepperton, Victoria and Carnarvon, Western Australia, at the beginning of the year. A new transmission schedule is to be introduced when four 500 kW, and one reserve 100 kW, shortwave transmitters, being built for Radio Nederland at Flevopolder, become operational at the end of 1984. It has also been reported that Radio Nederland is considering the possible future establishment of a relay station in the Far East.

### **Audience studies**

The International Broadcasting and Audience Research unit collects every year a wide range of information on the size, nature and tastes of radio audiences overseas. This brief is not merely restricted to the production of up-to-date audience figures and profiles, but also covers the circulation of information on a number of background topics such as: radio set ownership; reception quality; suitability of transmission times in relation to listeners' activities and to the other media available; reactions to programme style, language, vocabulary and presentation; listeners' awareness of existing broadcasts; extent of crisis listening in relation to specific events.

This information is collected through interview surveys of representative samples of the adult population of overseas countries, postal questionnaires administered to panels of BBC listeners, group discussions with listeners, and content analysis of listeners' correspondence. In addition, close liaison is maintained with other international broadcasting organisations, as well as with users and practitioners of survey research overseas.

Over the year 1983, 13 interview surveys were conducted overseas, 25 different postal operations were carried out, and around 450,000 letters were received.

### **Audience size and profiles**

Some up-to-date estimates of audience sizes, extrapolated from survey results, are shown below for a number of countries:

<i>Sample (adults)</i>	<i>Language</i>	<i>Percentage of sample population listening to the BBC</i>	<i>Estimated number of regular BBC listeners in sample population</i>
Bangladesh, <i>urban</i>	- Bengali	32.6	1,000,000
	- English	5.0	150,000
Brazil, <i>urban</i>	- Portuguese	0.8	300,000
	- English	0.6	250,000
Cameroon, <i>urban</i>	- French	6.6	60,000
	- English	4.4	40,000
Chile, <i>urban</i>	- Spanish	5.1	200,000
	- English	0.5	20,000
Japan, <i>national</i>	- Japanese	0.4	380,000
	- English	0.3	285,000
Kenya, <i>national</i>	- Swahili	3.8	300,000
	- English	4.3	300,000
Tunisia, <i>national</i>	- Arabic	7.9	110,000
	- English	1.1	16,000

The figures obtained almost always show the BBC as the foreign broadcaster most listened to. The only exceptions are generally found where broadcasters like the Voice of America or Deutsche Welle benefit from local transmission facilities. On the whole, BBC audiences tend to be larger for vernacular services than for English. The BBC also appears to have a significant proportion of its audience in the under 30 age bracket, as well as managing to reach some of the lower socio-economic groups.

### Special projects

Some questions which are specific to individual programmes or services need to be asked from time to time, such as when transmission times or reception quality are likely to be altered, or programme contents modified. In order to get such information, which listeners do not normally volunteer in their letters, special projects can be set up, often at short notice. During the year, these kind of questions have been put in postal questionnaires to Latin America (Chile and Ecuador), and in 'over-the-air' questionnaires to listeners in Malaysia, Indonesia and Thailand. The answers have been immediate and detailed, and provide a wealth of practical information for policy and programme decisions. The year 1983 also saw the start of questions to European panels on patterns of

living (times of getting up, going to work, etc.), and these are producing some interesting results.

Useful information on listeners to the BBC in English was also obtained through the two major World Service postal questionnaires of the year, which looked at coverage of the June General Election and the availability and patterns of use of radio sets. The theme was also tackled by the *Can You Hear Me?* exercise where listeners were invited to reply to questions asked at the microphone about listening conditions – with great success. An analysis of the response to the World Service international phone-ins showed that distance need be no object to the success of this kind of programme. An English by Radio questionnaire about the style and content of the magazine *BBC English* also raised many issues which were followed up by group discussions with listeners in several European countries.

### Listeners' correspondence

One of the main surprises of 1983 was the very high figure for listeners' letters to the Eastern Service, which just about doubled its 1982 mailbag, and included 87,000 letters for the Hindi Service alone. Many listeners wrote in for Hindi Service posters, and thousands commented on the quality of the programmes. Here is an extract from a letter from Assam commenting on BBC coverage of events there:

'Your coverage on Assam was excellent. Your reports, though not always complete, are always correct. When our own radio tried to mislead us by not airing important news or distorting truth, people of Assam were forced to listen to the BBC, and they have not regretted doing so. Even in villages not yet touched by electricity, the time and frequencies of the BBC transmissions are well known to them.'

Correspondence to all the European language services remained fairly constant during 1983, with the following exceptions. The Turkish mail doubled (from 6,000 to 12,000), largely due to a new Sunday transmission which includes listeners' music requests, and during the first few months of 1984 mail continued to rise. The Polish letter total of 5,500 was the second highest ever recorded for the Polish Service, and was a result of the easing of the internal situation. (The highest Polish total was 10,300 in 1981, the heyday of the Solidarity era.) Much of the East

and Central European mail consisted of requests for English by Radio scripts or music requests for pop music programmes.

### **Methodological research**

The year 1983 also saw the start of a number of internal research projects on the suitability of different research techniques to meet international audience research needs. In particular, a study in India has allowed a comparison between answers collected through postal surveys and those collected through interview surveys.

## **Monitoring Service**

The year was one of great importance for the future of the Monitoring Service. In November 1983 the Government agreed the funding of a £13.8 million modernisation programme designed to keep the Service abreast of technical developments in broadcasting, to allow it to handle and distribute more efficiently the increasing volume of information which it processes, and to improve and extend the accommodation at its Caversham headquarters. The main five-year programme gets under way in the financial year starting April 1985, but advance funds were made available to allow detailed planning and preparatory work to be completed before that date. Much progress has already been made in planning each of the three main areas of modernisation: information technology, technical facilities and building.

In the case of information technology, the year saw the completion by a firm of consultants of a system definition study, mainly funded by a grant from the Department of Trade and Industry, to form the basis of tender documents. Computerisation will produce the biggest changes in methods of working since the Service was founded in 1939, and will allow information to be fed directly into systems already developed or in the course of development, by major clients – the BBC, government departments and outside organisations to whom the Monitoring Service's news and documentation products are sold.

On the reception side, the BBC's Engineering Research Department has been working on the design and development of a new hf aerial system, to be installed at the receiving station at Crowsley Park. At the same time, engineers and Reception Department have been defining

the requirements for the Service's next dish aerial to monitor broadcasts relayed by satellite. Facilities already at Caversham and Crowsley Park have demonstrated the potential for picking up such transmissions, including foreign television broadcasts. A year-long pilot scheme was carried out to assess the difficulties of monitoring visual material and to work out guidelines so that the Service's reputation for objectivity and accuracy would apply equally to this medium.

In the case of building work, BBC architects completed plans for an extension to the main buildings at Caversham and planning permission and listed building consent was applied for (the mansion house is a Grade 2 Star listed building). The extension will provide space for technical areas, including the computer facilities, and for a new listening room. A reorganisation of the remaining buildings will provide a much more integrated relationship between all the major operational areas – reception department, news bureau, editorial and publishing, together with the engineering support services.

While all this planning and preparatory work was in full swing, the vital day-to-day activities of the Monitoring Service of course continued. Among the major developments covered were the shooting down of the South Korean airliner by the Soviet airforce, the Soviet campaign against the deployment of NATO missiles – with their ramifications on East-West relations – the death of President Andropov and its aftermath, the Iran-Iraq war, and the Lebanese crisis. The main problem facing the Service is the continued expansion worldwide of broadcasting and news agency transmissions without a parallel increase in resources to handle them. This has meant the constant re-examination of priorities and where possible the re-allocation of effort, and as in the past, an over-reliance on the goodwill and dedication of staff. But despite the pressures and the problems, the role and value of the Service have continued to receive wider recognition, and the decisions in regard to modernisation mean that it can face the future with increased confidence.

# Engineering

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One of the highlights of the year was our attainment of the Queen's Award to Industry for Technology, for pioneering work in the development and transmission of teletext. With this award, made jointly to the BBC's Engineering Directorate and the IBA's Engineering Division, it can truly be said that teletext has come of age. Some 1,500,000 teletext receivers are now in service in this country and our British system has been adopted worldwide, with the result that a large market has been created abroad for the complex semiconductor chips used in teletext receivers. The production of these chips in the UK has risen to more than 4,000,000 a year, half of which are exported. The most recent teletext innovation is the BBC's Telesoftware service, in which teletext pages carry computer programs for schools and home-computer users. This service came into operation in September 1983 and has proved very popular.

Elsewhere in engineering, it was a year when planned improvements came to fruition. In particular: vhf radio reception in cars and on portable radios has been improved in the Midlands with the re-engineering of the main transmitting station at Sutton Coldfield; much work on television studio modernisation has been done in all regions; the comprehensively-equipped Val Gielgud radio drama studio is in service at Maida Vale; several new radio and television outside broadcast units came into operation; major improvements have been made in local radio, including the opening of Radio York; three External Services overseas relay stations now receive programmes via high quality satellite links; and new ICL mainframe computer systems have been installed to improve the scope and efficiency of our computing operations.

The General Election, held on 9 June 1983, made great demands on our technical resources. In television extensive use was made of computer graphics to interpret and present the incoming results, while over a 12-hour period 57 outside broadcasts brought action live from the constituencies. At the Selkirk constituency of David Steel, our mobile satellite ground station was used to relay the pictures via the OTS satellite, because of difficulty in providing a conventional terrestrial link in this hilly area.

The reader of this Report may be struck by the frequency in it of the word 'digital'. Broadcasting is now moving towards an era where most programme signals will be processed, recorded, and transported in digital form, ie as coded trains of pulses. This approach is not without its drawbacks, notably the greater expense of digital equipment, but costs are falling to the point where additional costs can be compensated by the advantages of digital processing. The digital signal can be endlessly manipulated and carried over great distances without suffering degradation; also the equipment is extremely predictable and reliable in operation and does not require routine setting up and adjustment. Our Research and Development Departments have been major innovators in the application of digital technology to broadcasting for some 20 years, and this has proved beneficial not only to BBC user departments, but also to British companies who have been licensed to exploit BBC designs.

## Transmission

### Television

Relay stations continue to be commissioned at the rate of about 60 per year, and the 625-line colour services now reach more than 99 per cent of the population. The latest transmitters are compact and very reliable and for these reasons simpler and cheaper accommodation can be provided for them.

All the remaining 405-line stations will close at the end of 1984; this will affect only a small number of viewers and these are being given special consideration in planning new 625-line stations.

Present plans are to continue the 625-line transmitter building programme until 1988; nevertheless it will be impracticable to serve every dwelling, and where a small community will remain unserved we are continuing to encourage 'self-help' installations (*see page 220*) operated under licence from the Home Office. Over 150 such systems are now in operation.

Much work has been accomplished during the year on the refurbishment of outside broadcast radio-link facilities

– these are used to convey the pictures from the scene to the studios and are vital to outside broadcasts. ENG (Electronic News Gathering) facilities have been improved in London with the addition of two further receiving terminals.

### Radio

Work on vhf re-engineering – changing the transmissions to mixed polarisation and doubling the power radiated by each transmitter – is continuing. These changes give much improved reception on vhf car radios and portable receivers. During the year re-engineering was completed at Sutton Coldfield, the main station serving the Midlands, as well as a number of low-power stations.

Stereo coverage in Wales has been improved considerably. In June 1983 the Blaenplywf vhf station and several dependants serving Pembrokeshire and the Cardigan Bay area were changed to stereo operation, followed in February 1984 by the Llangollen station and dependants serving north-east Wales. In Scotland, stereo reception has been brought to the Caithness area with the transfer of the vhf radio services from the Thrumster station (now closed) to the Rumster Forest station which until the transfer carried the television services only.

Unfortunately, although the vhf services provide better technical quality than the mf and lf services, and also the opportunity to hear most programmes in stereo, only three vhf networks are available for four programme services. Consequently, Radio 1 and Radio 2 share one network. Frequencies for a fourth network will not all be made available by the Government until 1990, and the additional frequencies required for nationwide coverage of all the networked vhf services will not be released until 1996.

The BBC therefore continues, wherever possible, to improve transmission of the mf services. In 1983–84 the high power mf station at Moorside Edge near Huddersfield was re-equipped, replacing equipment much out-dated, some of which had been in service since 1931. As a result listeners in Lancashire, Yorkshire, and part of the north-Wales coast now enjoy better mf reception of Radio 1, Radio 2 and Radio 3, particularly after dark when foreign interference is at its worst. The new installation consumes much less power than the old, and cost savings are further improved by using waste heat from the transmitters to

heat the new building.

A new transmitter at Tywyn has brought improved reception for Radio 2 mf listeners in the Cardigan Bay area; and coverage of the existing Radio 1, Radio 2, and Radio Wales transmitters on this site has been improved by increasing the height of the aerials.

Communications Department undertook an interesting task when they were asked by the European Broadcasting Union to organise the provision of a high quality stereo circuit for a live relay of traditional music from Seoul in South Korea. The 90 minute concert, held on 9 October, was broadcast by 12 countries in Europe and despite some formidable difficulties, excellent results were obtained.

### Transmitter maintenance

Once again the unpredictable British weather brought out the best in our transmitter maintenance services. In early January the Radio 4 lf service for England and Wales was interrupted by gale damage to the Droitwich aerial, but within a matter of hours, despite continuing bad weather, a smashed insulator was replaced and the service was back on the air.

On 17 January lightning struck the television transmitting aerial at the Durris transmitter which serves some 400,000 people in north-east Scotland. The IBA is the landlord at this station and is therefore responsible for the aerial, but the BBC's transmitter engineers in the area recognised that it would be impossible to fit a reserve aerial to a mast covered in six inches of ice at a station completely cut off to vehicles. Fortunately, the BBC's nearby Redmoss mf station was still accessible, and through the use of a BBC portable mast transported from Glasgow and aerial panels brought from the Isle of Wight, as well as transmitters provided by the IBA, temporary services were in operation for two channels by 21 January and on all four channels on 24 January; this was achieved in continuing arctic conditions.

These are just two examples of the dedicated work that was done, often in appalling conditions, to keep services in operation during the short but savage winter that dislocated the northern half of the country.

## Television production

### Television Centre

Television Centre, with its eight large production studios and numerous areas providing technical support to the studio operations, is rather like the Forth Bridge in that at any one time there is always at least one area undergoing major refurbishment. In 1983/84, Studio 4 was one beneficiary, returning to service in September following extensive work which included replacement of the vision system and overhaul of the audio, communications, and lighting systems. Among programmes regularly produced in Studio 4 are *Panorama* and *Top of the Pops*.

Work has also been completed on a new Video Effects Suite. This is an area equipped with a computer which stores control settings and routing arrangements for the complex units used to add 'effects' to programmes after they have been recorded in the studio or on location.

A piece of equipment that is important in the making of many programmes, particularly for title sequences and animated inserts, is the rostrum camera. In its most usual form this comprises a film camera designed to record, frame by frame, a series of illustrations or captions mounted on a horizontal table. BBC engineers have moved rostrum camera technology forward by a considerable margin through the development of a *video* rostrum camera which records each image not on film, but on a digital disc (computer-type) store which can accommodate up to 815 separate television pictures, corresponding to 32 seconds of animation. Unlike the film camera, the sequence of pictures is available for immediate replay in any order, under the supervisory control of a computer; a second, linked, computer is used to control the movements of the table and camera. Another advantage is that the stored images can be enhanced by the full range of video effects. Installation of the new equipment – the first in the world to offer all these facilities – was completed in December 1983 and it will be brought into operation during 1984.

### Portable Single Camera (PSC)

In some areas of programme making, notably news and topical assignments, portable single (electronic) cameras are replacing 16mm film cameras. The electronic cameras offer the advantage that film processing is not required;

and since they are used with portable recorders, instant playback is available. Where time is of the essence, the picture can often be transmitted directly from the scene to the studio via a radio or cable link. Alternatively a tape recording can be carried by despatch rider to the studio while the PSC team moves on to another assignment.

More than 20 crews in London and the Regions are now operational, and all the necessary editing and transmission facilities have been provided to service not only these, but also a significant number of freelance crews.

### Video Tape Recording

The changeover to video tape recorders using tape one-inch wide, rather than the two-inch tape that was the original broadcast standard, continues. The new machines provide improved facilities, and they are also cheaper to operate because tape costs are much lower. By the end of 1984 there will be more than 170 one-inch machines in use throughout the Corporation, compared with 20 two-inch machines which are being retained to play library tapes.

### Regions

As part of an extensive modernisation programme at Pebble Mill (Birmingham), Control Room 'C', Studio 'A' and the film dubbing theatre have been refurbished and are back in service.

In Glasgow a computerised central technical area has been brought into operation. This is the vital electronic hub linking all the studios, and it is thought to be the most advanced of its type in the world.

In Belfast a new 2,000 sq ft television studio has been completed as part of a large planned extension to Broadcasting House. The intention is to centralise the BBC's operations, presently scattered throughout the city, at Broadcasting House.

At Cardiff (Llandaff) production facilities have been expanded to cope with the increased output required for the Welsh 4th Channel S4C, and two dubbing theatres have been built in new premises acquired at Gabalfa, just over a mile from Llandaff.

## Radio production

Over the last year or so, several projects have come to fruition: three new continuity suites, four new current affairs studios complete with recording and editing annexes, and a series of studio refurbishments and control desk installations in Broadcasting House, as well as a 'computerised' newsroom. And after 61 years of radio broadcasting a proper outside broadcast base has been established in London: we now have an outside broadcast home that does justice to a fleet whose capability surpasses any other, certainly in Europe and possibly in the world.

It is well known that the drama studios in Broadcasting House suffer from the rumble of tube trains, particularly since the Victoria Line opened. The situation at Broadcasting House is irremediable (a new Broadcasting Centre is planned, *see page 83*) and BBC engineers have long awaited the opportunity to build a new drama studio in London with the high standards of sound insulation merited by our productions. This has now been achieved at Maida Vale: the new studio – the Val Gielgud studio – is effectively isolated from subterranean noise by being suspended on massive springs, and it is equipped with comprehensive technical facilities based on a 30-channel sound desk.

At the end of the year, engineers of the BBC's Studio Capital Projects Department began acceptance tests on the world's first commercial all-digital sound mixing desk, manufactured by Neve Ltd of Cambridge, and based on a digital channel processor developed by BBC Research Department.

## Local radio

Radio York – the BBC's 30th radio station – opened in July 1983. The station covers a large part of North Yorkshire and part of north-west Humberside, using two vhf transmitters and one mf transmitter. At present only the York studio centre is in operation, but proposals are in hand for subsidiary studios at Scarborough, Northallerton, Harrogate and Selby.

During the year significant improvements were made to several existing stations. At Radio Devon staff moved out of their caravan studios into their new studio centre,

and two new vhf transmitters opened serving North Devon and Okehampton. The rugged terrain in Devon, coupled with the fact that it is the largest administrative county in the United Kingdom, makes it necessary to use eight transmitters, four vhf and four mf.

In October Radio Cornwall's new studio headquarters was opened, and a new vhf transmitter was brought into operation serving the east of the county. The new building, designed by the BBC's Architectural and Civil Engineering Department to complement the local architecture, has been nominated for an architectural award. A remotely controlled switching and monitoring system provides both voice and data links between Truro, Plymouth and Exeter, and this enables Radio Devon and Radio Cornwall to contribute easily to each other's programmes.

Two stations changed their names and became 'county' stations – Radio Medway became Radio Kent and Radio Brighton changed to Radio Sussex. Radio Kent has a new mf transmitter near Canterbury which covers all the major east coast towns. At Radio Sussex the studios have been modernised as part of the conversion to stereo operation, and new transmitters have opened at Heathfield (vhf) and Bexhill (mf), considerably extending the station's coverage.

Other local radio improvements during the year included the conversion of Radio Stoke and Radio Cleveland to stereo operation; and a new studio and vhf transmitter, both at Peterborough, for Radio Cambridgeshire. The opening of the Peterborough relay is particularly significant in that it was the first BBC Local Radio transmitter to come into operation in the 102–105 MHz sub-band allocated for local radio development.

## Direct Broadcasting by Satellite

Following the Government's acceptance of the Part Committee's recommendation that C-MAC should be adopted as the transmission standard for Direct Broadcasting by Satellite (DBS) services in the UK, the BBC has striven to get this standard accepted throughout Europe. To this end the Director of Engineering visited several European countries with Sir Antony Part, and BBC engineers have played a major role in relevant debates within the European Broadcasting Union (EBU). On a technical level these efforts have been very successful – on 15 July 1983

the EBU Administrative Council approved a statement that EBU members should recommend to their governments the adoption of the C-MAC standard for DBS.

Notwithstanding this recommendation it is looking increasingly likely that the two leading proponents of DBS on the Continent – Germany and France – will use their present terrestrial standards for DBS, initially at least. If this is the case the market for C-MAC receivers and adaptors will be considerably reduced in size and there will be less incentive for manufacturers to make the large investment necessary for volume production of the complex integrated circuits. In these circumstances, and bearing in mind that at the end of the 1983/84 year work on defining the operational C-MAC parameters was still not fully complete, it is clear that receiving equipment cannot be available in any quantity before about 1987/88.

## New accommodation and studios

Much of the BBC's existing accommodation, particularly rented and leased property in Central London, is not only expensive but also inconvenient because it was not designed to meet our requirements; therefore it is our policy wherever possible to relocate staff to purpose-built premises. In 1983 this intent became fact for a significant number of staff with the opening of Woodlands, a 300,000 sq ft development on a seven-acre site near Television Centre in West London. BBC Enterprises moved to Woodlands in July 1983 followed in September by the Studio Capital Projects Department of Engineering Division. The ground floor of the Enterprises building contains comprehensively equipped technical areas which replace inadequate facilities at Lime Grove and Villiers House, and which will enable Enterprises' staff to cope with the growing demand for BBC television programmes from all over the world.

The SCPD accommodation includes test rooms, workshops, and stores as well as office areas, and the concentration of these facilities at Woodlands rather than being distributed over five different office buildings has led to much better communications and improved efficiency.

Other departments accommodated at Woodlands include Building Maintenance, English by Radio and Television and part of the Architectural and Civil Engineering

Department. When fully complete Woodlands will accommodate well over 1,000 staff, mostly transferred from Central London.

Transmitter Capital Projects is another department that has benefited from a move; 170 TCPD staff have transferred to Brookmans Park in Hertfordshire, the site of the mf station that serves London and the south-east. This space at Brookmans Park became available through the installation of modern transmitters, which are much more compact than the previous equipment.

The present scenery construction block at Television Centre is now too small to meet all our requirements, and a new block almost three times the size is under construction at Wales Farm Road in North Acton. This site is particularly appropriate because it already accommodates the television scenery storage area.

Broadcasting House, the flagship of BBC Radio, is now showing its age. The studios are inconveniently laid out for today's requirements and background noise levels are higher than is desirable. These facts have led to a decision to re-develop the BBC's Langham site – conveniently close to Broadcasting House – as a new broadcasting centre for radio, and we expect to make a planning application towards the end of 1984.

Major improvements are also planned for Television Centre in the 'Stage 5' development project which will provide a new video tape post production block, music studio, and television theatre.

Much work is being undertaken in the Regions. In Newcastle civil engineering work has begun on a combined regional television studio and local radio station. In Bristol a major development includes new studios for Radio Bristol, and a joint television and radio newsroom. An extension has been added to the Bryn Meirion Centre in Bangor to accommodate new technical facilities, and in Glasgow a new office and rehearsal block is being built. Construction of a new television studio at Belfast is now complete and technical installation is proceeding. The new Broadcasting Centre in Edinburgh is currently being progressed through the project design stage by the consultant architects, and detailed planning consent will be sought in the autumn.

## Research and development

The decision to adopt C-MAC for Direct Broadcasting by Satellite (DBS) emphasised the need for extensive engineering trials of the system. Research Department has conducted a variety of trials over actual and simulated satellite channels, and these have demonstrated that C-MAC works satisfactorily and can provide vision and sound channels of excellent quality. There has also been an extensive programme of work to derive a satisfactory method of scrambling the DBS signals, since it is intended that at least one of the channels shall provide a subscription service. Designs Department, amongst other areas of the BBC, has been actively involved in the implications of the C-MAC specification and has investigated methods of producing both the transmitting and receiving equipment, with particular reference to costs.

It was mentioned in last year's Report that we intended to investigate the possibility of using a digital system to provide stereo sound with terrestrial television. The proposed system, which has much in common with the digital sound system that has been specified for the UK's DBS services, underwent tests in 1983, using the Wenvoe transmitter in South Wales; this station was chosen because the nearby mountains can produce severe multipath propagation (ghosting) and it was important to establish that the digital sound signal could be received satisfactorily under such conditions. Encouraging results were obtained and since then a further trial has been conducted, using the Crystal Palace transmitter, to ensure that the digital system is compatible with the many types of receiver now in use. The results from this trial look promising and we are having discussions with the Home Office and the IBA with the object of agreeing a UK standard.

In order to carry the television sound from the studios to transmitters, the BBC uses a digital system known as 'sound-in-syncs'. This is a very cost effective system since it allows the sound and vision signals to be combined, so saving the cost of a separate sound circuit. It earned the BBC a Queen's Award in 1974 and has been adopted as a European standard by the European Broadcasting Union. The sound-in-syncs system is now being further developed to carry an additional sound channel, so that it will be suitable for stereo sound television.

BBC television programmes are carried to the trans-

mitters over wide-band links, mostly supplied by British Telecom. It is British Telecom's intention to replace the present analogue links with digital circuits, and with this in mind the BBC has developed a system which allows a colour television programme and several high quality sound programmes to be carried by a 68 Mbit/s (68 million bits per second) digital signal suitable for transmission over these new circuits. The equipment has been successfully demonstrated in a six-month trial, using two 68 Mbit/s systems to carry BBC-1 and BBC-2 from London to Birmingham over a 140 Mbit/s bearer circuit provided by British Telecom.

For high quality studio use the CCIR (the international body that establishes broadcasting standards) has recommended that the television signal be digitally coded in component form i.e. the colour and brightness signals should be coded as separate components, rather than combined into a composite signal as in the 68 Mbit/s system mentioned above. In some applications, where it is necessary to maintain the highest technical quality, it would be useful to carry the television signal in digital component form outside the studio.

Unfortunately, the basic transmission rate of a component signal is 216 Mbit/s, and long distance circuits capable of carrying these 'high-speed' signals would be very expensive. BBC engineers have therefore been making a determined effort to reduce the bit rate required for the transmission of a component signal. Good progress has been made, as shown in 1983 when a component television signal and two high quality stereo sound signals were transmitted, with negligible loss in quality, over the British Telecom London: Birmingham 140 Mbit/s link. This is believed to be the first ever transmission of high quality component colour television signals at 140 Mbit/s.

A digital system of a quite different kind (effective data rate 18 bits/second!) forms the basis of a teleswitching system which enables the Radio 4 If (200 kHz) transmitters to be used for electricity supply load control and tariff switching under a contract agreed with the Electricity Council. Coded digital signals added to the If transmissions are received and decoded by Radio Teleswitching receivers installed in consumers' premises, where they can initiate the switching of tariff-controlled appliances such as storage and water heaters. The data modulation system used to add the control signals to the 200 kHz carrier has been

carefully designed so that it does not affect the normal programme transmissions, nor does it impair the overall frequency accuracy of the carrier: this latter fact is important since some organisations use the carrier as a frequency standard.

As mentioned elsewhere in this Report the BBC's Research and Design Departments have a record of co-operation with British industry. A recent example is the joint development between Research Department and Rank Cintel of a studio stills store which can hold, in digital form, up to 80 pictures for transmission. The stills store – marketed as the Slide File – offers many useful facilities and can be used both with signals derived from a slide scanner and with signals from electronic character generators and electronic graphics equipment. A typical graphics source is the Flair system, a joint development between Research Department and Logica, another British company. Several Slide Files are on order for use throughout the BBC.

## Recruitment

Compared with the previous year the number of technical recruits required by the BBC increased substantially mainly due to a large number of retirements, and as a result the resources of both Engineering Recruitment Department and Engineering Training Department (*see below*) were well stretched. Nevertheless, by the end of the year, virtually all requirements for recruitment had been met.

However, there is now a national shortage of electronic engineers at both professional and technician levels, and recruitment is becoming increasingly difficult due to competition from other employers able to offer higher entry rates of pay.

## Training

The demand for training places at the Evesham training centre continued at a very high level during the year: nevertheless all requirements for places on statutory courses (i.e. those courses qualifying staff for specific job categories) were met.

Training techniques are continuously reviewed, and increasing use is being made of self-learning packages,

programmed texts, push-button response units for multi-choice questions, video training tapes, and resource centres equipped with audio cassette and computer terminals. In 1983 one course for technical assistants was conducted entirely through the medium of learning packages.

The increase in 'throughput' can perhaps best be gauged by some statistics: compared with the previous year the number of student-weeks of training has increased from 8,336 to 10,350, and the number of course-weeks from 605 to 702.

# Personnel

The authorised establishment as at 31 March 1984 was as follows, with the previous year's figures in italics:

	31.3.84		<i>31.3.83</i>	
Home Services				
Radio	7,111		<i>6,930</i>	
Television	17,769	24,880	<i>17,589</i>	<i>24,519</i>
<i>External Services</i>				
Direct – Broadcasting	1,916		<i>1,839</i>	
– Monitoring	444		<i>436</i>	
– Transmission	366	2,726	<i>362</i>	<i>2,637</i>
Shared – Broadcasting	623		<i>622</i>	
– Monitoring	6	629	<i>3</i>	<i>625</i>
		3,355		<i>3,262</i>
<i>Open University</i>				
Direct	411		<i>410</i>	
Shared	2	413	<i>7</i>	<i>417</i>
<i>Trading</i>				
Direct (including BBC Enterprises Ltd)	779		<i>720</i>	
Shared	245	1,024	<i>229</i>	<i>949</i>
		29,672		<i>29,147</i>

*Note* The total authorised establishment of 29,672 includes 1,214 part-time posts. The previous year's figures were 29,147 and 1,145. The increase in staff is 1.8 per cent in comparison with an increase in broadcasting hours (both radio and television) of 13.9 per cent.

## Appointments

Staff turnover for 1983 was 12.7 per cent as against 12.4 per cent in 1982 and 11.9 per cent in 1981. Appointments Department received 55,698 applications for externally advertised vacancies. 16,577 applications for vacancies were received internally from BBC staff. Unsolicited applications totalled 45,160 – a 40 per cent increase on 1982. During 1983, 4,471 vacancies were dealt with, compared with 4,064 in 1982.

## Equal opportunities

The BBC's publicly stated policy represents a commitment

to ensuring there is equal opportunity for recruitment and advancement for everyone – regardless of sex, colour or religion. This policy applies equally to disabled people, and regular contacts are maintained with organisations such as the Royal National Institute for the Blind and colleges for the disabled. Students are encouraged to apply for jobs in the BBC and there is an active programme of adapting facilities in new and existing premises to enable disabled people to be employed.

The BBC takes part in the 'Fit for Work' Award Scheme run by the Manpower Services Commission and also offers 'work experience' places to people who are in the process of adapting themselves to a working environment.

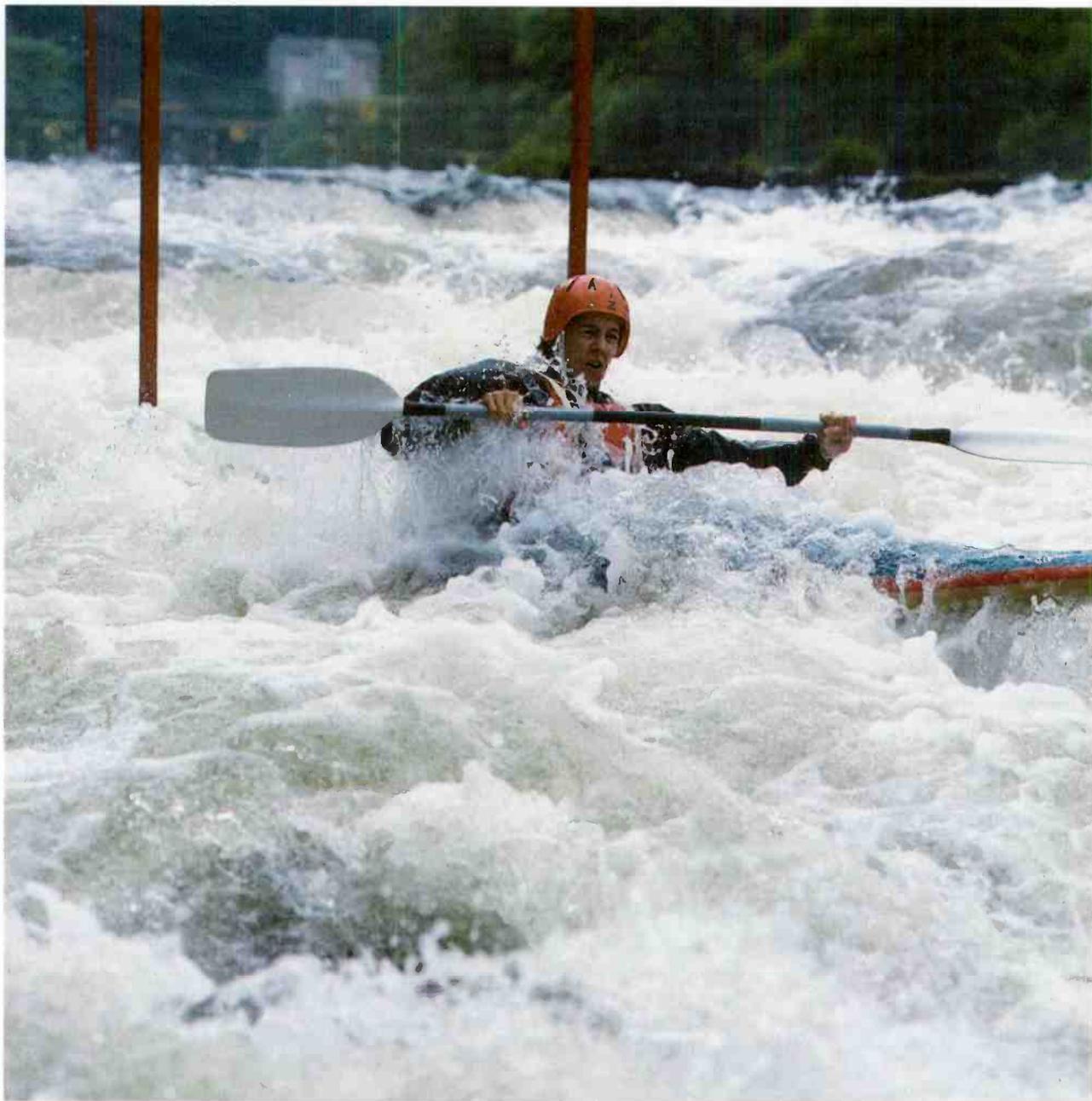
With regard to employment opportunities for ethnic minorities the BBC has adopted a deliberate policy of advertising a range of job vacancies in those newspapers which have a wide readership amongst, for example, people of Asian or West Indian origins. This theme is pursued at careers conventions for school leavers and university graduates in order to encourage these young people to think of the BBC as an employer.

An ethnic monitoring scheme has been introduced for all candidates attending appointments boards.

## Management training

The Management Training Service has been reorganised and has initiated a new programme of centrally run management courses and specialist workshops as well as courses run within regions and individual departments. These include pre-management seminars, courses for supervisors and first-line managers, the manager development course, and a twice-yearly conference for senior managers held at Huntercombe Manor, Taplow, Berkshire. For the first time a group of BBC staff have taken the Open University course *The Effective Manager* as a complementary alternative to the full-time courses run by the established management training colleges.

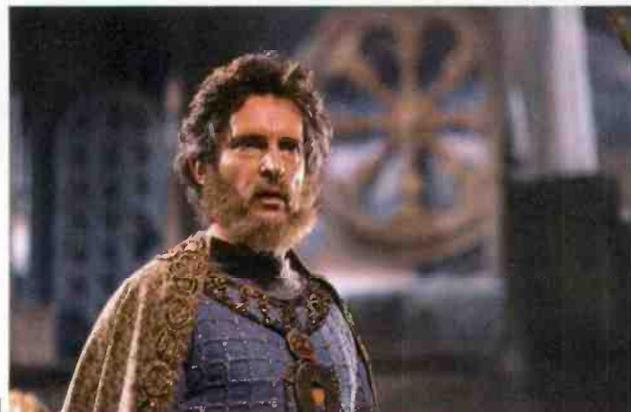
The Office Training Service ran a further course for YTS trainees, most of whom then obtained BBC jobs. The BBC's involvement in the scheme is likely to continue in the foreseeable future.



**Paddles Up:** world class canoeing against the clock.

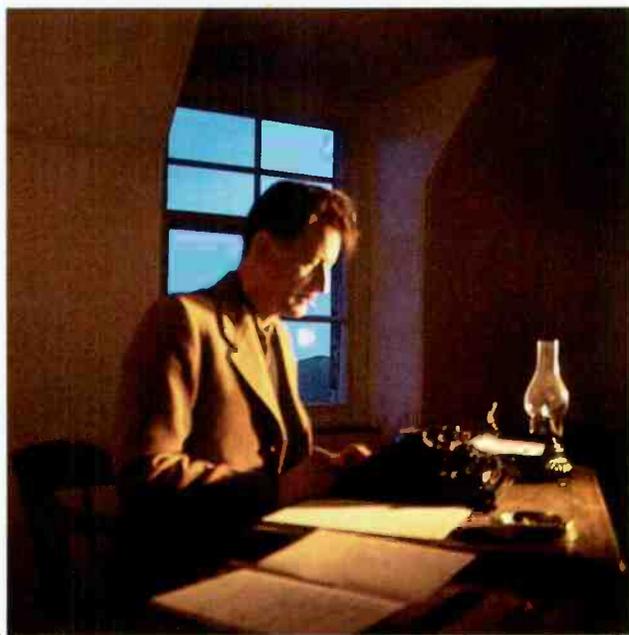
Pebble Mill

- 1) Jeremy Brett as King Arthur in **The Morte d'Arthur**.
- 2) **Pebble Mill at One: Good Old Days**: Paul Coia, the late Donny MacLeod, Marian Foster and Bob Langley.
- 3) **Barry at Blenheim**: Barry Manilow.

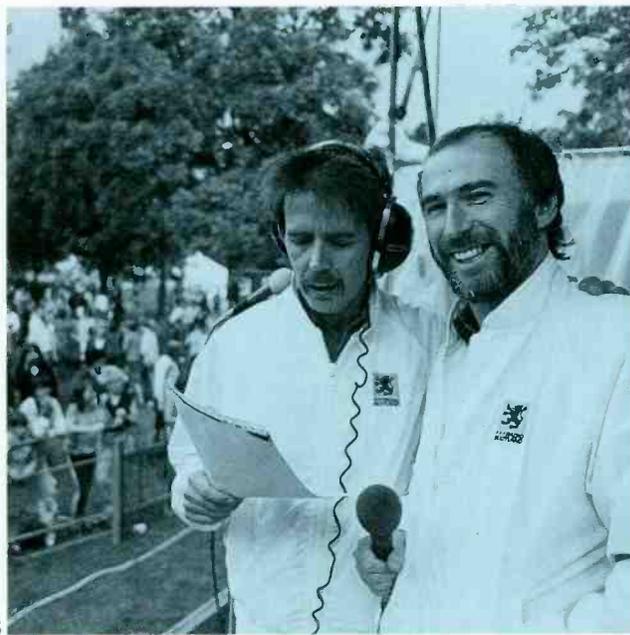


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3



1) **The Scottish People's Marathon**, a major television and radio outside broadcast, which drew a crowd of 30,000 people to Glasgow Green. Peter Fleming of Bellahouston Harriers, 1983 winner, being interviewed for Radio Scotland by Andy Cameron (left), and Billy Connolly (right).

2) Ronald Pickup as George Orwell in **Orwell on Jura**, winner of the Premier Award and the Best Single Play Award at the Celtic Film Festival.

3) Radio Scotland presenters Tom Ferrie and Ken Bruce.

4) Radio Scotland's news and current affairs programme **Good Morning Scotland**, still going strong 10 years on. Presenters: Neville Garden, Joanna Buchan and John Milne.

5) Tiger Tim (Stevens) and some of his young guests on the hugely popular **Untied Shoelaces Show**.





1) Richard Heffer in the drama series **The Mad Death**.

2) **The Visit series: The Boy David/Marjorie's Quest**: Marjorie Jackson, wife of the plastic surgeon, Ian Jackson, who rebuilt David's face. Winner of the Gold Medal for the Best Documentary at the New York International Film and Television Festival, and the Best Documentary Award of the Television and Radio Industries Club of Scotland.

3) **A Kick Up the Eighties**: Rik Mayall, Tracey Ullman, Miriam Margolyes and Ron Bain. Back: Roger Sloman and Robbie Coltrane. Winner of the Best Television Comedy Award at the Banff Television Festival, and the Light Entertainment Award at the Celtic Film Festival.



3

1) Myfyr Isaac and Caryl Parry Jones in **Lan Lloft**, a BBC Wales children's series made for S4C.

2) Angharad James and William Thomas in **The Fasting Girl**.

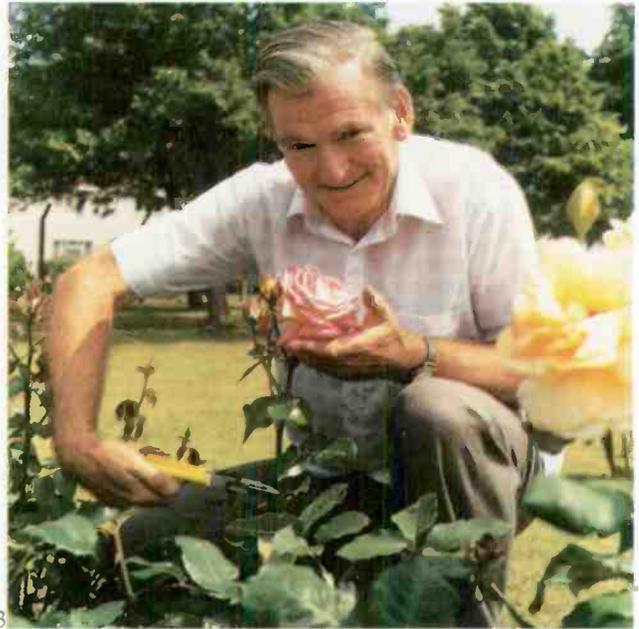
3) Richard Bowering in **Awyr Iach**, a BBC Wales series on country matters for S4C.

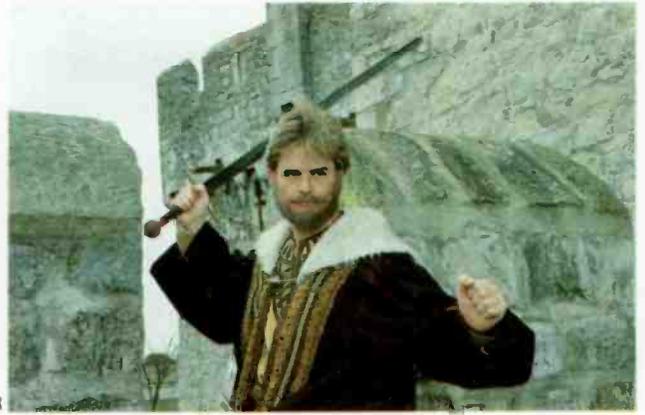
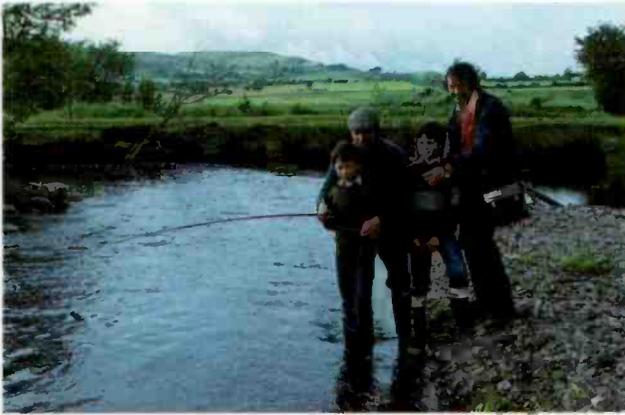
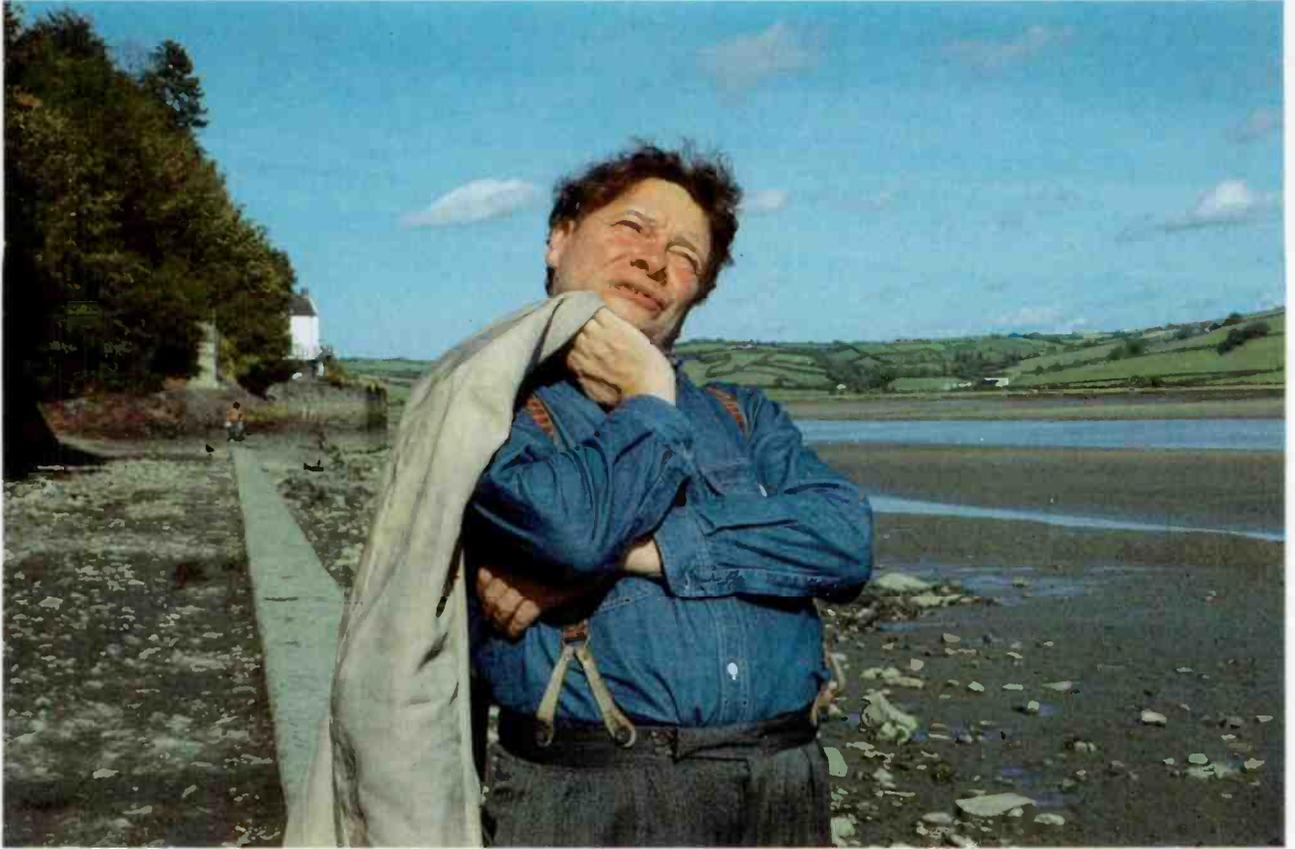
*Overleaf:*

1) **A Solitary Mister**: William Ingram as Dylan Thomas.

2) Advice on fishing given in the Radio Cymru series: **Glanio**.

3) Gwyn Vaughan in **Hapnod**.





The demand for word-processing training continued to increase and a second specialist instructor was appointed.

### **Consultancy**

Consultancy staff continue to be used extensively by management on all aspects of radio and television broadcasting as part of the process of making the best use of resources. Studies are in progress to formulate a strategy for the gradual introduction of office automation to all the major areas of radio and television following satisfactory pilot trials in programme and administrative areas.

### **Occupational health**

The aim of the Corporation's Occupational Health Service, which has four full-time occupational health doctors and 18 nursing officers, is to promote and maintain the health of all members of staff and to offer medical advice to management, to individual members of staff and to staff representatives. It monitors the health of staff who may be at risk both at home and overseas (for the latter it runs a full vaccination programme), and the health of travellers – especially if they have been to tropical countries.

As part of the BBC's recently acquired responsibilities for the administration of Ascension Island services, the Corporation Medical Officer took over the responsibility for all medical and public health services for the population of Ascension Island, where there are two doctors and four nurses.

## **Employee Relations Division**

### **Pay and industrial relations**

A general increase in pay rates was implemented for all staff from 1 April 1983 of 4.5 per cent plus £50 per annum. At the same time, London Weighting was increased by £100 per annum to £1,030 per annum.

In June 1983, as part of a re-structuring of secretarial and clerical salaries, some further improvements were introduced in the pay of senior and long serving secretaries and clerical staff. A general revision in all pay rates of 5 per cent was agreed in 1984, for implementation from 1 April. London Weighting remained unchanged.

During the year the two unions with the largest membership in the BBC (the ABS and NATTKE) amalgamated

to become the Entertainment Trades' Alliance (ETA), a move which the BBC welcomed.

Industrial action caused the cancellation of some productions and transmissions during the course of two major disputes with the unions. Outside broadcast programmes in the summer and autumn of 1983 were affected by a dispute concerning overnight expenses claimed by staff. In the spring of 1984 an eight-week strike of scenic construction and operation staff took place over plans to re-organise and improve productivity within the department. Staff involved in both disputes returned to work following agreement achieved between Management and the unions concerned.

The further application of new technology in the form of 'electronic news systems', a form of which was recently put into operation in the Breakfast TV production office, continues to form the basis of a dispute with the NUJ. The BBC are unable to accept a claim for a continuing salary payment to operate the systems; the introduction of these systems to other news and current affairs areas of the BBC has therefore been postponed pending resolution.

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

Legal Adviser's Division through the Solicitor's Department gives a great deal of advice to programme makers on the legal restraints affecting broadcasting. Questions of contempt of court, defamation or official secrets arise across the whole range of television and radio programmes. Legal questions are also a major element in national and international discussions about the legal position of programmes distributed by cable or satellite.

Negotiations were held with the unions representing performers and copyright owners and were generally concluded satisfactorily. New agreements were reached for the sale of BBC material on videograms.

### **Central Services Division**

During the year, responsibility for services in the buildings occupied by the Television Service has been transferred to a newly created group within the Television Service. The Central Services Division has been reduced in size by the

transfer of responsibility, but continues to provide services for buildings in London occupied by Radio, External Services and the other Directorates – as well as providing a catering service for all London premises.

There have been two major developments in the property field. The first is the purchase of the site at Elstree previously occupied by Central Television which includes four television studios. BBC Television Training is expected to be one of the first departments to move into these premises in July 1984. The second involved the renegotiation of the BBC's leases at Bush House, the headquarters of the External Services. As part of the negotiation, the BBC takes over responsibility for services and maintenance of Bush House which have been provided, previously, by the landlord.

# Publications

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The year ending 31 March 1984 was a period during which industrial disputes between the printer (BPCC) and the union (Sogat '82) severely disrupted the production and distribution of the *Radio Times*, resulting in a loss of over 22 million copies and the advertising revenue from two complete issues and 20 regional issues. Consequently turnover and profits were severely affected, the reduced figures for the year being £53 million and £2.9 million respectively.

## Radio Times

*Radio Times* was published weekly in 16 editions corresponding to the regional pattern of BBC Television and Radio. The average weekly net sales from 1 July 1983 to 31 December 1983 were 3,204,087. The price was 28p from August 1983.

The market for advertisement revenue remained highly competitive with increased publishing activity from newspapers and magazines. Commercial television continued to gain a larger share of the market, helped by the arrival of Channel 4 and TV-am.

During the year the process of printing by web-offset was introduced for part of the *Radio Times* production. In 1984/85 it is planned for all printing to be done by this process. The use of the web-offset print process and the greater flexibility and range of facilities this provides, coupled with a return to uninterrupted publication and distribution, are expected to enable the *Radio Times* to regain buoyancy of turnover and profitability.

## The Listener

The audited average weekly sale of *The Listener*, was 26,118. From April 1983 the magazine was printed web-offset with colour introduced from October. Industrial disputes resulted in print shortfalls preventing distribution of copies in the London area and Ireland between November and January inclusive. This resulted in over 225,000 copies not being printed and distributed. Advertising revenue showed signs of improvement and the cover price was maintained at 50p until May 1984 when it was increased to 60p.

## Book publishing – general

Once again general books sold well, notably the three *Yes Minister* volumes, *Get Fit With the Green Goddess* and *The Great Palace*.

## Continuing Education

*Delia Smith's Complete Cookery Course* was again the top selling book and was rarely out of the best sellers charts. Other titles which enjoyed success were *The Small Business Guide* and *Buongiorno Italia*.

## Ariel books

Further books were published under the Ariel imprint including *Northern Ireland – A Political Directory*, *Orwell Remembered* and *Streetwise*.

## Software

Eleven software packs were published in 1983 covering a wide range of subjects including typing, assembly language and car maintenance. The *White Knight* chess program was a major best seller, and also won joint first prize in the home computer section of the PCW Chess Championships.

## Schools publications

The number of schools items published was 285. The bulk of these were pupils' pamphlets, teachers' notes and filmstrips, and an increased number of text books was also available. 1983/84 marked the publication of the first schools software pack – *Introducing Science: Using Your Computer* – and work began on a further 10 packs for marketing in Autumn 1984 in the fields of astronomy, biology, chemistry, geography, microtechnology and physics. Publications and the School Broadcasting Council cooperated in efforts to improve awareness about microcomputers among educational officers and producers, and plan similar joint promotional efforts at educational conferences.

# BBC Enterprises Ltd

## General

BBC Enterprises further strengthened its position in the world market by pushing sales to £31 million for the year ended 31 March 1984, an increase of £5 million on the previous year. Business stemming from television sales showed a healthy increase, well supported by the various associated activities. In particular, the outstanding success of the BBC Microcomputer adds a considerable buoyancy to the figures, with a total of some 300,000 machines sold. The BBC Video catalogue was gradually built up over the year with attractive and popular BBC entertainment programming, although the market is slow to react. As was the case in the development of BBC Records, it will take time to establish the label in the marketplace.

Much time and effort was expended in the first part of the year negotiating new cable arrangements in the US. However, the outcome was most satisfactory from BBC Enterprises' point of view, and, in February 1984, the new Arts and Entertainment Network went on air as a basic cable service, and contains a high proportion of BBC programming.

As usual Enterprises were present at the major television markets around the world, including MIP in Cannes, NATPE in San Francisco, and the Multi Media screenings in London. Our own 'Showcase' was staged this year in Bristol with a record turnout of 149 delegates from 26 countries. Reaction to the screenings was very positive and it is likely that it will generate a higher level of sales than any previous 'Showcase'.

The company is keeping a close watch on cable developments throughout the world, and negotiations were successfully completed during the year for live transmissions on BBC-1 and BBC-2 to cable operators in Belgium. It is expected that similar arrangements will be negotiated with other European countries in the future.

## Europe

European Television Programme Sales has achieved a healthy but constrained 29 per cent growth in trading over the previous year, against the background of an increasingly competitive market (principally from American,

European and other British programme sources). There have been few new programme sales outlets, as cable, pay TV and satellite rights have yet to be finalised with the performing rights bodies, and potential growth has also been hampered by the restrictions imposed on distribution by sharply rising residual costs. Representing 32 per cent of the company's total revenue from all television programme distribution, the increase reflects the greater prominence of 'pre-sale' and 'joint venture' projects, although standard television programme sales, with innovative trading approaches to existing markets, expanded and remains the predominant distribution activity.

*The Living Planet* which was pre-sold to nine European stations, represents the new business profile, with a specially adapted Norwegian version being transmitted by the NRK within three days of the British broadcast.

To complement the completion of this series, and the popularity of Natural History Unit programming in general, a most successful Showcase was held in Bristol and attracted a record 149 delegates from 26 European countries. It introduced a wide selection of BBC programming (600 hours), achieved business in excess of £2.3 million, and served as an invaluable occasion to meet programme makers and launch new production projects.

General programme distribution throughout Europe has been good, with customer programme requirements centring upon drama, documentary and situation comedy. Business in Holland, Sweden and Belgium has made an excellent recovery (averaging 79 per cent in gross revenue terms), against last year's disappointing results; the Italian and Spanish markets continue to expand dramatically, with the new regional Catalan and Basque broadcasters in Spain having secured major packages of 180 hours, including such titles as *BBC TV Shakespeare*, *The Borgias*, *Secret Army*, *Yes Minister*, *Horizon*, *The Pallisers*, *Great Little Railways*, and *Kenny Everett TV Show*.

East European distribution has increased, particularly to Poland where an initial and unique trading arrangement with Polish Television has enabled 78 hours of drama to be acquired, with titles such as *Mansfield Park*, *East Lynne*, *Missing From Home*, *Z for Zachariah*, *Bergerac*,

*Shackleton and Barchester Chronicles*. Yugoslavia and Hungary have also been very active, with the latter taking the *Oppenheimer* series among its purchases.

Equally successful and established long term programme acquisition agreements with IBA Israel and RTP Portugal have been renewed, and will ensure a continued high growth of distribution in those areas for the coming year.

Although business with Germany has levelled out, a large number of programmes have been taken, among which are *The Chinese Detective*, *Scorpion*, *By the Sea* and *The Human Brain*.

The most successful programmes this year were *Boys From The Blackstuff* (sold to eight European countries), and *The Making of a Continent* (sold to seven). Both these are still in the early stages of distribution, along with other successes such as *An Englishman Abroad* and *Jane Eyre*.

### **Lionheart**

Lionheart Television International continued to achieve considerable success with *Doctor Who* which has now reached a cult status in the States.

Sales to individual PBS stations included *Sorry*, *The Last Song*, *Madhur Jaffrey's Indian Cookery*, *De Bono's Thinking Course*, *Great Little Railways*, *By The Sea*, *The Real Thing*.

A number of programmes from the BBC's Natural History Unit were sold to the PBS network. Programmes included were *World About Us: Forest in the Sea*, *Day of the Jackal*, *Big Business in Bees*, *Africa's Tallest Story*, *Beyond the Edge*, *On the Track of the Wild Otter*.

### **Canada**

Due to ailing television business in Canada, the tough decision to close down the existing Toronto office had to be taken. Instead, we now go into the new financial year with a non-theatric operation only. However, sales to TV Ontario continued apace. They had particular success with BBC comedy such as *Yes Minister* and the outstanding success has been a new departure with the transmission of *Boys from the Blackstuff*. This received wide public acclaim in Canada. They also continued with the BBC TV Shakespeare plays and *Doctor Who*. Until the Canadian television market settles down, sales will be operated direct from London.

### **Australia**

BBC programmes continue to enjoy a high level of exposure in Australia and New Zealand. While locally produced drama serials and mini-series have dominated audience preference, many BBC programmes such as *Fawlty Towers*, *Yes Minister* and *To The Manor Born* have also been top-rated. BBC programmes continue at around 15 per cent of total ABC transmissions – well in excess of any other overseas distributor. Highlights included the drama series *One by One*, *Boys from the Blackstuff*, *Life and Times of David Lloyd George* and *Barchester Chronicles*.

BBC Light Entertainment programmes transmitted by ABC included *The Last Song*, *Hi-de-Hi*, and repeats of *The Good Life*, and *The Two Ronnies* continued to dominate audience figures. The return of *Doctor Who* was welcomed by a strong loyal following. The documentaries from the series *Horizon*, *World About Us* and *Wildlife on One* were popular, as well as the highly successful *QED* programmes.

The commercial channels bought a wide variety of programmes, especially comedy such as *Dad's Army*, *L for Lester*, *Terry and June*, *The Liver Birds*, *My Wife Next Door*, *Seven of One*, *Now Look Here* and *Sink or Swim*. The drama series *Juliet Bravo* has been transmitted extensively on regional television outlets. Network O/28 continued to buy a wide range of documentaries for transmission in English.

Education and Training Sales continued to increase, especially in the *Horizon*, *QED*, and *Forty Minutes* series. The largest volume of sales was again achieved with the computer literacy series. All programmes relating to computing were popular, and the BBC TV Shakespeare plays continued to sell steadily. Sales to the hospital/medical market and to business and industry are increasing.

### **New Zealand**

TVNZ continues to take a large volume of programmes from all categories of BBC output.

Education and Training Sales are now handled by an agent in New Zealand (Gibson Audio Visual Centre), and sales volume has increased considerably as a result.

### **Other parts of the world**

BBC Enterprises is represented throughout the Spanish-

speaking territories of Central and South America by Western World Television Inc., who continue to strengthen good relationships with Latin American broadcasting organisations and to exploit the impressive and wide-ranging catalogue of BBC programmes which has now been dubbed into Spanish. In addition, a favourable dubbing agreement negotiated by Western World with a major Mexican broadcasting concern, will ensure that new BBC material will constantly become available during 1984–85, and this will enable the BBC to maintain its hold of several prime-time programme slots secured during previous years.

In Brazil a new television channel, Rede Manchete, successfully began broadcasting during 1983, and featured a series of BBC classic dramas in its opening season. This series, which included productions such as *Pride and Prejudice*, *Sons and Lovers*, *Crime and Punishment* and *Black Tulip*, proved to be very popular. A major documentary series *The Magic of Dance* was also unexpectedly scheduled for early Saturday evening, an unprecedented gamble in Brazil for such a serious documentary, and was universally acclaimed as an outstanding success.

The Arab world continued its development with Qatar being worthy of special mention, taking over 180 hours of programming in 1983/1984, including documentaries (*Horizon*, *World About Us* and series such as *The Living Planet*), light entertainment, (*Yes Minister*) and drama, (*Woman in White*). Kuwait maintained its position as a field leader and Tele Liban in Beirut values BBC light entertainment and drama programmes as a welcome distraction from the difficulties of everyday life.

Sales increased to Gibraltar, Zimbabwe and Swaziland. New markets were opened with Angola and The Seychelles, Angola taking documentaries about Africa plus some *Rockline* music programmes, and The Seychelles purchasing *Terry and June*, *The Good Life*, *Sorry*, plus *Pinocchio* and *Day of the Triffids*.

Sales to the Far East continued to show a healthy increase. The markets are varied and this is reflected in their programme choice.

Indonesia has an appetite for drama and their purchases included *Juliet Bravo*, *All Creatures Great and Small* and *Target*. India, Bangladesh and Pakistan continued to enjoy comedy series such as *Yes Minister*, and *To The Manor Born*, whereas in Thailand sales of wildlife programming have increased dramatically.

During the year we aided three new stations in Macau, Taiwan and Malaysia by supplying some 500 hours of material for their first year of transmission. The packages contained a varied selection of programmes including *Anna Karenina*, *Pride and Prejudice*, *Barchester Chronicles*, *Woman in White*, *Blake's Seven*, a collection of classical music performances, and a number of major documentary series including *Ascent of Man*, *Making of Mankind*, *Flight of the Condor* plus *Wildlife on One*, *World About Us* and *Horizon*.

Children's programmes, in particular *Gulliver in Lilliput*, *Heidi* and *Jackanory Playhouse* proved to be a success with the South Korean audience.

Notable successes in Hong Kong were *Tenko* and *To Serve Them All My Days*, closely followed by *The Two Ronnies*. Singapore purchased a package of single drama including *An Englishman Abroad*.

Sales in Japan continued to flourish. British TV Inc, the distribution agents for Japan, made sizeable steps towards establishing BBC programming as a major feature on Japanese Television. Sales included *The Living Planet*, *Great Little Railways*, *Karl Marx – The Legacy* and an increasing number of wildlife and science documentaries.

### Education and Training

The increasing use of videocassettes for education and industrial training around the world resulted in a particularly successful year. Demand for BBC materials was strong in the United Kingdom, America and Australia whilst results from Canada and the Far and Middle East now show clear signs of emerging from late effects of the recession. Everywhere, programmes about computers and the new technologies were greatly in demand.

Under the 'BBC Education and Training' brand name, there were significant moves to make access to programmes easier and their prices more affordable. From archaeology and anthropology to information technology, details of programmes offered in 14 different subject areas are now clearly laid out in a range of catalogues launched with great success late in 1983. To bring the price of certain widely-used series within range of more educationalists, special packages on VHS and Betamax cassettes were presented of such series as *The Living Planet*, *The Electronic Office* and *Mind How You Go!* Educational resource centres requiring multiple copies of BBC programmes are taking advantage of video duplication licences to reduce costs.

*On Camera: The BBC Video Production Course* produced by the BBC Television Training Department and aimed at the growing number of organisations using video for communications was launched. The four cassettes, notes and handbook on basic techniques of programme making are quickly establishing themselves internationally as essential training materials. Further releases in this area are planned.

The publication of the first fully interactive videodisc, *Des Le Debut*, planned for later in the year, is a development with major implications for future marketing. Designed for individual tuition in French, this project is based on a successful School Television series and is a prototype for a series of products for the educational technology of tomorrow.

### Library Sales

Intensifying the market effort was again the dominant theme in Library Sales this year. Already market leaders in the sale of footage and sequences to the international film, video and television production industry, Library Sales has stayed ahead of the market, notably in the United States where network clip shows such as *Foul-Ups*, *Bleeps and Blunders* and Ripley's *Believe It Or Not* continue to rely upon BBC material. In addition, Library Sales will also be marketing its stock shot library under the title of Stockpile.

### News, Current Affairs and Sport

The News and Current Affairs service is well established internationally. The publication of the annual current affairs catalogue is warmly welcomed by existing customers and serves to attract new business. It is a unique document and its production reflects the standard of service customers have come to expect. A best-seller from its lists is *Panorama*, which makes a major contribution to current affairs on many television stations.

The market for sport continues to flourish and the commitment to full exploitation of all events televised by the BBC has opened new markets worldwide. The expansion of the home video market, both in the UK and overseas, offers yet more opportunities, which are reflected in new contracts with major sporting organisations.

### Exhibitions and Events

BBC Exhibitions continued to display costumes and props in settings throughout the country. For the first time Tudor Costumes from the series *The Six Wives of Henry VIII* and *Elizabeth R* were displayed at Southsea Castle in Hampshire, and costumes from the same series were once again on show at Hever Castle. Costumes from the latest BBC Shakespeare productions were again seen at Stratford-upon-Avon. The *Doctor Who* exhibitions were a great success both in Blackpool and Longleat. A new exhibition based on the Civil War series *By The Sword Divided* opened at Longleat House and then transferred to Hampton Court Palace. A successful sale of costumes and props took place at Sotheby's in Chester providing another source of income.

A one-week residential course on the use of video in industry, organised in conjunction with BBC Television Training, was held for representatives from business and industry, and more are planned for the future.

### BBC Merchandising

As a result of a general improvement in retail activities, a number of the traditional form of character merchandising projects proved to be successful. The outstanding success continued to be the children's series, *Postman Pat*; over 70 licences have been issued covering some 180 products. *Play School* continued to be among the most attractive series for licensing, and the return of *Magic Roundabout* attracted sufficient attention to indicate that the series could well reach the high level of popularity enjoyed during the period from the mid 1960s to 70s.

The BBC Microcomputer System, which was licensed as part of the Continuing Education Department's Computer Literacy Project, achieved sales of over 300,000 machines.

The BBC Microcomputer has been selected for the DoI scheme for primary and secondary schools, colleges and training establishments. Sales to both the enthusiast and the beginner maintained a steady growth. The royalties from the sale of the computer made a considerable contribution to the year's income.

### BBC Records and Tapes

Income was maintained at a high level making it another successful year. The reasons behind this success were

three more chart albums from *The Kids from Fame*, two of which achieved gold disc status, selling over a quarter of a million units and having a combined chart run of 61 weeks. Then, at Christmas 1983, the album of the music from the television series *Flight of the Condor* had a seven week run in the charts earning a silver disc in the process, with sales in excess of 80,000 units.

Comedy and children's records again made a significant contribution to the sales performance. At the end of the year a sales and promotion campaign featuring children's records was launched with great success, spearheaded by a sampler album called *Child's Play*, which was also the slogan of the campaign.

During the year 15 seven-inch singles were released, most of these being theme music for various television programmes. The most successful were *The Dark Side of the Sun* and *Diana*. For the second year running the most successful single was another Christmas hit for Keith Harris and Orville entitled *Come to My Party*.

Thirty-four albums were issued during the year and these included the music from *The Living Planet* and *The Dark Side of the Sun*, an album of previously unreleased material by the legendary band leader Ted Heath, and *Get Fit With the Green Goddess* featuring BBC TV *Breakfast Time's* Diana Moran.

### Technical and Production Facilities

These facilities are provided through the International Unit, BBC Television, which handles all requests from overseas countries for live or deferred relays of events in the UK. The Unit has a worldwide knowledge of television facilities, which it uses to the benefit of the BBC and other broadcasters alike. It also provides facilities to non-broadcasters, for example, conversion of film to videotape, or radio studios for private recordings. Major events like Wimbledon, the Open Golf Championship, Grand Prix racing, football and Rugby attract many broadcasting organisations to the BBC's coverage. Outside broadcast facilities and crews are also regularly hired by customers wishing to cover an event in their own way.

At the heart of these operations is the International Control Room with direct access to the BBC's ACE conversion facilities, enabling programmes originating on different technical standards from around the world to be re-broadcast without loss of quality.

### BBC Video

The BBC Video label was launched in the UK in August 1981, with a catalogue of titles of music, sport, children's and special interest programmes. Agreement was reached with the talent unions early in 1983, allowing the release of a far greater range of BBC material into all markets, and the catalogue has since increased to over 60 titles, including comedy, light entertainment and drama. Harry Carpenter's *Videobook of Sport*, Volumes 1 and 2, both won Video Business awards, as did a special children's compilation of the series *Take Hart* and the comedy series *The Fall and Rise of Reginald Perrin*. BBC Video is not limited to videocassettes: in 1982 Philips and Pioneer launched the LaserVision video player and BBC Video titles featured widely in the catalogues. From April 1984 manufacture and distribution of BBC Video in the UK was undertaken by MGM/UA, who have established a network of wholesalers and several hundred official stockists. There is great interest overseas, and American and European consultants have now been appointed. It is expected that BBC Video titles will be made available in Japan and Australia in late 1984.

### Programme Adaptations

The Programme Adaptations Department draws its staff from the television service, and supplies sales departments with programmes and promotional material to meet market needs. Second series were commissioned of both *Diversions* and *Rockline*, two successful Programme Adaptations productions which sold widely overseas.

The department is also responsible for the production of videograms for BBC Video and in Autumn 1983 the first batch of new titles was released following agreement with the talent unions.

In the education and training field, Programme Adaptations co-ordinated the production of *On Camera*, a unique course produced by the BBC's Television Training Department demonstrating how to use video and film more effectively.

### Production Operations

Production Operations provides technical operations and engineering support services for Enterprises' commercial activities. The company's move to the new premises at

Woodlands, West London, provided the opportunity to rationalise and up-date the technical facilities available to support sales. More videotape and videocassette recorders were installed to match the continued growth in video distribution whilst a much needed telecine channel was added to transfer BBC film programmes to the video formats for distribution. Broadcast sound and vision circuits were provided from Woodlands to the BBC's main communications network to give the company full access to new distribution opportunities provided by cable and satellite. New audio facilities were built to improve the dubbing support provided for non-English speaking customers and a new videotape editing suite supplies the special master tapes for BBC Video's growing catalogue of programmes. Computer systems are much in evidence to provide efficient scheduling and cost recovery of the technical resources.

International television screenings, whether mounted at overseas markets or by Enterprises in the UK, continue to be major events for Production Operations who co-ordinate all the technical facilities on site, together with the hundreds of videocassettes required for viewing. The company's own 'Showcase' remains the most sophisticated of these exercises with four simultaneous programme channels being run throughout four days. Over 600 additional programmes are provided on videocassettes for private screenings. The high standard of presentation adds greatly to the company's reputation for efficiency and enterprise.

Technical developments in the coming months will soon enable Australian and New Zealand customers to receive the BBC's CEEFAX subtitling service for the hard of hearing on the programmes that they have purchased from us.

# Annual Report of the National Broadcasting Council for Scotland

1 April 1983 to 31 March 1984

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Broadcasting House,  
Queen Margaret Drive,  
Glasgow, G12 8DG.  
9 May 1984

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period 1 April, 1983 to 31 March, 1984. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,

Sir Roger Young,  
*Chairman.*

Stuart Young Esq.  
The Chairman,  
British Broadcasting Corporation,  
London, W1A 1AA.

## Members of the Council at 31 March 1984

Sir Roger Young (*Chairman*)  
Mrs Susan Sinclair (*Vice-Chairman*)  
Mrs Mary Adair  
Mrs Felicity Ballantyne  
Mr W. Menzies Campbell, QC  
Mrs Maria Fyfe  
Mr John J. Graham OBE  
The Very Rev. William B. Johnston  
Mr Donald MacGregor  
Mrs Murdina MacIver  
Mr W.W. Watson Peat, CBE  
Dr M.Z. Rahman

At the beginning of the year under review the Council welcomed Patrick Chalmers back to Scotland as Controller. He has made a significant impact during the past 12 months, achieved progress on a number of projects initiated by his predecessor, Patrick Ramsay, and introduced a number of changes in organisation with the overall aim of making more effective use of the available resources.

The Council attaches particular importance to BBC Scotland's unique responsibility to provide a truly national service and, in this context, has spent much time during the year discussing different aspects of news and current affairs programmes. Following the appointment of Stan Taylor as Head of Radio it was decided that the post of Editor, News and Current Affairs should lapse. Responsibility for news and current affairs thus devolved, like the rest of the output, to the Head of Radio and Head of

Television. In each case the opportunity was taken to merge the news and current affairs departments, and managing editors in both radio and television now have responsibility for the full range of programmes, ensuring a better balance between news reporting and the in-depth examination of specific issues.

The Council believes that these managerial changes will continue to bring improvements in the service. The General Election in June offered an early demonstration of the benefits of this closer co-operation. On the announcement of the date of the Election a combined radio and television news and current affairs campaign unit was set up. This ensured a full coverage of all the issues in the regular news and current affairs output as well as in the series of special programmes throughout the campaign.

Later in the year the appointment of James Cox as

Radio News Correspondent in New York left the post of Scottish Political Correspondent vacant. It was clear from the public reaction that there was some fear that less attention might be paid to political issues in Scotland. Since it had been decided that the post was to be filled the disquiet was unfounded, but it provided further evidence of the important contribution broadcasting makes to the political debate. In this context the Council was pleased to note that the live coverage of the Party Political Conferences was maintained during the past year with an increase in the comment and analysis provided by Radio Scotland.

Two new community radio stations, Solway and Tweed, began broadcasting almost a year ago and both have already made real impact in their own areas. The Council has agreed that Radio Argyll, due to open in 1986, will be the last of the community radio stations, at least for the next five years or so.

The Council gave its support to the proposal that resources should be directed instead to a series of self-operated contribution studios at a number of the more remote centres of population, from Wick to Stranraer, to enhance and strengthen the truly national character of Radio Scotland. A number of these self-operated studios is planned for the maritime area of the North and North-West as part of the overall development of Gaelic broadcasting.

The Council has devoted much time during the past few years to the discussion of a policy for the expansion of Gaelic broadcasting. It noted, with some pleasure, the major step forward taken with the appointment of Neil Fraser as Head of Gaelic Broadcasting and supported his plans for the implementation of the main proposals of the 1982 Report of the Study Group on the Future of Gaelic Broadcasting. The Council reaffirmed that priority must be given to the development of a full radio service for the maritime area during the next five years and it hopes that resources will be made available to allow these proposals to be implemented in full.

The Council was grateful for the Board's continued support for the proposed replacement for Broadcasting House, Edinburgh and pleased with the real progress made during the past few months. The architects, Arup Associates who, even at this early stage, have impressed with their attention to detail, have completed their feasi-

bility study of the site and are now moving to the stage of preparing a full scheme design.

Many years of planning and discussion on another major project were concluded in February when the new Central Technical Area came into operation in Broadcasting House, Glasgow. This Area replaced three control rooms and acts as the communications and programme interface with the outside world and as the inter-connection point for all technical areas within Broadcasting House. The system, which uses two computers under the control of one master terminal in the Central Technical Area itself, and 28 user-operated terminals throughout the building, is thought to be the most advanced of its kind in the world.

The Director-General visited Glasgow in January to perform the 'topping-out' ceremony for the extension to Broadcasting House. The building work, moving ahead according to schedule, will allow all Glasgow staff to come together on one site by the end of summer 1984. This has provided an opportunity to rationalise the office space throughout Broadcasting House with the aim of providing accommodation in relation to the specific needs of the different departments.

This building work and the installation of the new Central Technical Area have caused some disruption over a fairly long period. During that time the funds available for building maintenance were spent largely on necessary repairs and as a result the fabric and decor were allowed to deteriorate. More attention will now be paid to the overall appearance of the building with additional funding clearly necessary to bring it back to the required standard.

As part of the overall plan to improve Broadcasting House, plans were made this year to establish a Music Centre in the oldest part of the building to provide a home worthy of the Scottish Symphony Orchestra. While Studio 1 is being refurbished, the surrounding area will be restored and re-decorated to produce a cultural centre that will welcome the public and involve them more closely in the work of the orchestra.

The SSO, now firmly under the baton of the new Principal Conductor, Jerzy Maksymiuk, has extended its repertoire and, in addition to its regular broadcasts on Radio Scotland and Radio 3, was featured with great success in a series of concerts broadcast simultaneously on television and radio.

Details of the year's programme output follow below but worth highlighting here are a number of specific projects which, as with the SSO, marked a closer co-operation between the radio and television services.

A small comedy unit was set up under Colin Gilbert with the remit to produce programmes for both radio and television. During its first year it achieved a fair degree of success with the new series of *A Kick Up The Eighties* for BBC-2 and *Naked Radio* for Radio Scotland.

This co-operation between television and radio is a sensible use of resources allowing new writers and performers the opportunity to gain experience and transfer their skills from one medium to the other. The Council was particularly pleased with the introduction of the St Andrew's Day Debate on radio and television and delighted with the public reaction to the motion, 'Devolution is dead and should be laid to rest'. It proved to be an occasion of some significance and the Council looks forward to it becoming an annual event.

The General Assembly of the Church of Scotland received more extensive coverage than ever before, on both radio and television. For the first time part of the debate was transmitted 'live' on Radio Scotland.

As the year drew to a close a number of special programmes were broadcast during one week to increase the awareness of parents, employers and teachers of the major changes about to be introduced into Scottish secondary schools. Ninety minutes of analysis and discussion on television in *Setting the Standard* and a special edition of *Call David Scott* linked with two programmes produced by the educational radio department, *Your Guide to the New Exams*. All these programmes were supported by a full telephone referral and advice service and a free booklet prepared by BBC Scotland's education staff and made available with the assistance of the Scottish Education Department. The package of programmes and publications had immediate impact; the book moved into a third reprint, some 22,000 copies being requested within a three-week period. This was a major project and a significant contribution to the public debate on a matter of intense interest and concern to the people of Scotland.

## Radio

Radio Scotland continues to provide the only truly national service of news, information and entertainment. By careful

use of existing resources during the year Radio Scotland was able to extend its broadcasting throughout the week-day evenings and provide identifiable regular timings for specialist music such as jazz, folk and Country & Western and an evening devoted to more 'serious' programmes, drama, documentaries and music.

*Good Morning Scotland* celebrated its 10th anniversary in December. During that period it has developed into an authoritative programme, part of the daily way of life for many listeners, which, along with the relative newcomers, *Lunchtime Report* and *Good Evening Scotland*, presents a unique blend of national and international news, comment and analysis.

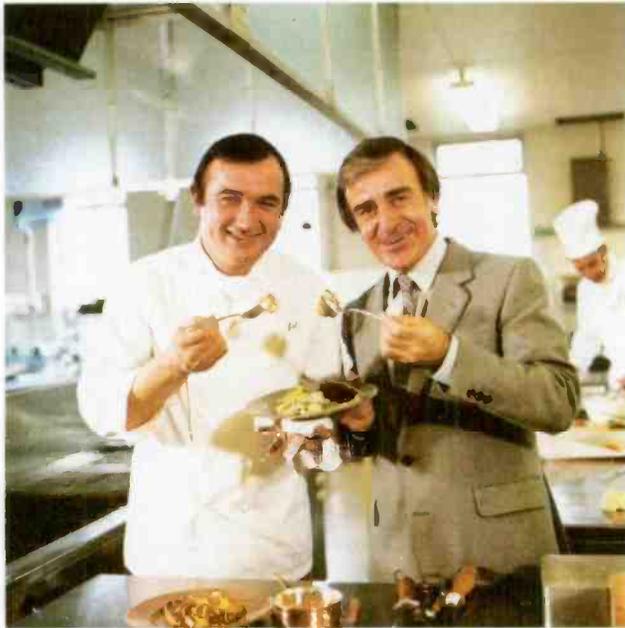
During the past few months current affairs coverage has also been enhanced at the weekend. *Call David Scott* on Saturdays has provided an opportunity for listeners to discuss issues in the news and to question public figures while *Seven Days* has filled the real need for a substantial news and current affairs presence on a Sunday. The extended *Ken Bruce Show* on weekdays brought a flexibility to the afternoon schedules which, among other things, made it easier to accommodate live broadcasting of Parliament. *Jimmy Mack*, *Jimmie Macgregor* and *Tom Ferrie*, along with *Ken Bruce*, continued to provide the daily music, information and discussion programmes that attract large and enthusiastic audiences, each of them encouraging the participation of their listeners.

*Sportsound* provided extensive coverage of a wide range of events including the historic *Grand Slam* for Scotland's Rugby team. The success of a number of clubs in European football competitions meant a significant increase in the number of midweek 'special' programmes.

*The Scottish People's Marathon* in Glasgow was the occasion of five hours of live entertainment and news both for listeners and an estimated 30,000 spectators on Glasgow Green – certainly the liveliest and most exciting outside broadcast of the year.

Religious Department produced a large number of church services, the daily *Thought for the Day* and *Prayer Desk*, all of which are greatly appreciated, and a series examining contemporary issues which included the award-winning *The Church and Homosexuality*.

The *Drama 83* series continued the tradition of commissioning new plays for radio, including several 'firsts' from new writers, such as *Desert Places* by John Clifford.



1) Margaret Williams, singer and presenter of the programme **Margaret**, made for S4C by BBC Wales.

2) Sir Geraint Evans congratulates Colin Jones, conductor of the Rhos Male Voice Choir, after winning a Radio Wales competition.

3) **Kane à la Carte**: Vincent Kane, who won the J R Freeman News Award: Radio Journalist 1983, with Parisian Chef of the Year Gerard Pangaud.





2

1) **A Coming to Terms for Billy:** Kenneth Branagh and Julia Dearden.

2) City of Belfast School of Music Senior Chamber Orchestra giving a lunchtime recital on Radio Ulster.

3) Stella McCusker as **Aunt Suzanne**.



3



**A Woman Calling:** Paula Hamilton and Tony Doyle.



1) The Radio 1 Roadshow at Southsea.

2) Simon Bates broadcasting from a motorised hang-glider.

3) Dave Lee Travis with the late Alexis Korner.



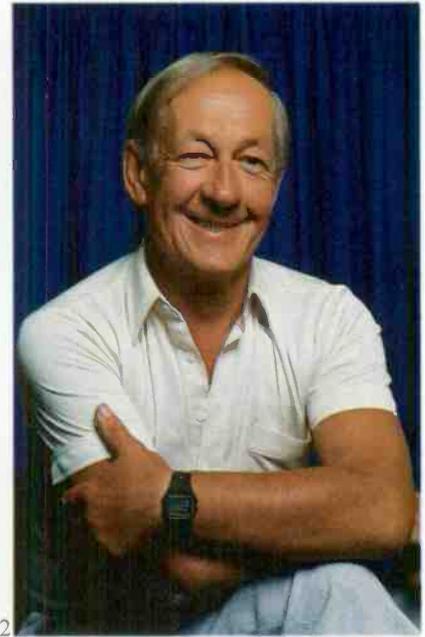
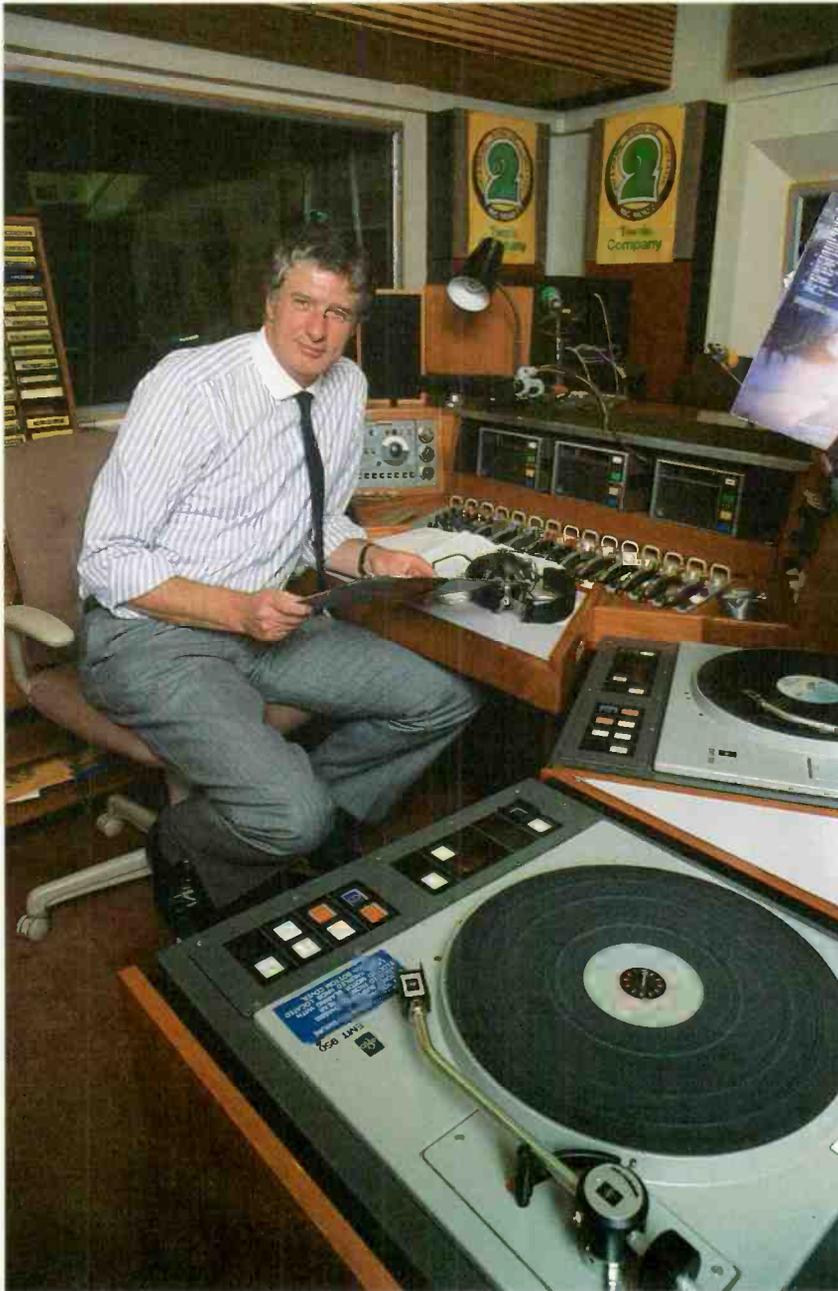
1

1) The Radio 1 DJs at their Christmas Party.

2) Steve Wright.



2



1) Radio 2 presenter John Dunn, judged Radio Personality of the Year by the Television and Radio Industries Club.

2) Brian Matthew, winner of the Sony Radio Award: Radio Personality of the Year (male category).



The BBC Symphony Orchestra with Chief Conductor Sir John Pritchard outside the Royal Albert Hall before the opening night of the 89th season of the Henry Wood Promenade Concerts.

Some plays originally planned for transmission in Scotland, like *When the Shutter Falls*, later received a network placing along with those specially commissioned for the networks, including *Not About Heroes* and the serial *The Island of Sheep*.

Overall during the year there was an increased and varied contribution to the networks. In addition to drama, light music including the *St Andrew's Night Gala Concert* for Radio 2, SSO concerts and features such as *Grandfather was a Soldier* for Radio 3 and series like *Science Through the Looking Glass* for Radio 4.

Other notable documentaries and features included *The Burrell Collection*, the award-winning *Murder Hunt*, a reassessment of *Tom Johnstone*, wartime Scottish Secretary of State, and a new series of the successful oral history programme *Odyssey*.

*My Ain Countrie* examined the way of life of those who have come from different countries and have now decided to settle in Scotland, including two programmes on Asian communities in Scotland. During the year the Council has reaffirmed its policy that more resources should be devoted to programmes of this kind which help to introduce listeners throughout Scotland to the background and culture of the different ethnic groups. It was happy therefore to support the proposal for a community relations producer who would be responsible for programmes, and contributions to other producers' programmes, which would be a fair reflection of our multicultural society. The Council prefers this integrated approach to the provision of separate programmes in the mother tongues of the different ethnic groups.

The Education Department, in addition to its regular output of schools programmes, continued to provide two daily series, *Nickety Nackety* for younger children and the drama serial *Kilbreck*. As the year under review drew to a close it coincided with the end of *Kilbreck* after more than 600 episodes. The serial was a new departure for Radio Scotland and during its two and a half years it attracted much attention and a loyal, regular audience. In the end it proved simply too expensive to continue, consuming a disproportionate amount of the resources available to Radio Scotland.

The Council was aware that Radio Scotland has an undue proportion of older listeners and welcomed attempts to involve younger people in radio. Auditions were held

for budding young contributors to pop music programmes, with the promise of the chance for the best to present a programme of their own. And a competition organised by Radio Scotland to encourage primary schools to make their own radio programme attracted more than 50 entries from all over the country, some of them of a very high standard.

While the majority of Radio Scotland's programmes continue to be produced from Edinburgh or Glasgow the network is strengthened with contributions from the other centres. Aberdeen has long been the centre for agricultural and traditional country dance music programmes but this year two new series joined the list, *Case and Paper* a programme about books and *In The Country*. Inverness let listeners throughout Scotland hear something of the music and tales of the Highlands in *Highland Connection*.

It has been a year of development in Gaelic radio with a measure of specialisation being introduced. Radio nan Eilean's late night Gaelic pop programme *Caithris na h-Oidhche* has been an outstanding success, attracting large numbers of young (and some not so young) Gaels. BBC Highland introduced two new Gaelic series – *Faill' air a' Bhaile*, a feature on contemporary life in the villages of the indigenous language areas, and *Thall Thairis*, an exciting and successful attempt to portray events in other countries through the eyes of Gaels living abroad.

As Radio Tweed and Radio Solway come to the end of their first year of broadcasting both stations are firmly on course, each making a lively contribution to their local communities. Radio Orkney's special programmes for schools, Radio nan Eilean's live transmissions of important council debates and Radio Shetland's impressive fund-raising record – all those in addition to the regular output of programmes – are evidence of the special relationship these stations have with their listeners.

### Television

While the Council is concerned that a wide range of programmes is produced as a service to viewers in Scotland it is always pleased to note when programmes produced here receive a wider audience. The Council was delighted therefore that this year saw more programmes than ever before made in Scotland for both local and network transmission. The greatest network contribution came from Music & Arts with such outstanding series as *Bolet Master-*

classes, *Beethoven Piano Sonatas*, *Edinburgh Festival Concerts* and a series of *Quintets* from Edinburgh's magnificent Signet Library. The opening of the Gallery housing the Burrell Collection in Glasgow was marked by the highly praised series *Treasures of the Burrell*, and other documentaries included the fascinating insight into the world of baton twirling in *Twirling is Catching* and the much acclaimed drama documentary *Orwell on Jura* with a notable central performance from Ronald Pickup. For Scotland only there was another varied series of *Spectrum* including *The Antiquaries*, a most effective film on the auction of the contents of a Fife country house, *Knee Deep in Claret*, about the French wine trade with Scotland, and *Anon's People* featuring poetry specially commissioned to link with extracts from the Scottish Film Archive.

Drama was prominent on the network; particularly successful were the two 3-part thriller series, *The Mad Death*, showing the effect of a rabies outbreak on a small community, and *The Odd Job Man* by N.J. Crisp. *Grey Granite* saw the completion of Lewis Grassie Gibbons' trilogy, 'A Scots Quair' and single plays included the award-winning *Boswell for the Defence* and *You Can't Live on Cake* by Robin Scobey.

Sports department mounted the largest ever outside broadcast in Scotland to bring memorable pictures of *The Glasgow Marathon* – the third largest of its kind in the world. The success of Scottish football teams in Europe was keenly followed and the live transmission of Nottingham Forest v. Celtic attracted a massive audience. With the kind co-operation of Radio Telefis Eireann Scotland's Rugby Triple Crown was celebrated in style from Dublin. Later the long awaited *Grand Slam* victory over France was relayed from Murrayfield and the celebrations from a number of different locations in Edinburgh. Other important events covered included the *Embassy World Indoor Bowling Championships*, and *Lang's Supreme Scottish Masters Snooker Championship* and *Soccer Six*, a new, exciting six-a-side football tournament from Coasters Arena in Falkirk. *Sportscene* returned to Saturday evening with its usual weekly well-balanced coverage of sports events in Scotland.

The introduction of live football on Friday evenings on BBC-1 in the rest of the UK provided a challenge for staff in Scotland. Separate contractual agreements for the coverage of Scottish football meant that alternative pro-

grammes had to be scheduled in Scotland and the opportunity was taken to present a mix of entertainment, drama and current affairs during these peak viewing hours.

News and current affairs provided detailed and up to the minute coverage of the major issues and events in the new *Scotland 60 Minutes* which continued to attract the same high audiences as its predecessor, *Reporting Scotland*. The programme received particular praise for its assessment of the Scott-Lithgow crisis and its detailed coverage of the weather and the consequences of the severe winter storms. *Agenda* moved from its Sunday lunchtime slot to Friday evenings and broadened its base from political matters into a wider examination of current affairs. The wide range of the department's output was ably demonstrated by a number of large scale special programmes including a documentary following in detail the transfer of footballer *Charlie Nicholas*, *Stan Stan the Fossils Man*, a film about an amazing archaeological dig, and *Stateless Nations*, a six-part major documentary series filmed in the Basque Country, Corsica, Catalonia, Brittany, Aosta, Flanders and Wallonia, for transmission on BBC-2.

General Features continued to produce a variety of documentaries including *The Visit* series – *The Boy David*, the story of the young Peruvian boy David Lopez being particularly memorable. The six-part series *Campus* celebrated the 400th anniversary of Edinburgh University, *The Smith Boys* the centenary of the Boys Brigade. These and *Ken Dodd at the Blackpool Tower* and *Trunk Call to Sri Lanka* were all broadcast on the network. The popular quiz series *Superscot* attracted Scotland's largest regular audience and *Mr Speaker, Sir*, a knock-out inter-university debating competition based around a series of motions, humorous and serious, was well received.

Light Entertainment continued to produce a variety of programmes to suit different tastes: *Double Bill*, *Street Buzz*, *Fiddles an' Whistles an' a*, *Richard Clayderman in Concert*, *Hogmanay Party* all proved popular and *Dougie Donnelly* hosted a successful second series of his Friday night chatshow. *The Untied Shoelaces Show* – a live spectacular holiday entertainment programme for 6–12 year olds – was enormously successful. This year their appeal for toys for underprivileged children met with a tremendous response – some 10,000 being received in one week. *Scotch & Wry*, starring Rikki Fulton, attracted the largest viewing audience for many years.

The Gaelic Department put special emphasis on developing its output, especially for the younger audience. The children's series *Mag is Mog* continued to entertain and *A' Cheud Turus*, a new adventure series for teenagers, was introduced. *Cearcall* and *Fealla Dha Sa Tri* continued on a weekly basis and the extensive coverage given to the Mod was much appreciated.

Aberdeen again provided the ever-popular *Beechgrove Garden*, including, for the first time, a short winter season. The agricultural programme *Landward*, *Beechgrove Carols* and a major series on the ancient art of piping, *The Pipers Tune*, were other notable contributions from the BBC's most northerly television station.

The Religious Department contributed most effectively to the networked *Songs of Praise* and during the year continued to seek a new approach to religious programmes with such series as *Voyager*, *Glory Be* and *Not a Cross Word*. While each of these different series attracted much appreciation they did not meet with the full approval of the audience; it was clear that many viewers missed a regular weekly programme of hymn singing. The Council supports the initiatives taken to have a fresh look at provision in this area with the aim of attracting different audiences for different styles of programmes.

The Education Department had an adventurous year with a highly successful network series of *The Afternoon Show*. The programmes covered a wide variety of sensitive, family, health and social issues and the audience reaction grew as the series progressed, one programme alone attracting some 7,000 requests for the support print material.

A new secondary school series, *Politics in Action*, was introduced while the long established series for primary schools, *Let's See* and *Around Scotland* continued to attract some of the highest audiences of any schools series shown in Scotland.

### **Production resources and engineering**

This year has seen two of the most significant developments in engineering and operations since the introduction of colour television. The installation of the new Central Technical Area has already been described while in operations the introduction of lightweight electronic cameras as Portable Single Camera Units has been carried through and these are already proving of great value in programme production. In order to use and develop existing skills,

operational crews were formed from the Film Unit and from Technical Operations and the Council was pleased at these being used in a wide range of topical programmes in addition to daily news coverage.

In radio the year saw the complete refurbishment of two studios in Broadcasting House, Glasgow and the arrival of a new mobile control room which allows more comprehensive coverage of outside broadcasts. Having completed the technical installation at Radio Tweed and Radio Solway at the beginning of the year a small mobile unit was set up to maintain the equipment at these and at the three other community stations.

The high winds and snow caused many problems at our transmitting stations in January and February. Viewers in Grampian Region suffered the worst break in service when the combined main and reserve aerial at the Durriss transmitting station was destroyed by fire, possibly caused by a lightning strike. As access to the Durriss mast was impossible, the BBC provided facilities at the Redmoss station and BBC and IBA engineers, working together, built a temporary low power station to provide services to Aberdeen and the surrounding area. Low power aerials were installed on the mast at Durriss but it could be as late as October 1984 before a new aerial can be built and installed. The Council paid tribute to the Transmitter Department staff who continued to work under terrible conditions to restore services to viewers.

### **Awards**

BBC Scotland programmes won the following 1983 awards:

#### **Radio**

Asian Broadcasting Union – Hosokawa Foundation Prize: *A Land for All Seasons*, produced by Richard Titchen. (A Radio Scotland production for Radio 2.)

Radio Industries Club: Drama – *Bonnie Blue Hen*, written by Catherine Lucy Czerkawska, produced by Martin Ireland; Entertainment – *St Andrew's Night Gala Concert*, produced by Richard Titchen; Documentary – *Murder Hunt*, written and presented by David Scott, produced by Geoffrey Cameron.

British Local Radio Awards: Best programme for a specialised audience – *The Way We See It*, produced by Morag Stewart for *Radio nan Eilean*, Stornoway.

The Scottish Radio Award of UNDA and The World Association for Christian Communication: *The Church and Homosexuality*, produced by Stewart Miller. Stewart Miller also won the Church of England Sandford St Martin Trust Special Award for Enterprise, Initiative and Achievement in the World of Religious Radio.

### Television

New York International Film & Television Festival: Gold Medal for Best Documentary – *The Boy David/Marjorie's Quest*, directed by Alex McCall, produced and presented by Desmond Wilcox, executive producer, Neil Fraser.

Radio Industries Club: Documentary – *The Boy David*; Entertainment – *Hogmanay Scotch & Wry*, directed and produced by Gordon Menzies; Drama (Single Play) – *Boswell for the Defence* directed by Gareth Davies, produced by Rod Graham.

Celtic Film Festival: Light Entertainment – *A Kick Up The Eighties*, directed by Brian Jobson, produced by Colin Gilbert.

Drama Award and Rank Film Award – *Orwell on Jura*, written by Alan Plater, directed by John Glenister, produced by Norman McCandlish.

Many other radio and television programmes received commendations or nominations for these and other awards.

### Staff

Steve Ansell was appointed Head of Administration in September, with overall responsibility for personnel, training and administration. In January Martin MacDonald was appointed Manager, Radio Highland in Inverness and Jo MacDonald confirmed as Senior Producer, Radio nan Eilean in Stornoway.

### The Council

Three members of the Broadcasting Council retired during the year: Sir Norman Graham, CB, and Mr J.F.M. Macleod (Vice-Chairman) in December and Mr Gerald F. Belton in January. To them we extend our grateful thanks for their contribution to the Council's work.

Three new members were welcomed: Mr Watson Peat, CBE, from Larbert, Stirlingshire, Dr M.Z. Rahman from Glasgow and Mr W. Menzies Campbell, QC, from Edinburgh.

During the year under review the Council met in Glasgow, Edinburgh, Perth, London and Nairn which provided the opportunity for a joint meeting with the Board of Governors. In Perth the Council meeting linked with a successful public meeting and two lively meetings with the senior pupils of the four local comprehensive schools. The Council looks forward to having further, similar opportunities to hear the views of young people.

We would like to take the opportunity of recording our thanks to all the Advisory Committees – Agricultural, Appeals, Gaelic, Music, Religious, Orkney and Shetland – for their advice and to the School Broadcasting Council for its expert assistance.

# Annual Report of the National Broadcasting Council for Wales

1 April 1983 to 31 March 1984

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Broadcasting House,  
Llandaff,  
Cardiff, CF5 2YQ.  
April 1984

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1983 to 31 March 1984. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,

Alwyn Roberts,  
*Chairman.*

Stuart Young Esq.,  
Chairman,  
Board of Governors,  
British Broadcasting Corporation,  
London, W1A 1AA.

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## Members of the Council at 31 March 1984

Mr Alwyn Roberts (*Chairman*)

Professor Glanville Price

Mrs Betty Campbell

Mrs Marlene Thomas

Mr Zachry Brierley

Mr D.E. Alun Jones

Dr Jennifer Lloyd

Mr David Schwarz

Mr Huw Lewis

Miss Branwen Iorwerth

Mr W. John Jones

Mr Eddie Thomas

Dr Malcolm Newson

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After the substantial developments of the previous few years. 1983–84 was the time for BBC Wales to settle into its new level of activity. The meetings of the Broadcasting Council directly reflected this: we spent a good deal less time on matters of policy and detailed development plans, and were able instead to devote more attention to the programme output.

The new pattern of services for Wales, separating the two languages in both radio and television, seems to have established itself remarkably quickly. There has been virtually no pressure from any quarter for a return to the previous arrangements. Indeed, there was a disturbing reminder of earlier tensions when, on a Sunday night in November, BBC Wales television carried a repeat of a Welsh language play subtitled in English. This generated

an instant, antagonistic response from some viewers who considered it to be no less than a breach of faith. We hope that the time will come when such transfers can bridge the linguistic divide in Wales rather than exacerbate it, but that time is clearly some way off.

The Council has, therefore, concentrated its attention on building up the four services carrying BBC programmes for the people of Wales: Radio Wales, Radio Cymru, BBC Wales television and S4C. The two radio services were, of course, fully established at the beginning of the period. Nevertheless, both faced certain problems. Radio Wales, because of breakfast television and the expansion of ILR stations in Wales (which now cover more than 70 per cent of the Welsh population): Radio Cymru, because of the need to develop a complementary relationship with

S4C and the loss of some production staff to television. The challenges facing the television services were newer since they only emerged in their present forms late in 1982. BBC Wales television had to establish itself as a service for Wales in the English language, at a time when additional money was not available to develop the programme output in the way we would have wished. S4C was very much in the public eye and since the BBC was (and is) the major supplier of programmes to the channel, it was unavoidable that our programmes were subjected to a considerable degree of public scrutiny. We will deal with these points, and in particular the programme-makers' response to them, in greater detail later in this report.

During the year we received the results of two specially commissioned surveys into audiences in Wales. The first concentrated on the Welsh-speaking audience and was, in effect, a continuation of two surveys carried out in the preceding years. Since the interviews were carried out several months after the start of S4C it was of great interest to see what difference the new service had made to viewers' perceptions of broadcasting provision in Welsh. Although it is difficult to summarise briefly a large and detailed report, it seemed that the total number of people watching television programmes in Welsh had fallen slightly, but the amount of time spent by viewers had increased, so that total viewing had increased. The survey revealed a continuing high level of satisfaction with Radio Cymru.

The second survey was of the population of Wales as a whole – the first time in recent years that such a study has been carried out – and naturally this concentrated on the English language services. Although it was carried out very soon after the changes of November 1982, the survey clearly showed a trend towards the BBC Wales service, even if some viewers were still making use of transmitters in England. There was a high level of interest in many of our programmes, especially *Wales Today*, which remained the most popular regular programme made in Wales. For radio, the survey revealed not only the strong identity which Radio Wales has created for its listeners, but also the effects of competition in those areas which are also served by commercial radio stations. We hope that this study can be repeated soon, to take full account of recent developments.

## General Election

The General Election of June 1983 posed two particular problems for the BBC in Wales. The first was how to deal fairly, in the context of the BBC's coverage as a whole, with a party (Plaid Cymru) which fielded candidates in all of the Welsh constituencies but not elsewhere. We decided, after careful thought, that the only realistic solution was to achieve a Wales-related balance in all BBC Wales campaign programmes; it would have been wrong in principle, as well as impractical, to attempt to redress the balance of network programmes transmitted in Wales. The problem was greatly eased by the BBC's decision to devote one of Radio 4's *Election Call* programmes jointly to Plaid Cymru and the SNP. Exceptionally, we also agreed to a special *Meet the Leader* television programme for Plaid Cymru on BBC Wales, balancing the networked programmes on BBC-1 which featured the other parties.

The other great problem was how to provide a results programme in Welsh on S4C. This task fell to the BBC, because of our responsibility for all news programmes in Welsh on the channel. A great deal of hard work went into the programme which was on the air for most of the night and which made use of specially developed computer displays and analysis. It has to be said, however, that there are a number of problems in trying to match the resources of the networked television results programmes and it would have been too much to expect total success in the first such programme for S4C. Radio does not suffer from such logistic handicaps, and both Radio Wales and Radio Cymru provided programmes which fully succeeded in combining coverage of the election as a whole with a specific concentration on aspects of particular interest to Wales.

## Television programmes in English

BBC Wales television has tackled energetically the task of establishing itself as an all-English language service for Wales. In addition to the continuing high standards of *Wales Today* and *Week In Week Out*, there were a number of interesting new series. The year 1983 had been declared *The Year of the Castles* and so it was appropriate to have a series of three programmes on *The Castles Story* presented by the Marquis of Anglesey, Professor Glanmor Williams and Sir Hugh Casson. One of the successes of

the previous year had been a series of films made by John Ormond, and a second series of programmes, made over a period of 20 years, was collected together under the title *Visions out of Wales*: this included documentaries on Ceri Richards, Daniel Jones, Graham Sutherland, Josef Herman and R.S. Thomas. John Ormond's last film as a member of BBC staff was *I Sing to you Stranger* on the life of Dylan Thomas, narrated by the late René Cutforth. This was transmitted on BBC-2, together with two other programmes from BBC Wales, to mark the 30th anniversary of Dylan's death. *The Happiest Days* was an enjoyable, nostalgic series in which six famous Welsh people returned to their old schools – Victor Spinetti, Helen Watts, Clive Jenkins, Emlyn Williams, Sir Huw Wheldon and Cliff Morgan. Perhaps the most important series of the year was *The Big C*, which deliberately set out to give the positive side of the treatment of cancer. Taking as its starting point the fact that almost half of all cases of cancer are cured, the series (which was produced in co-operation with Tenovus, the Cardiff-based charity for cancer research) explored the medical treatment available, the personal experience of many people who had contracted cancer, and the folklore surrounding this subject which is still taboo for so many people.

It has always been difficult to find good new television light entertainment programmes, and we were pleased by the enthusiastic response to a series featuring the young Cardiff singer Celena Duncan. Towards the end of the year, the *Chris Stuart Cha Cha Chat Show* hit the air with an entertaining selection of guests to enliven Sunday evenings. *The Music Makers* also provided a wide variety of music on television: indeed the Music Department has now established a high level of television output with no fewer than 60 programmes in the year for S4C, BBC Wales television and the two networks.

Turning to programmes made for the wider UK audience, it is notable that the increase in BBC Wales's production of programmes in Welsh has not meant any decrease in work for the networks – in fact there has been an increase, particularly on BBC-1. This is good, not only because it is unarguably part of the essential role of BBC Wales to contribute distinctively Welsh material to the networks, but also because the exposure to the wider audience helps to maintain and improve production standards in all respects. Two series during the year help to

illustrate this point. The first, *The District Nurse*, starring Nerys Hughes, was a conscious attempt to make a popular series. The audience figures, averaging around nine million, showed quite clearly that this was successful, and we are glad to learn that a second series is now being made. The other series was the first *Cardiff Singer of the World* competition, based at the new St David's Hall in Cardiff, in which singers from 18 countries took part. The standard of performance was really remarkable and the winner, Karita Mattila from Finland, later joined the BBC Welsh Symphony Orchestra on its tour of Canada, with great success. The next competition will be held in 1985.

The major drama production for BBC-2 during the year was *The Fasting Girl*, the story of a young girl in a Welsh village in the last century who was claimed to have lived for over a year without food. This was written by Paul Ferris and produced by Richard Lewis – a team which has been responsible for other notable films in the past few years including *Dylan* and *Nye*. Another of their productions, *The Extremist*, was shown on BBC Wales television at Christmas. The story of the Welsh explosives campaign in the late 1960s, the transmission of this programme was delayed for various reasons: we hope that as a well-made and responsible account of interesting times the programme will now be shown to a wider audience. BBC Wales also provided documentary programmes for the networks during the year, notably *Wales? Wales!*, in which the historian Dai Smith gave a forceful and controversial view of recent Welsh history.

### Television programmes in Welsh

All of the BBC's television programmes in the Welsh language are made for Sianel Pedwar Cymru (S4C), an independent authority which transmits its service on the fourth television network in Wales. These programmes are fully funded out of the BBC's income and the editorial responsibility for them remains with the BBC. They are therefore as much part of the responsibility of the Council as are the programmes made for transmission on the BBC's own services.

S4C suffered a decline in the general level of its audiences in the early part of the year under review. The effects of this was exaggerated by the contrast with the high audiences which the channel attracted initially. One effect of

the decline of audiences was to focus critical attention on the BBC's early evening news programme *Newyddion Saith* which starts off each evening's block of programmes in Welsh. *Newyddion Saith* had a difficult job to do in combining a comprehensive service of international news with stories of specifically Welsh interest. A good deal of the criticism was, we believe, premature and unfair, the programme has developed and improved over the first 18 months of its existence to the point where it is now doing a very good job indeed as the cornerstone of the service as a whole.

This was one of the issues discussed with members of the S4C Authority and its staff in the course of our meetings held with them every six months. We believe that these meetings are essential in enabling us to discuss together the various problems (mostly of communication) which might create difficulties between the two organisations: as we have pointed out in earlier reports, the working relationship between the BBC and S4C is unique in broadcasting in the UK.

The greater part of the BBC's contribution to S4C consists of various series, an essential element for the continuity of any year-round service and one that can only be provided by a large organisation. The value of these series is clearly shown by the fact that BBC programmes dominate the top five audience placings each week, especially *Pobol y Cwm*, *Rhaglen Hywel Gwynfryn* and *Dechrau Canu Dechrau Canmol*. The BBC's output also spans educational programmes and children's programmes, which continue to attract a large following in this most important sector of the Welsh-speaking population. In sport, *Y Maes Chwarae* is a first-class Saturday evening magazine programme giving comprehensive coverage of many events. The BBC's Light Entertainment contribution includes *Hapnod* which attracted a cult following, as befits the most modern and sophisticated television series ever produced in Welsh, while a new situation comedy series *Hafod Henri*, written by Rhydderch Jones and Gwenlyn Parry, has also quickly built up an appreciative audience. There have been some notable drama productions during the year, including two plays by Sion Eirian, *Y Graith* (The Scar) and *Marwolaeth yr Asyn o Fflint* (The death of the donkey from Flint). We were also pleased to note a series of programmes from Bangor, anthologies of verse and song – *Barddoniaeth a Chân*.

## Radio Cymru

Radio Cymru has undoubtedly had a good year. As noted in our last report, evening programmes have to some extent been rescheduled and expanded so as to be complementary with S4C, and there has also been a general enrichment of the service in both range and depth, adding new features, documentaries, arts programmes and interviews to the schedule. These have included the arts magazine *Ffresgo* from Cardiff; *Y Glowyr* (The Miners), an exhaustive 26-part series on the history of the Welsh mining communities, produced in Swansea; and, from Bangor, *Llofruddiaethau* (Murders), a series in which some of the most memorable British murder trials were reconstructed in gruesome detail. In the field of light entertainment there is now a tradition in Radio Cymru of hard hitting satire, established by the series *Papur a Halen* (Pepper and Salt) – this has been continued with a new programme *Crafu'r Gwaelod* (Plumbing the Depths). Radio Cymru has also tried to be of positive assistance to its listeners in various ways during the period, notably with a new series *Ar dy feic* intended to advise young people seeking employment. Finally, mention must be made of various competitions – inevitably a highly successful feature for a service intended for a relatively small community. These included *Talwrn y beirdd* (the Bardic Arena), a poetry competition between various districts in Wales, and a schools' choir competition *Gorau o'r Corau* (Best of the Choirs).

## Radio in English

Radio Wales also had its quota of competitions during the year, including one for brass bands and the Radio Wales Male Voice Choir competition. The honour of Wales was restored this year when the title was won back by the Rhos Male Voice Choir against the previous winners from Lancashire.

This latter series was also heard on Radio 2, BBC's networks and indeed the year has seen a substantial contribution to the UK services, including orchestral concerts, plays, documentaries, and two series for Radio 4 by Patrick Hannan, *How to be . . .* and *Labels*. But the largest concentration of network programmes was to be found in the Radio 4 'Week in Wales' in April with a total of 22 programmes of every kind. If a highlight has to be

chosen it would be the journey by Wynford Vaughan Thomas across South Wales from Crickhowell to Pembroke, *The Way the Normans Rode*.

Although much of the output of Radio Wales is intended for general audiences, the service contains a good number of more specialist programmes. Examples of these are *Landmark* which deals with matters of nature and geography, *On Show* a weekly look at the arts in Wales, and *All Things Considered* on religious topics (sometimes interpreted very widely). This last series included a most moving and interesting feature in four parts on the Roman Catholic Church in Peru entitled *Tears of the Moon*, produced and presented by David Peet.

Radio Wales's early morning sequence on weekdays, *A.M.* had a notable achievement in the Autumn, when its presenter, Chris Stuart, was sponsored for the Cardiff Marathon by listeners. Sufficient money was raised to buy three Sunshine coaches which are now in service in Llanelli, Aberdare and Mold. The main afternoon programme each weekday on Radio Wales is the 4-5-6 programme, which has continued to develop as the major source of news and comment for all of Wales.

Right at the beginning of the period under review, Radio Gwent was opened, as the second small community station in Wales. Despite the limited coverage of its single vhf transmitter, the new service quickly established itself. It was relaunched at the beginning of 1984 with much wider coverage in Gwent, although still limited to vhf, and with its programme time virtually doubled. At the other end of Offa's Dyke, Radio Clwyd also increased its output and maintained the great loyalty which it has won in the area, despite new commercial competition.

### **BBC Welsh Symphony Orchestra**

As a direct consequence of having for the first time a public performing base in its home city, the St David's Hall in Cardiff, the BBC Welsh Symphony Orchestra was increased from 66 to 78 players. Half of the cost of the additional players is to be met by the Welsh Arts Council in a continuation of the co-operation between the two organisations to provide a national orchestra for Wales while combining broadcasting and public performing roles. The regular concerts at the St David's Hall have been extremely well attended, and the orchestra also has a loyal following throughout the whole of Wales. There is general

agreement that the standard of performance is higher than ever, in a very wide range of works. Erich Bergel was appointed Chief Conductor of the orchestra, with Owain Arwel Hughes continuing as Associate Conductor.

In the Autumn of 1983, the orchestra undertook a tour of Eastern Canada which was enthusiastically received. We were glad to learn of the practical support given to the tour by various public authorities in Wales, confirming the orchestra's status in Welsh public life.

### **Awards**

We were pleased to congratulate the following on being presented with J.R. Freeman awards for news programmes in Wales in 1983: Elfyn Thomas, Television Journalist of the Year; David Sinclair, News Cameraman of the Year; and Vincent Kane, Radio Journalist of the Year.

We also congratulate the BBC Wales Religious Department on a Special Award from the Sandford St Martin Trust Fund for *No Longer Strangers* a television documentary produced by Barry Lynch and edited by John Stuart Roberts.

### **Transmitter developments**

During the year, a total of 14 new television relay stations were brought into service in Wales, bringing uhf television reception to an additional 13,500 people. This means that there are now 133 television transmitting stations in Wales, a good indication of the difficulties caused for the transmitter engineers by the topography of many parts of the country. Most of the old vhf television transmitters have now been closed down, in accordance with the widely-publicised plan to discontinue the 405-line service: there are very few reports of viewers being unable to switch to uhf reception.

We were glad to learn of the spread of stereo services to most of North-East, Mid and West Wales, a development which had been long delayed for financial and technical reasons: we look forward to the completion of this work. A new mf transmitter was provided during the year, bringing Radio 2 to the Cardigan Bay area. Finally we have pressed for an improvement to the availability of the Radio Wales service, especially in mid-Wales, and we understand that there are firm plans to improve the situation.

### **The Council**

At the end of 1983 we were sorry to say goodbye to three members: Mr John Elfed Jones, Mr Jack Thomas and Mr David Rowlands. They left with the warm thanks of the Council and of the BBC. The three new members who joined the Council at the beginning of 1984 were Mr Eddie Thomas (Merthyr Tydfil), Mr W. John Jones (Bassaleg, Gwent) and Dr Malcolm Newson (Llanbrynmair).

During the year the Council held meetings in Cardiff, Bangor, Newtown and Bush House in London. Two meetings were held with representatives of Sianel Pedwar Cymru in March and October.

We wish to express gratitude to the Chairmen and members of the Religious, Agricultural and Appeals Advisory Committees for their advice during the year. We are also grateful to the School Broadcasting Council for Wales, and especially to John Howard Davies who retired as Chairman after 11 years.

# Annual Report of the National Broadcasting Council for Northern Ireland

1 April 1983 to 31 March 1984

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Broadcasting House,  
Ormeau Avenue,  
Belfast, BT2 8HQ.  
30 April 1984

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Northern Ireland for the period 1 April, 1983 to 31 March, 1984. This is submitted under Article 10(8) of the Corporation's Charter of August 1981.

Yours sincerely,

Lady Faulkner of Downpatrick,  
*Chairman.*

Stuart Young Esq.,  
The Chairman,  
British Broadcasting Corporation,  
London, W1A 1AA.

## Members of the Council at 31 March 1984

Lady Faulkner of Downpatrick (*Chairman*)

Mrs Maeve Bell

Mr Denis Bradley

Mr George Cathcart, OBE

Mr Hugh Frazer

Mr Tom Garrett

Mr Denis C. Lamont

Mr Eric W. McDowell, CBE

Mr Jim McCusker

Mr John C. O'Hare

Mr Joe A. Patton, CBE

Miss Mary Peters, MBE

On 8 February the BBC's coverage of Northern Ireland affairs over the past 15 years came under the scrutiny of the General Advisory Council for the first time. Our Council welcomed this development and also the fact that the GAC Paper was considered by the Corporation's Regional Councils in England.

At the various meetings, there was a general endorsement to the conclusion of the GAC Paper: 'The BBC's achievement is considerable. It continues to provide a credible service to the people of Northern Ireland, to the nation and to the world'.

However, it must be said that the perception of the BBC in Great Britain is somewhat different from that in Northern Ireland where programmes are viewed through more partisan eyes.

Much of the public criticism of the BBC's coverage of Northern Ireland centres on the image of the Province as portrayed on, and perceived from, national and international television screens. Not a little time at our meetings reflected this criticism. As the year under review began, there were still repercussions, particularly from the business community, and the trade unions, following the *Panorama* programme of 14 March, 1983 which dealt with Northern Ireland's economic problems. Great offence was caused even by the title of the programme *Britain's Wasteland*. Members of Council had their own views: some were sympathetic to the criticism, while others were less condemnatory.

It is therefore with some pleasure that Council welcomes the excellent coverage on all BBC radio and television

services, domestic and overseas, of the two industrial success stories emanating from Belfast in March, 1984. The multi-million pound orders clinched by Harland & Wolff's Shipyard and Short Brothers aircraft factory provided a ray of sunshine in an otherwise bleak economic climate where the unemployment figures continue to rise. However, we are fully aware that two swallows do not make a summer, and the national news and current affairs programmes have to continue to report the lack of any political progress, and continued violence in many areas of Northern Ireland.

### News and current affairs

Events such as the breakout of 38 Provisional IRA prisoners from the Maze Prison, the murderous attack on worshippers in a tiny Pentecostal church in South Armagh, and the assassination of elected representatives and members of the security forces, have continued to lead national bulletins throughout the year. Without being complacent or entirely uncritical, the Council believes that the standards of accurate, impartial and frequently sensitive reporting have been maintained by BBC journalists based in the Belfast and Londonderry newsrooms. It also welcomes the tendency for local reporters to be used on the national networks.

The Westminster General Election again presented the BBC in Northern Ireland with special problems. There are no Party Political Broadcasts from the Region, so the format of election programmes followed the pattern established the previous year for the Northern Ireland Assembly: on television there were *Forum* programmes in which party spokesmen answered questions from two journalists, and on radio, they answered questions from the public in phone-ins. Because of the proliferation of political parties, the BBC said that to qualify for broadcasts the parties had to be contesting five of the 17 seats and to have secured at least five per cent of first preference votes in the 1982 NI Assembly election. This decision was contested in the High Court by the Workers' Party, but the BBC's decision was vindicated.

The rise and fall of the informer or 'supergrass', and the large number of court cases concerning people involved in violence, have called for very careful reporting.

Away from political violence, the News department was involved in covering two dramatic air-sea rescues

which happened almost simultaneously to a ferry and Royal Navy ship not far off the coast. *Spotlight* continues to be the Region's television current affairs flagship, dealing with political, economic, social and humanitarian issues. While on radio, *Good Morning Ulster* and *PM Ulster* continue to attract large audiences.

### Programmes - drama

Nothing has given the Council more pleasure over the year than the success of drama produced in Northern Ireland for the television and radio networks. The trilogy of *Billy* plays by the County Down playwright Graham Reid, shown as BBC-1's *Plays for Today*, received extraordinary critical acclaim in the national as well as the local press. A fourth play during the year, *Aunt Suzanne*, adapted by Stewart Parker from a short story by Michael McLaverty, and shown on BBC-2, was also praised.

The consistent high quality of radio plays produced in Northern Ireland has been recognised for a long time, and this year was no exception. With an average strike from a one-man department of a play a month for Radio 3 or 4, two won Giles Cooper Awards for the authors: *Hoopoe Day* by Harry Barton and *Autumn Sunshine* by William Trevor. The Council expressed its thanks for a fine record to the drama producer, Robert Cooper who, after seven years in the Region, returned to England to work with the BBC in Manchester. The Council was pleased that it has been at last recognised that the radio drama department in Northern Ireland required two producers. They have recently been appointed.

### Network contributions

The number and range of regionally produced programmes shown on the networks has increased, and the Council hopes the trend will continue. Programmes seen nationally this year included three documentaries. *Old Scores* followed the fortunes of a schoolboy football team in Belfast. One of them grew up to be the IRA hunger striker and member of Parliament, Bobby Sands, and another joined a Loyalist paramilitary group. In *St Patrick's Purgatory* something of the devotion of the annual pilgrimage to Lough Derg, in the West of Ireland, was shown. And in *You Can't Change the World* the work of a doctor in a deprived area of Belfast was observed. Musical offerings included an historic concert given in Belfast by the



1) King Hussein of Jordan visited Broadcasting House to take part in his first ever worldwide phone-in, **It's Your World**, broadcast simultaneously on Radio 4, and the World Service with its regular audience of 25 million. With the King is (left to right) the BBC Chairman Stuart Young; Managing Director Radio Richard Francis; and Deputy Managing Director External Broadcasting Austen Kark.



2) **Solo Boy**: Author Hugh Jenkins with Paul Russell and his character's 'singing' voice Benjamin Revill.

Network Radio



1) **Home-ing In:** Pamela Donald.

2) **Desert Island Discs:** guest Princess Michael of Kent with presenter Roy Plomley.

3) **Cuckoo in the Nest:** Percy Edwards, Joan Hickson, Margaret Tyzack, Phoebe Nicholls and Ian Lavender.



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1) Radio Cumbria's Bob Orrell interviewing John Simpson at an auction mart.

2) Listeners and presenters from Radio Cambridgeshire.

3) Radio Bristol on the road.



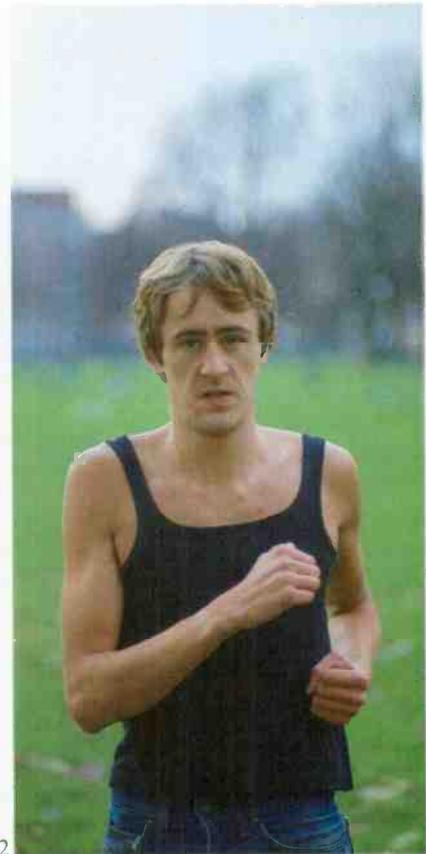
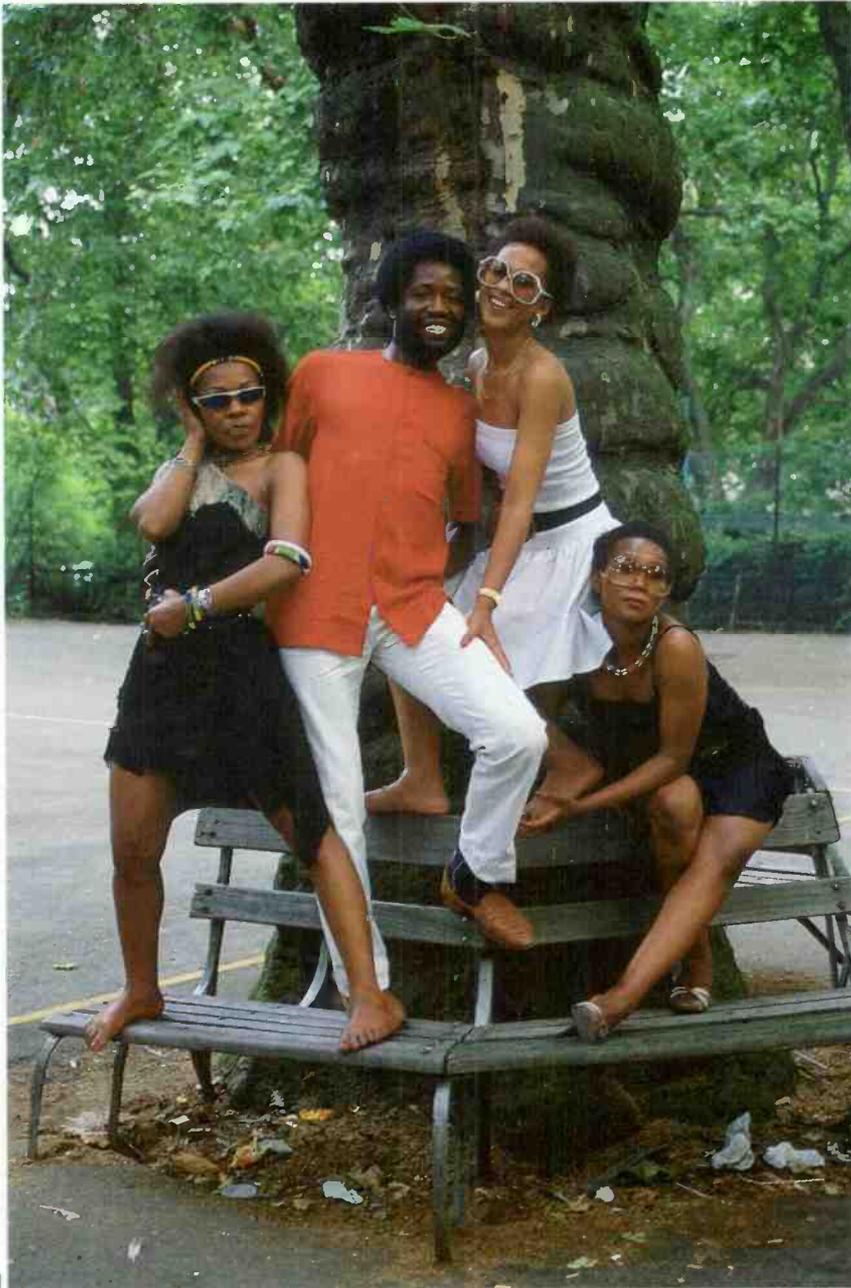
1) Radio Cornwall news producer Phil Reeves interviewing fishermen.

2) John Thurston with Colin Grant, broadcasting live from a balloon for Radio Kent.

3) Radio Leicester's latest vehicle: a quadcycle which made a 2,000 mile tour around all BBC Local Radio stations. Front seat: left-to-right, Max Le Grand; Tony Wadsworth, presenter; back seat: Tony Inchley, Manager Radio Leicester and John Jefferson, Manager Radio York.

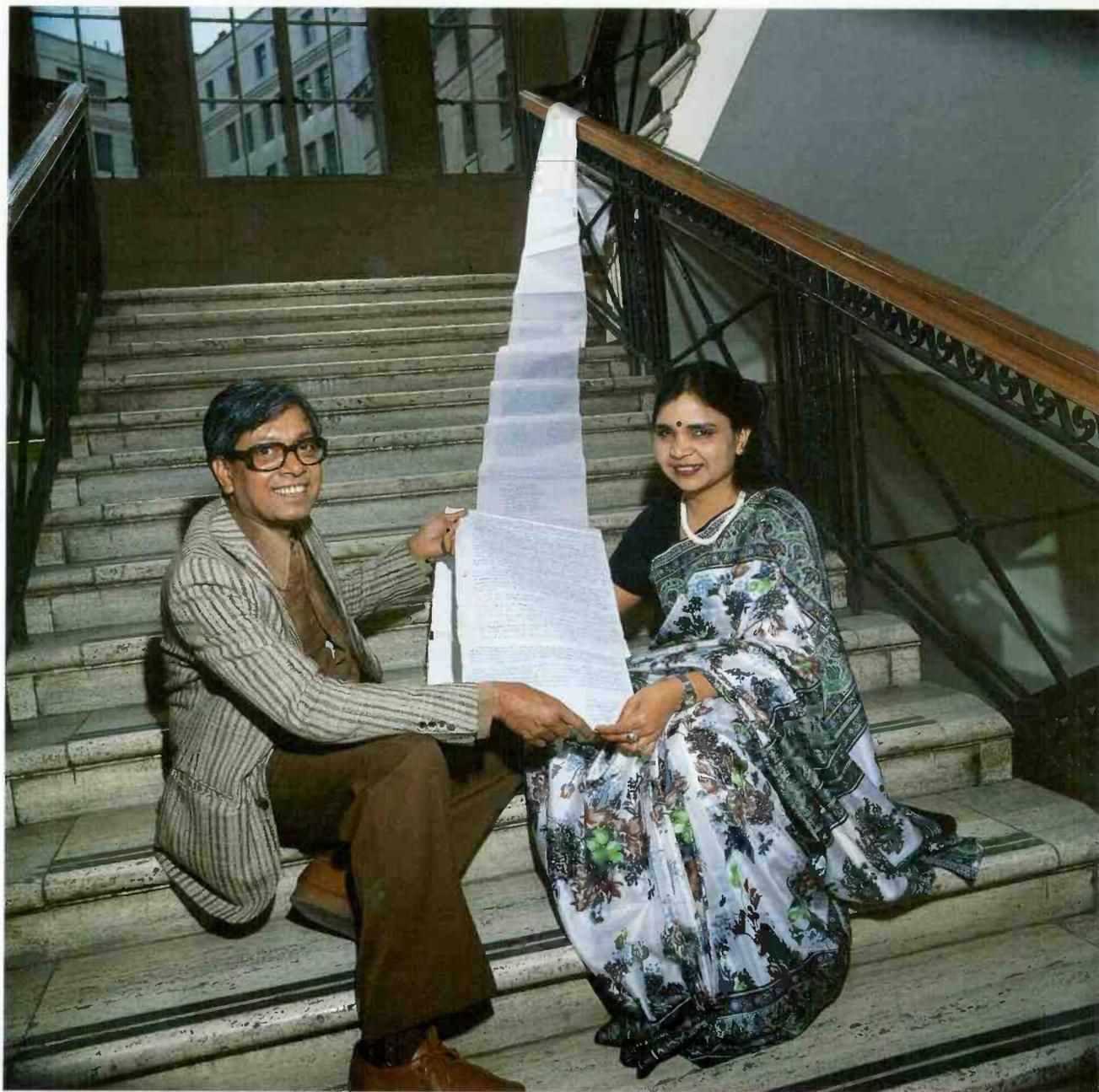


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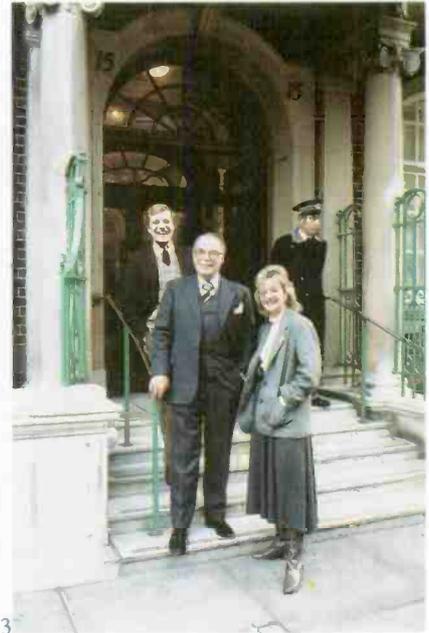
1) BBC Network Africa presenter Hilton Fyle with Shikisha, the Zulu song and dance group.

2) World Service drama: Nicholas Lyndhurst in the **Loneliness of the Long Distance Runner**.





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1) One of the 87,000 letters received by the BBC Hindi Service during the year. This 20-foot long letter is displayed by Onkar Nath Srivastava, senior producer in the Hindi Service and Sudha Agrawal of International Broadcasting and Audience Research.

2) An Indonesian fashion designer discusses one of his latest creations with Ridwan Pinat of the BBC Indonesian Service.

3) The World Service hotel drama serial **London Royal** starring left to right: David Griffin, Reginald Marsh and Frances Jeater.

4) The former King of Afghanistan, now living in exile, gave his first broadcast interview to Nabi Misdaq of the BBC Pashto Service.



1) BBC Chinese Service Joseph Jen and Pearl Leong reporting from the foodhall of a major London store.

2) BBC Topical Tapes: Actor Dirk Bogarde being interviewed by Kathleen Cheesmond.

3) Princess Alexandra meets Martin Williamson, World Service drama producer, during her visit to Bush House. Also in the picture are Gordon House, Organiser Drama, and Ian Gillham, Head of Productions, World Service.

*USSR Symphony Orchestra*, *Star Brass* (a series of brass band programmes), a folk series featuring *The Chieftains* and a seasonal programme *Christmas at Cromore* were all repeated on BBC-2 or BBC-1.

It was a source of pride that the local Ulster Folk and Transport Museum won the BBC-2 *Museum of the Year* trophy. And a group of local children provided five programmes in the *Why Don't You* series. The Region continues to contribute to network series such as *Songs of Praise* and *Gardeners' World* and has provided the technical facilities for a series of six *Mike Harding in Belfast* shows from the Belfast Opera House – an example of the normality of life in a so-called 'war-torn' city.

### Network radio

The most popular radio visitors from Great Britain were undoubtedly the *Radio One Roadshow* which attracted huge crowds at six venues around Northern Ireland. In the centre of Londonderry, for instance, there was a real carnival atmosphere with 8,000 onlookers joining in the fun. Another well attended audience programme was during the Belfast Festival when the Radio 2 show *Round Midnight* was presented live for three nights from the University.

### Local television output

Notable programmes during the year included documentaries on two Belfast hospitals – Royal Maternity and Mater – both of which celebrated anniversaries and had very different stories to tell. The 100th edition of the arts programme *Gallery* demonstrated the breadth of its canvas over the years and the variety of arts and artists which had been featured.

Programmes with a musical content were equally diverse ranging from the ever popular country-and-western to a more esoteric Irish Ballet; from folk to classical, plus special seasonal offerings at Christmas, Easter and St Patrick's Day.

### Youth programmes

Northern Ireland is finding it no easier than any other part of the BBC to design and provide programmes for young people in their late teens and early twenties. There was an experimental series *Wisecrack* at the beginning of the year which was less successful than the Council had

hoped. A new series in the Autumn, *Channel One*, is improving.

### Sport

International boxing returned to Northern Ireland with local boxers winning national and international titles and therefore there was much more coverage on television than before. The success of the Northern Ireland football team in the European championships was also featured. The Sports department has also increased the quantity and quality of coverage of Gaelic sport.

### Radio Ulster

The Council continues to applaud the range of radio programmes heard on Radio Ulster. This year it has demonstrated that the service is not parochial, inward looking or even studio bound. For instance the popular two-hour morning show *Day by Day* travelled around the Province by land, and by water in the summer, and has been broadcast from Scotland, Wales and Australia – a week's programmes by satellite from Sydney during March provided listeners in Northern Ireland with an interesting insight into life 'down under'. Other departments have produced programmes in Saudi Arabia where two Ulster farmers have made the desert bloom; on the political complexities of life in Cyprus which has several parallels with Northern Ireland. A religious conference in Vancouver, sporting activities in Turkey and the Continent of Europe, not to mention farming in Denmark and EEC deliberations in Brussels and Strasbourg have all provided material for Radio Ulster producers and reporters.

The afternoon programme on Radio Ulster *Paul Clark – Three to Five* is now well established and provides a blend of information and music.

The weekends include a particularly rich diet ranging from consumer affairs to programmes dealing with the arts and literature, motoring and money, religion and politics and, of course, sport, gardening and food and drink. Community and social affairs get a weekly airing in *Street Corner*, while almost any topic is discussed in *Morning Extra*, a new 'chat show' presented by Wendy Austin.

## Schools

There has been some development in the Schools Department which will soon be producing a new series on Irish Studies, including a programme designed for the use of teachers of the Irish language. A new member of staff has been recruited for this and he will also be able to take over the Irish arts magazine, *Anois*, produced previously by the Arts Department.

The School Broadcasting Council for the United Kingdom recognised the need in the Region for a second Education Officer, with particular responsibility for continuing education programmes and he will soon be joining the staff. One of the department's original producers, David Hammond, retired during the year.

Like other areas of broadcasting in the Region, schools programmes reflected life in other parts of the world – in France and Israel.

## Radio Foyle

The Council took a particular interest in the architect's designs for the new Broadcasting Centre for Radio Foyle in Londonderry, the building of which is now well advanced, on a site not far from its present premises. The small station continues to serve its listeners in the North-west well. The Council would like to see the station providing some service at the weekends but so far the additional resources required are not available.

## Awards

In a vintage year of awards for the BBC as a whole, Northern Ireland has had its own fair share. We have already mentioned the Giles Cooper Awards for Drama.

Of this year's Religious Television Awards sponsored by the Sandford St Martin (Church of England) Trust, two Northern Ireland programmes claimed a place. The *Spotlight* (current affairs) programme entitled *The Heart of the People* about the problems facing the Roman Catholic Church in Belfast and featuring an interview with the newly appointed Bishop of Down and Connor, Dr Cahal Daly, was runner-up to the BBC-1 *Everyman* programme. The award in the Regional Section was for the locally produced religious magazine, *More a Way of Life*, which reported an effort to convert to Christianity former paramilitaries of both Republican and Loyalist persuasions.

This prize and a visit to the Council by the Chairman of the Religious Advisory Committee gave us another opportunity to note the consistently high quality and the quantity of the output of the department, and in particular the current affairs programme *Sunday Sequence* broadcast on Radio Ulster. The producer of *More a Way of Life*, Ernest Rae, has left the Region to head up the BBC's Religious Department in Bristol.

Further afield in Bratislava in Czechoslovakia the folk singer and schools producer David Hammond won a silver medal, while fourth place in the folk music festival went to David Byers, the composer and senior music producer in Northern Ireland, and to sound technician John Lunn.

## Ulster Orchestra

Mr Byers has also played an important role in ensuring that the Ulster Orchestra, of which the BBC is the second largest sponsor, to the tune of about £250,000 a year, is heard regularly on Radio 3, as well, of course, as on Radio Ulster and BBC-1 Television in Northern Ireland.

## Programme services and engineering

Building of the new television complex at Broadcasting House in Belfast was completed in September 1983 and installation of technical facilities is now well advanced. The new complex – which includes a 2,100 square feet television studio, unattended television studio, telerecording, make-up and scenery areas – should be in service by summer 1984. The larger studio will replace the converted radio drama studio that has served as the Region's principal news and topical programme facility for the past 24 years.

Between two-thirds and three-quarters of the inserts for the Region's news/topical programmes have been transferred from film to video tape following the introduction of portable single camera equipment into Northern Ireland in July 1983. Three of these units are currently in operation serviced by two editing channels.

Preliminary work is being undertaken on the development of the second floor of the new Television Block – this will house the Region's newsroom, film and video operations – and the Blackstaff site – which will eventually house a new construction workshop and scenery store and replacement outside broadcasts base.

### **Transmitters**

Four new UHF Relay Stations were opened during the year extending BBC Television services to the areas in and around Banbridge, Castlederg, Draperstown and Moneymore. A new MF station was opened at Enniskillen and stereo services were introduced on the three VHF radio networks transmitted from the Sheriff's Mountain Station at Londonderry.

### **Administration**

The Programme Services and Engineering Departments have been restructured to take account of the changing workload placed upon the Region and to ensure that advantage is taken of new technical developments. The Council is particularly pleased that the management training and development programme, arranged in conjunction with the implementation of these organisational changes, was successful in that a number of local staff were subsequently appointed to senior management posts that have, in recent years, been difficult to fill.

### **Fair employment**

The BBC in Northern Ireland came under the scrutiny of the Fair Employment Agency during the year, and the Council was pleased with the clean bill of health that it was given for its recruitment policy.

### **Staff**

There have been two changes in the Management team. Stephen Claypole, Editor, News and Current Affairs returned to London to a senior post with Television News in January with the thanks and good wishes of the Council.

The Council also welcomed the appointment of Mr John McAleese as Head of Finance. Mr Bert Gallon, Head of Programme Services and Engineering has been appointed Chief Engineer, External Services and will be greatly missed when he departs.

### **Council**

Two members of the Council who had previously served on the Northern Ireland Advisory Council, Mr John Freeman and Mr John Nolan retired in September, and, at the end of the year, Mr Declan McGonagle resigned on his appointment to a post in London. The new mem-

bers who have joined the Council are Mr Eric McDowell, CBE, Mr Jim McCusker and Mr Denis Bradley.

The Council held meetings in London, Newry, Londonderry and Ballymena. It welcomed with great pleasure to its meetings members of the Board of Governors and Management and senior Management from Great Britain as well as the Chairman of the Northern Ireland Agriculture, Appeals and Religious Advisory Committees. The Council would like to extend its gratitude to those Committees for their work during the year as well as to the School Broadcasting Council for Northern Ireland and its Programme Committee.

# Finance

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

*We have audited the financial statements on pages 114 to 137 in accordance with approved Auditing Standards.*

*We note that 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 financial statements give a true and fair view of the state of the Corporation's affairs at 31 March 1984 and of its income and expenditure and source and application of funds for the year then ended.*

*Deloitte Haskins & Sells, Chartered Accountants,  
London, 19 July 1984.*

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## **Statement of accounting policies**

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 income and expenditure for the year and stating the financial position are set out below. Except where the context requires otherwise, these policies apply to the Corporation and BBC Enterprises Limited.

## **Basis of accounting**

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

## **Basis of consolidation**

The financial statements of BBC Enterprises Limited are made up to 31 March, and are included in the consolidated financial statements of the Home Services and BBC Enterprises Limited.

## **Format of the financial statements**

The format of the Corporation's financial statements differs from that of the previous year in the following respects:

- (a) The format of the statement of income and expenditure has been modified to highlight the main areas of expenditure and the sources of funding such expenditure. The profit and loss account formats set out in the Companies Act 1981 are not considered appropriate to the Corporation.
- (b) The balance sheet and notes to the financial statements have been modified to comply with the Companies Act 1981, so far as its requirements are considered relevant to the Corporation.
- (c) The Home Services have for the first time published a consolidated statement of income and expenditure and therefore has not published its own statement of income and expenditure. Moreover, since the net assets of the subsidiary company are shown as a separate amount in the consolidated balance sheet, the Home Services have not published their own balance sheet.

Comparative amounts have been restated to reflect these changes.

## **Current cost financial statements**

The Corporation has not prepared current cost financial statements because it falls within the exemption to Statement of Standard Accounting

Practice No. 16 which relates to 'entities whose long-term primary financial objective is other than to achieve an operating profit'. When taken together with the Home Services, BBC Enterprises Limited is not considered material.

### **Exchange differences**

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of the opening net assets, together with exchange differences arising from trading activities, are taken to the statement of income and expenditure.

### **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 total amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the following year.

### **Grant in aid receivable from the Foreign and Commonwealth Office**

The Grant in aid received from the Foreign and Commonwealth Office cannot exceed the total amount voted by Parliament for the year. Unexpended receipts for the year are not liable to surrender, but sums received are intended to meet estimated expenditure and to enable the Corporation to maintain a working cash balance sufficient to cover estimated net payments up to the time of the next instalment of the grant in aid.

### **Prior year adjustment**

The net assets and results of the subsidiary company, BBC Enterprises Limited, have not previously been consolidated with those of the Home Services because they have not been significant in the context of the net

assets and financial position of the Corporation. However, in view of the increasing significance of BBC Enterprises Limited, its results and net assets have been consolidated for the first time in the year ended 31 March 1984.

### **Fixed Assets – Home Services and BBC Enterprises Limited**

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 its 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 period 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:

Freehold and long leasehold buildings	– 40 years
Short leasehold land and buildings	– unexpired term of lease
Plant, furniture and fittings, music and books	– 10 years
Musical instruments	– 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**

Cost of renewal or extension of fixed assets is met in full from grant in aid as a result of which capital expenditure during the year is charged against grant in aid receipts for that year. 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 1984 would have been £25.2M (1983 £20.1M) for Broadcasting and £1.1M (1983 £1.0M) for Monitoring.

### **Leased Assets**

Assets acquired under leasing contracts are not included in fixed assets in the balance sheet. Rental payments on these items are included as for capital expenditure in the statement of income and expenditure in the year to which they relate.

### **Stores – Home Services and BBC Enterprises Limited**

Stores are valued at the lower of cost and net realisable value.

### **Stores – External Services**

By agreement with the Treasury the value of External Services stores is £900,000 plus the value, at cost, of fuel oil at the Ascension Island Power Station. Any variation from this figure is included in the accounts of the Home Services.

### **Programme Stocks**

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, is stated after deducting contributions to their costs by other organisations. This is carried forward and charged to operating expenditure on transmission of the respective programmes.

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

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

### **Deferred Taxation**

The Corporation provides deferred taxation to take account of timing differences which exist between the treatment of certain items for accounts purposes and their treatment for taxation purposes except to the extent that the Corporation consider it reasonable to assume that such timing differences will continue in the future.

## Consolidated Statement of Income and Expenditure for the year ended 31 March 1984 Home Services and BBC Enterprises Limited

	Notes	1984 £M	1983 £M
The Home Services' expenditure was as follows:			
Operating – Television	1	450.3	400.0
– Radio	2	165.8	149.1
Capital – Television		70.1	58.5
– Radio		34.9	27.2
		<u>721.1</u>	<u>634.8</u>
This expenditure was funded by:			
Licence income from the Home Office	7	702.0	683.2
Trading profits	9	11.8	1.6
Interest receivable		4.3	2.9
Other income		0.8	0.9
		<u>718.9</u>	<u>688.6</u>
Less taxation	10	5.5	6.0
		<u>713.4</u>	<u>682.6</u>
Deficit (–) (excess) of income over expenditure	8	<u>– 7.7</u>	<u>47.8</u>
<b>Statement of retained income</b>			
Balance brought forward as originally stated		73.9	26.6
Prior year adjustment ( <i>see page 115</i> )		0.2	– 0.3
Balance brought forward as restated		<u>74.1</u>	<u>26.3</u>
Balance for the year		<u>– 7.7</u>	<u>47.8</u>
Balance carried forward		<u>66.4</u>	<u>74.1</u>
This was retained by:			
Home Services		61.4	73.9
BBC Enterprises Limited		5.0	0.2
		<u>66.4</u>	<u>74.1</u>

## Statement of Income and Expenditure for the year ended 31 March 1984

### External Services

	Notes	1984 £M	1983 £M
External Services' expenditure was as follows:			
Operating – Broadcasting	3	59.1	54.1
– Monitoring	3	5.4	5.2
Capital – Broadcasting		10.2	9.9
– Monitoring		0.5	0.3
		<u>75.2</u>	<u>69.5</u>
This expenditure was funded by:			
Grant in aid from the Foreign Office		77.6	70.9
Other income		0.2	0.5
		<u>77.8</u>	<u>71.4</u>
Less taxation		0.4	0.3
		<u>77.4</u>	<u>71.1</u>
Excess of income over expenditure		<u>2.2</u>	<u>1.6</u>
<b>Statement of retained income</b>			
Balance brought forward		2.9	1.3
Balance for the year		2.2	1.6
		<u>5.1</u>	<u>2.9</u>

## Statement of Income and Expenditure for the year ended 31 March 1984

### Open University

	Notes	1984 £M	1983 £M
Expenditure in respect of the Open University's activities was as follows:			
Operating	4	8.5	8.7
Capital		0.3	0.6
		<u>8.8</u>	<u>9.3</u>

This expenditure was reimbursed by the Open University



## Consolidated Source and Application of Funds for the year ended 31 March 1984 Home Services and BBC Enterprises Limited

	1984 £M	1983 £M
<b>Source of Funds</b>		
Excess of income over expenditure for the year		47.8
<b>Application of Funds</b>		
Deficit of income over expenditure for the year	- 7.7	
Movement in the net assets of BBC Enterprises Limited	- 4.8	- 0.5
	<u>- 12.5</u>	<u>47.3</u>
<b>Movement in working capital</b>		
Increase in investments		9.4
Increase in stock	4.8	14.7
Increase (-) decrease) in debtors	2.5	- 3.3
Increase in creditors	- 0.8	- 12.1
	<u>6.5</u>	<u>8.7</u>
Movement in net liquid funds:		
Decrease (-) (increase) in cash at bank and in hand	- 19.0	38.6
	<u>- 12.5</u>	<u>47.3</u>

## Source and Application of Funds for the year ended 31 March 1984

### External Services

	1984 £M	1983 £M
<b>Source of Funds</b>		
Excess of income over expenditure for the year	2.2	1.6
<b>Movement in working capital</b>		
Increase in stock	0.3	1.3
Increase (–) decrease) in debtors	2.3	– 0.5
Increase in creditors	– 0.3	– 1.3
	2.3	– 0.5
<b>Movement in net liquid funds:</b>		
Decrease (–) (increase) in cash at bank and in hand	– 0.1	2.1
	2.2	1.6

## Source and Application of Funds for the year ended 31 March 1984

### Open University

	1984 £M	1983 £M
<b>Movement in working capital</b>		
Increase in stocks	0.1	0.1
Increase in debtors	0.1	0.1
Decrease in creditors	0.9	0.7
	1.1	0.9
<b>Movement in net liquid funds:</b>		
Decrease in cash at bank and in hand	– 1.1	– 0.9

## Notes to the financial statements for the year ended 31 March 1984

### 1. Television operating expenditure

Year ended 31 March 1983			Year ended 31 March 1984	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>
230.1	57.5	Production and other staff costs	259.7	57.7
112.7	28.2	Artists, speakers, facility and copyright fees, film recording and design materials etc.	124.4	27.6
5.2	1.3	Intercommunication circuits	6.0	1.3
9.5	2.4	Power, lighting and heating	10.4	2.3
11.0	2.8	Maintenance	12.5	2.8
8.6	2.1	Rent and rates	9.2	2.0
4.0	1.0	Telephones	4.1	0.9
6.0	1.5	Transport	6.6	1.5
12.9	3.2	Other expenses	17.4	3.9
<u>400.0</u>	<u>100.0</u>		<u>450.3</u>	<u>100.0</u>
		<i>Whereof:</i>		
223	56	BBC 1	252	56
116	29	BBC 2	126	28
47	12	Regional Services	56	12
14	3	Transmission and distribution	16	4
<u>400</u>	<u>100</u>		<u>450</u>	<u>100</u>
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>
5,233	43	BBC 1	5,715	44
3,570	30	BBC 2	3,751	29
3,267	27	Regional Services (including 547 hours (1982/83 264 hours) for S4C)	3,561	27
<u>12,070</u>	<u>100</u>		<u>13,027</u>	<u>100</u>

## 2. Radio operating expenditure

Year ended 31 March 1983			Year ended 31 March 1984	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>
82.5	55.3	Production and other staff costs	92.3	55.7
36.6	24.5	Artists, speakers, performing rights, news royalties, facility and copyright fees etc.	39.7	24.0
5.9	4.0	House orchestras	6.5	3.9
1.8	1.2	Intercommunication circuits	1.9	1.2
3.4	2.3	Power, lighting and heating	3.7	2.2
4.6	3.1	Maintenance	5.5	3.3
5.9	3.9	Rent and rates	6.4	3.9
2.2	1.5	Telephones	2.4	1.4
1.2	0.8	Transport	1.4	0.8
5.0	3.4	Other expenses	6.0	3.6
<u>149.1</u>	<u>100.0</u>		<u>165.8</u>	<u>100.0</u>
<i>£M</i>	<i>%</i>	<i>Whereof:</i>	<i>£M</i>	<i>%</i>
12	8	Radio 1	13	8
26	17	Radio 2	28	17
25	17	Radio 3	28	17
35	24	Radio 4	39	23
25	17	Regional Services	28	17
18	12	Local Radio	21	13
8	5	Transmission and distribution	9	5
<u>149</u>	<u>100</u>		<u>166</u>	<u>100.0</u>
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>
6,048	4	Radio 1	6,587	4
8,932	6	Radio 2	8,963	5
6,279	4	Radio 3	6,243	4
7,529	5	Radio 4	7,557	5
20,026	14	Regional Services	22,403	13
<u>48,814</u>	<u>33</u>		<u>51,753</u>	<u>31</u>
97,508	67	Local Radio	115,896	69
<u>146,322</u>	<u>100</u>		<u>167,649</u>	<u>100</u>

### 3. External Services operating expenditure

Year ended 31 March 1983			Year ended 31 March 1984	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>
39.6	66.8	Production and other staff costs	43.0	66.7
3.2	5.4	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	4.1	6.3
0.6	1.0	Intercommunication circuits	0.7	1.1
5.0	8.4	Power, lighting and heating	5.2	8.0
2.7	4.6	Maintenance	2.5	3.9
5.0	8.4	Rent, rates and hired transmitters	5.6	8.7
0.5	0.9	Telephones	0.6	0.9
0.6	1.0	Transport	0.7	1.1
2.1	3.5	Other expenses	2.1	3.3
59.3	100.0		64.5	100.0
<i>£M</i>	<i>%</i>	<i>Whereof:</i>	<i>£M</i>	<i>%</i>
54	92	Broadcasting	59	91
5	8	Monitoring	6	9
59	100		65	100
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>
12,553	33	English Language Services	12,493	33
11,778	31	Vernacular Services		
13,514	36	Europe	11,805	32
		Rest of World	13,182	35
37,845	100		37,480	100

#### 4. Open University operating expenditure

Year ended 31 March 1983			Year ended 31 March 1984		
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>	
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>	
5.8	66.6	Production and other staff costs	5.4	63.5	
1.9	21.8	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	2.1	24.7	
0.4	4.6	Power, lighting and heating	0.4	4.7	
0.4	4.6	Maintenance	0.5	5.9	
0.1	1.2	Telephones	0.1	1.2	
0.1	1.2	Other expenses			
8.7	100.0		8.5	100.0	
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>	
311	16	BBC 1	166	10	
934	49	BBC 2	1,134	68	
529	28	Radio 3	260	16	
123	7	Radio 4	105	6	
1,897	100		1,665	100	

#### 5. Interest payable: BBC Enterprises Limited

	1984	1983
	<i>£M</i>	<i>£M</i>
Interest on bank loans and overdrafts repayable within 5 years	0.1	0.8

## 6. Auditors' Remuneration

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The remuneration of the auditors amounted to £125,000 (1983 £112,000) for the Corporation and BBC Enterprises Limited

## 7. Licence Income receivable from the Home Office

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	1984	1983
	£M	£M
Gross revenue collected by the Post Office in the year	758.7	740.0
Less: deductions under Clause 16 of the Licence and Agreement dated 2 April 1981 being the expenses of collection, administering the licence system and interference investigations estimated at	56.7	56.8
	<u>702.0</u>	<u>683.2</u>

## 8. Deficit (-) (excess) of income over expenditure

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	1984	1983
	£M	£M
Home Services	-12.5	47.3
BBC Enterprises Limited	4.8	0.5
	<u>- 7.7</u>	<u>47.8</u>

## 9. Trading Profits of Home Services and BBC Enterprises Limited

The turnover and profit before taxation derived from the trading activities of the Home Services and BBC Enterprises Limited comprised:

	1984		1983	
	Publications £M	BBC Enterprises Limited £M	Publications £M	BBC Enterprises Limited £M
Turnover:				
By class of business:				
Programmes		20.3		15.1
Radio Times	43.7		45.2	
Other	9.3	11.1	9.2	11.0
	<u>53.0</u>	<u>31.4</u>	<u>54.4</u>	<u>26.1</u>
By geographical market:				
United Kingdom	53.0	12.3	54.4	12.1
Other EEC Countries		6.0		4.0
United States		4.6		3.1
Rest of the World		8.5		6.9
	<u>53.0</u>	<u>31.4</u>	<u>54.4</u>	<u>26.1</u>
Profit (– Loss) before taxation	4.3	6.9	–0.7	2.2
The profit before taxation is:	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
After charging:				
Cost of sales	37.8	16.2	38.8	17.3
Distribution costs	4.6	3.3	3.6	2.8
Administration costs	6.3	5.3	5.7	3.8
Provision for deferred expenditure			7.0	
	<u>48.7</u>	<u>24.8</u>	<u>55.1</u>	<u>23.9</u>
After crediting:				
Prior year adjustment		0.3		
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

Details of profit before taxation by geographical market for BBC Enterprises Limited have not been disclosed as in the opinion of the Corporation this information would be seriously prejudicial to the Company's operations.

## 10. Taxation – Home Services and BBC Enterprises Limited

The Home Services and BBC Enterprises Limited are liable to taxation on profits derived from those activities carried on with a view to profit and on rent, royalties and interest receivable. The charge for the year, based on a rate of corporation tax of 50% comprised:

	1984 £M	1983 £M
Current:		
Corporation tax	6.3	4.9
Deferred tax	0.4	1.1
	<hr/> 6.7	<hr/> 6.0
Overseas tax	0.1	
	<hr/> 6.8	<hr/> 6.0
Prior year adjustment	-1.3	
	<hr/> 5.5	<hr/> 6.0

## 11. Governors and Employees

	1984 £M	1983 £M
Staff costs:		
Salaries and wages	327.1	290.2
Social security costs	24.7	23.9
Other pension costs	50.1	45.3
	<hr/> 401.9	<hr/> 359.4
Included in staff costs is the following remuneration in respect of the Governors:		
Annual fees determined by the Home Secretary with the approval of the	£	£
Minister for the Civil Service	70,272	68,287
	<hr/>	<hr/>

## 11. Governors and Employees continued

The Governors' remuneration shown above included amounts paid to:

	1984	1983
	£	£
Chairman	25,017	23,520
Vice-Chairman	6,463	6,115
National Governors for Scotland		
Wales and Northern Ireland	19,389	18,345
Seven other Governors	19,403	20,307

The number of employees, in the Corporation and BBC Enterprises Limited, who received salaries in the following ranges were:

	1984	1983
	Number	Number
£30,001 – £35,000	22	10
£35,001 – £40,000	7	5
£40,001 – £45,000	7	7
£45,001 – £50,000	3	1
£50,001 – £55,000	3	1
£60,001 – £65,000	1	

The average number of persons employed by the Corporation and BBC Enterprises Limited during the year were:

	1984	1983
Television	17,679	17,138
Radio	7,021	6,808
External Services	3,309	3,228
Open University	415	425
Publications	593	593
BBC Enterprises Limited	393	352
	<hr/>	<hr/>
	29,410	28,544
	<hr/>	<hr/>

## 12. Home Services Tangible Fixed Assets

	Land and Buildings £M	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:				
At 31 March 1983	117.2	179.7	13.5	310.4
Additions	34.9	60.8	4.0	99.7
Disposals	-7.1	-25.9	-1.1	-34.1
At 31 March 1984	145.0	214.6	16.4	376.0
Depreciation:				
At 31 March 1983	28.1	80.5	6.6	115.2
Charge for the year	10.1	35.7	2.1	47.9
Elimination in respect of disposals	-7.1	-25.9	-1.1	-34.1
At 31 March 1984	31.1	90.3	7.6	129.0
Net book values:				
At 31 March 1984	113.9	124.3	8.8	247.0
At 31 March 1983	89.1	99.2	6.9	195.2
Land and buildings at net book value comprise:				
	1984	1983		
	£M	£M		
Land, freeholds and long leaseholds	110.6	86.2		
Short leaseholds	3.3	2.9		
	113.9	89.1		

### 13. External Services Tangible Fixed Assets

	Land and Buildings £M	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:				
At 31 March 1983	9.3	24.9	1.3	35.5
Additions	2.1	8.2	0.4	10.7
Disposals	– 0.6	– 3.0	– 0.2	–3.8
	<hr/>	<hr/>	<hr/>	<hr/>
At 31 March 1984	10.8	30.1	1.5	42.4
	<hr/>	<hr/>	<hr/>	<hr/>
Land and buildings at cost comprise:				
	1984	1983		
	£M	£M		
Land, freeholds and long leaseholds	8.3	7.1		
Short leaseholds	2.5	2.2		
	<hr/>	<hr/>		
	10.8	9.3		
	<hr/>	<hr/>		

## 14. Open University Tangible Fixed Assets

	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:			
At 31 March 1983	3.3	0.2	3.5
Additions	0.3		0.3
Disposals	-0.1		-0.1
At 31 March 1984	3.5	0.2	3.7
Depreciation:			
At 31 March 1983	1.1	0.1	1.2
Charge for the year	0.3		0.3
Elimination in respect of disposals	-0.1		-0.1
At 31 March 1984	1.3	0.1	1.4
Net book values:			
At 31 March 1984	2.2	0.1	2.3
At 31 March 1983	2.2	0.1	2.3

## 15. Fixed Assets Investments

	1984 £M	1983 £M
Shares in related company: At cost	0.1	0.1

The Home Services' investment in related company represents its 33% holding in Visnews Limited, an unlisted company incorporated in Great Britain. The principal activity of this unlisted associated company is the provision of a comprehensive and impartial service of international news to subscribers throughout the world operating television services. The investment has not been accounted for under the equity method of accounting because its results and net assets are considered immaterial in relation to the income and net assets of the Home Services.

At 31 March 1983, the aggregate capital and reserves of Visnews Limited was £3,112,276. The profit before taxation of Visnews Limited for the year ended on this date was £433,599. No financial statements for the year ended 31 March 1984 had been published by Visnews Limited at the date of signing the Corporation's financial statements.

## 16. Net Assets of BBC Enterprises Limited

The Corporation owns 100% of the allotted share capital of BBC Enterprises Limited, an unlisted company incorporated in Great Britain.

The balance sheet of BBC Enterprises Limited at 31 March was as follows:

	1984 £M	1983 £M
Fixed Assets		
Tangible assets	8.2	6.5
Investments in programmes for future sale	10.1	9.5
	<u>18.3</u>	<u>16.0</u>
Current Assets		
Stock	1.1	0.9
Debtors	10.3	10.4
Cash at bank and in hand	0.6	0.1
	<u>12.0</u>	<u>11.4</u>
Creditors: amounts falling due within one year	19.7	24.9
Net Current Liabilities	<u>-7.7</u>	<u>-13.5</u>
Total Assets less Current Liabilities	<u>10.6</u>	<u>2.5</u>
Provisions for liabilities and charges	5.3	1.8
Net Assets	<u>5.3</u>	<u>0.7</u>
Capital and reserves		
Called up share capital	0.3	0.3
Revaluation reserve		0.2
Profit and loss account	5.0	0.2
	<u>5.3</u>	<u>0.7</u>

## 17. Home Services Stocks

	Programme Stocks £M	1984 Trading Stocks £M	Consumable Stocks £M	Total £M	1983 Total £M
Raw materials		1.1	10.4	11.5	10.7
Work in progress	12.2	0.8	1.6	14.6	11.1
Finished goods	62.6	1.3		63.9	63.4
	<u>74.8</u>	<u>3.2</u>	<u>12.0</u>	<u>90.0</u>	<u>85.2</u>
<i>Whereof</i>					
BBC Publications		3.2		3.2	2.8
Purchased programmes	45.6			45.6	44.7
Other	29.2		12.0	41.2	37.7
	<u>74.8</u>	<u>3.2</u>	<u>12.0</u>	<u>90.0</u>	<u>85.2</u>

## 18. External Services Stocks

	Programme Stocks £M	1984	Consumable Stocks £M	Total £M	1983 Total £M
Raw materials			1.9	1.9	1.6
Finished goods	0.1			0.1	0.1
	<u>0.1</u>		<u>1.9</u>	<u>2.0</u>	<u>1.7</u>

## 19. Open University Stocks

	Programme Stocks £M	1984	Consumable Stocks £M	Total £M	1983 Total £M
Raw materials			0.1	0.1	0.1
Finished goods	0.1			0.1	
	<u>0.1</u>		<u>0.1</u>	<u>0.2</u>	<u>0.1</u>

## 20. Home Services Debtors

	1984 £M	1983 £M
Receivable within one year		
Other debtors	35.6	32.1
Prepayments	5.5	4.8
	<hr/>	<hr/>
Provision for doubtful debts	41.1	36.9
	-0.5	-0.6
	<hr/>	<hr/>
	40.6	36.3
Receivable after more than one year		
Other debtors	2.8	4.6
	<hr/>	<hr/>
	43.4	40.9
	<hr/>	<hr/>

## 21. Home Services Creditors

	1984 £M	1983 £M
Amounts falling due within one year		
Programme creditors	17.2	16.4
Programme acquisitions	15.8	4.5
Capital	14.4	10.0
Taxation	5.0	8.7
Deferred expenditure	2.8	1.4
Licence income	2.1	6.3
Bank overdraft	1.8	1.4
Others	28.1	22.5
	<hr/>	<hr/>
	87.2	71.2
	<hr/>	<hr/>
Amounts falling due after more than one year		
Programme acquisitions	2.1	12.7
Other creditors	5.7	10.3
	<hr/>	<hr/>
	7.8	23.0
	<hr/>	<hr/>

Those creditors falling due after more than one year are wholly payable, by instalments, within five years.

## 22. Provision for Liabilities and Charges

The last actuarial valuation of the Corporation's staff pension fund was at 1 April 1981. A new valuation as at 1 April 1984 is in progress. The 1981 valuation showed that the pension fund assets were adequate; however, by agreement with the actuaries and in view of inflationary pressures the provision of £2.0M has been retained against possible future requirements.

## 23. Home Services and BBC Enterprises Limited Commitments

	1984	1983
	£M	£M
Contracted for but not provided for:		
Fixed asset additions	20.6	26.2
Lease payments	13.6	18.0
Purchased programmes	24.3	25.1
	<hr/>	<hr/>
	58.5	69.3
	<hr/>	<hr/>
Authorised but not contracted for: Fixed asset additions	85.4	63.5
	<hr/>	<hr/>

The Home Services have contracted to make lease payments for plant and machinery which will total £13.6M over the next five years.

## 24. External Services Commitments

	1984	1983
	£M	£M
Contracted for but not provided for: Fixed asset additions	3.9	6.4
	<hr/>	<hr/>
Authorised but not contracted for: Fixed asset additions	31.9	19.0
	<hr/>	<hr/>

These commitments are to be met out of future grant in aid.

## 25. Open University Commitments

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	1984	1983
	£M	£M
Contracted for but not provided for: Fixed asset additions	—	0·1
Authorised but not contracted for: Fixed asset additions	0·2	0·3

# Appendices

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## Appendix I

## Broadcasting receiving licences 1927/84

Licences at 31 March	Total	Issued free for blind persons	Issued for payment <i>Radio and television combined</i>		
			<i>Radio only</i>	<i>Monochrome</i>	<i>Colour</i>
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	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	18,381,161	—	—	6,249,716	12,131,445
1980	18,284,865	—	—	5,383,125	12,901,740
1981	18,667,211	—	—	4,887,663	13,779,548
1982	18,554,220	—	—	4,293,668	14,260,552
1983	18,494,235	—	—	3,795,587	14,698,648
1984	18,631,753	—	—	3,261,272	15,370,481

*Notes:*

1. Owing to industrial action within the Post Office the figure for licences in force at 31 March 1971 and 1979 does not reflect the true licensing position at those dates.

2. Radio only licences were abolished on 1 February 1971.

3. Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.

4. Dealers' demonstration fees and concessionary licences for residents of old people's homes have been excluded from the figures.

## Appendix II

## Licences and licence fees

## Broadcast receiving licence fees in the United Kingdom 1922/1984

	Radio	Television		
		monochrome (combined with radio)	colour (combined with radio)	
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
24 November 1979	—	£12·00	£34·00	Colour tv supplementary increased to £22
1 December 1981	—	£15·00	£46·00	Colour tv supplementary increased to £31

## Licence fees in European countries: September 1984

Country	Monochrome TV		Colour TV		Fee for radio only	
Austria*	AS 1902	£73	AS 1902	£73		
Belgium	BFR 3084	£40	BFR 4812	£63	BFR 816	£11
<sup>1</sup> Denmark	Dkr 672	£50	Dkr 1136	£84	Dkr 160	£12
<sup>2</sup> Finland*	Fmk 240/330	£31/£42	Fmk 460/590	£59/£75		
France*	Ff 331	£29	Ff 502	£43		
Germany*	DM 195	£52	DM 195	£52	DM 60	£16
<sup>3</sup> Ireland*	£(I)34	£28	£(I)52	£43		
<sup>4</sup> Italy*	Lire 42,680	£18	Lire 78,910	£34		
Netherlands*	Gld 158	£38	Gld 158	£38	Gld 46	£11
Norway	Nkr 585	£54	Nkr 760	£71		
Sweden	Skr 576	£55	Skr 736	£70		
<sup>5</sup> Switzerland*	SF 174	£56	SF 174	£56	SF 87	£28
U.K.	£15	£15	£46	£46		

Currencies converted at Bank Selling rate, August 1984, and rounded to the nearest pound

\* Advertising is carried on at least one of the services supported by the licence fee.

1. To be increased in 1985 to Dkr 684 £51 Dkr 1156 £86 and Dkr 180 £13 respectively.

2. Lower rate in regions where 2nd channel cannot be received.

3. Increase has been requested (amount not specified) not yet granted.

4. From 1.1.85 the fee for both monochrome and colour TV will be increased to Lire 84,400 £37.

5. SF 280 £90 for a TV in a public place.

## Appendix IIa

## Licence income and National Regions 1983/84

	Total	England	Scotland	Wales	N. Ireland
At 31 March 1984 the number of television licences was	M	M	M	M	M
	18·6	15·8	1·6	0·9	0·3
and the net licence income collected was	£M	£M	£M	£M	£M
	702·0	595·9	63·1	33·7	9·3
After expenditure on:					
production of local programmes for local audiences	89·3	35·5	18·6	24·1	11·1
transmission and distribution costs	17·5	10·7	3·8	2·0	1·0
	106·8	46·2	22·4	26·1	12·1
The amount left to pay for capital investment, all network programmes and the use of central service departments was	595·2	549·7	40·7	7·6	-2·8
If all licenced households contributed equally to these services the amount required from each area would be	595·2	505·6	51·2	28·8	9·6
leaving a surplus/deficit (-) of	—	44·1	-10·5	-21·2	-12·4

## Appendix III

**Hours of output 1983/84: Television**

	Network Programmes			Regional Service only	Total	%
	BBC 1	BBC 2	Total			
	Hours	Hours	Hours			
<b>Programmes produced in London</b>	3,635	2,312	5,947		5,947	41.5
<b>Programmes produced in Regions:</b>						
England – Pebble Mill	326	145	471	224	695	
Manchester	334	287	621	206	827	
Bristol	135	127	262	205	467	
Norwich	1		1	208	209	
Newcastle	3	5	8	214	222	
Leeds	11	3	14	208	222	
Southampton	19	1	20	205	225	
Plymouth	6	5	11	209	220	
	835	573	1,408	1,679	3,087	
Scotland	75	103	178	510	688	
Wales	51	36	87	1,007	1,094	
Northern Ireland	20	7	27	365	392	
<b>Total Programmes produced in Regions</b>	981	719	1,700	3,561	5,261	36.7
	4,616	3,031	7,647	3,561	11,208	
<b>British and Foreign Feature Films and Series</b>	1,099	720	1,819		1,819	12.7
	5,715	3,751	9,466	3,561	13,027	
<b>Open University</b>	166	1,134	1,300		1,300	9.1
<b>Total hours of broadcasting</b>	5,881	4,885	10,766	3,561	14,327	100.0

Network transmission hours exclude trade test transmissions and CEEFAX which amounted to 1389 hours in 1983/84. Wales Regional Service hours include 547 hours for S4C.

## Appendix IIIa

## Programme analysis 1983/84: Television networks

	BBC 1		BBC 2		Total	
	<i>Hours</i>	%	<i>Hours</i>	%	<i>Hours</i>	%
<b>BBC Productions</b>						
Current Affairs, Features and Documentaries	1,598	27.2	917	18.8	2,515	23.4
Sport	722	12.3	693	14.2	1,415	13.1
Children's programmes	714	12.1	82	1.7	796	7.4
Light Entertainment	394	6.7	241	4.9	635	5.9
News	346	5.9	59	1.2	405	3.8
Schools	70	1.2	413	8.5	483	4.5
Drama	258	4.4	155	3.2	413	3.8
Continuing Education	178	3.0	187	3.8	365	3.4
Religion	135	2.3	9	0.2	144	1.3
Music	8	0.1	90	1.8	98	0.9
Programmes in Welsh	3	0.1			3	
Continuity	190	3.2	185	3.8	375	3.5
	4,616	78.5	3,031	62.1	7,647	71.0
<b>British and Foreign Feature Films and Series</b>	1,099	18.7	720	14.7	1,819	16.9
	5,715	97.2	3,751	76.8	9,466	87.9
<b>Open University</b>	166	2.8	1,134	23.2	1,300	12.1
	5,881	100.0	4,885	100.0	10,766	100.0

## Appendix IV

**Hours of output 1983/84: Radio**

	Network Programmes					Regional Service 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>				
<b>Programmes produced in London</b>	6,481	8,385	4,813	6,129	25,808			25,808	15.3
<b>Programmes produced in Regions:</b>									
England – Pebble Mill		274	296	424	994			994	
Manchester	106	256	510	300	1,172			1,172	
Bristol		18	284	541	843			843	
	106	548	1,090	1,265	3,009			3,009	
Scotland		6	191	67	264	5,955		6,219	
Wales		15	83	61	159	7,649		7,808	
Northern Ireland		9	66	35	110	3,717		3,827	
Community stations						5,082		5,082	
<b>Total Programmes produced in Regions</b>	106	578	1,430	1,428	3,542	22,403		25,945	15.5
	6,587	8,963	6,243	7,557	29,350	22,403		51,753	
<b>Local Radio</b>							115,896	115,896	69.0
	6,587	8,963	6,243	7,557	29,350	22,403	115,896	167,649	
<b>Open University</b>			260	105	365			365	0.2
<b>Total hours of broadcasting</b>	6,587	8,963	6,503	7,662	29,715	22,403	115,896	168,014	100.0

The output of Wales included 3,620 hours of programmes in the Welsh language.

## Appendix IVa

## Programme analysis 1983/84: Radio networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	<i>Hours</i>	<i>%</i>								
<b>BBC Productions</b>										
Current Affairs, Features and Documentaries	343	5.2	1,016	11.3	412	6.3	3,666	47.8	5,437	18.3
Sport			591	6.6	300	4.6	74	1.0	965	3.3
Light Entertainment	6	0.1	284	3.2	3	0.1	306	4.0	599	2.0
News	188	2.9	420	4.7	182	2.8	1,094	14.3	1,884	6.3
Schools			1	—	1	—	532	6.9	534	1.8
Drama					120	1.8	836	10.9	956	3.2
Continuing Education							294	3.8	294	1.0
Religion	8	0.1	73	0.8	98	1.5	231	3.0	410	1.4
Music	6,038	91.7	6,566	73.3	4,941	76.0	320	4.2	17,865	60.1
Continuity	4	—	12	0.1	186	2.9	204	2.7	406	1.4
	6,587	100.0	8,963	100.0	6,243	96.0	7,557	98.6	29,350	98.8
<b>Open University</b>					260	4.0	105	1.4	365	1.2
	6,587	100.0	8,963	100.0	6,503	100.0	7,662	100.0	29,715	100.0
Simultaneous broadcasts (in addition to above) were:	1		1		1		7		10	

## Appendix V

## External Services broadcasting hours

<i>Language</i>	<i>Hours per week at 31 March 1984</i>
<b>World Service</b> (including alternatives for Asia, Africa and Falklands)	202½
Arabic	63
French (Africa)	22¾
French (Europe)	12¼
Russian	45
Spanish (Latin America)	31½
German	22¾
Polish	26½
Czech/Slovak	21¼
Hungarian	18
Serbo-Croat/Slovene	16¼
Chinese (Mandarin)	10½
(Cantonese)	5¼
Portuguese (Brazil)	8¾
Portuguese (Europe & Africa)	8¾
Hindi	14
Romanian	14
Persian	10½
Bulgarian	12¼
Turkish <sup>1</sup>	11½
Greek	10½
Indonesian	8¾
Malay	1¾
Urdu	10
Hausa	8¾
Vietnamese	8¾
Finnish	8½
Bengali	8
Swahili	7
Burmese	7
Japanese	7
Thai	7
Pashto	3½
Somali	7
Tamil	2
Nepali	¾
	481
<b>English by Radio</b>	37¾
<b>Total hours:</b>	721¼

**Summary of Changes:**

1. Service in Turkish experimentally increased by 1 hour once per week w.e.f. 25.9.83.

## Appendix VI

## Rebroadcasts of BBC External Services

The following list gives details of countries in which BBC External Services output is carried by national networks or local stations. There is also extensive monitoring of BBC transmissions by broadcasting stations for use in preparing their news bulletins and other programmes. Daily relays off direct transmissions are indicated by an asterisk.

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Abu Dhabi		Transcription Service
Algeria		English by Radio
Angola		Portuguese
*Anguilla <i>Leeward Is.</i>	World Service	Topical Tapes
*Antigua <i>Leeward Is.</i>	World Service	Topical Tapes, Transcription Service
Argentina		Transcription Service.
*Ascension Island	World Service	
*Australia	World Service	Topical Tapes, Transcription Service
Austria		German, Transcription Service
Azores		Portuguese
Bahamas		Topical Tapes, Transcription Service
Bahrain		Topical Tapes, Transcription Service
*Barbados	World Service	Topical Tapes, Transcription Service
Belgium		German, Transcription Service
*Belize	World Service	Topical Tapes, Transcription Service
*Bermuda	World Service	Topical Tapes, Transcription Service
Bolivia		Latin American in Spanish
*Botswana	World Service	English for Africa, Topical Tapes
Brazil		Latin American in Portuguese, Transcription Service
*British Virgin Islands	World Service	
Brunei		Malay, Mandarin, Topical Tapes, Transcription Service
		English by Radio
Bulgaria		Transcription Service
Burundi		Swahili
Cameroon		Hausa, English by Radio
*Canada	World Service	Topical Tapes, Transcription Service
*Cayman Islands	World Service	Topical Tapes, Transcription Service
*Chile	Latin American in Spanish	Latin American in Spanish, Transcription Service, English by Radio
Chinese People's Republic		Mandarin, English by Radio and Television
*Christmas Island <i>Indian Ocean</i>	World Service	Transcription Service
*Colombia	Latin American in Spanish	Latin American in Spanish
Cook Islands		Topical Tapes, Transcription Service
Costa Rica		Latin American in Spanish
Cuba		Latin American in Spanish
Cyprus		Greek, Topical Tapes, Transcription Service
Denmark		Topical Tapes, Transcription Service
*Dominica <i>Windward Is.</i>	World Service	Topical Tapes
*Dominican Republic	Latin American in Spanish	Latin American in Spanish
Dubai		Transcription Service
*Ecuador	Latin American in Spanish	Latin American in Spanish
Egypt		English by Radio
Eire		Transcription Service

*Falkland Islands	World Service	Topical Tapes. Transcription Service
Faroe Islands		Transcription Service
*Fiji	World Service	Hindi, Topical Tapes, Transcription Service
Finland		Finnish. Topical Tapes. Transcription Service. English by Radio
*France		Topical Tapes. Transcription Service
Gambia		English by Radio
Germany (West)		German. Italian. Spanish, Topical Tapes, Transcription Service. English by Radio
*Gibraltar	World Service	Topical Tapes. Transcription Service
Greece		Greek. Transcription Service. English by Radio
Grenada <i>Windward Is.</i>		Topical Tapes. Transcription Service
*Guyana	World Service	
Honduras		Latin American in Spanish
*Hong Kong	World Service. Cantonese. Mandarin	Cantonese. Mandarin. Topical Tapes. Transcription Service. English by Radio
Hungary		Transcription Service
India		Transcription Service. English by Radio
Indonesia		Indonesian. Transcription Service. English by Radio
Israel		Topical Tapes, Transcription Service
Italy		Italian. Topical Tapes, Transcription Service
Ivory Coast		English by Radio
*Jamaica	World Service	Topical Tapes. Transcription Service
Japan		Japanese. Topical Tapes. Transcription Service
Jordan		Transcription Service
*Kiribati	World Service	
Kuwait		Transcription Service
Lesotho		English for Africa
*Liberia	World Service	
Macao		Portuguese
Madeira		English by Radio
Malawi		English for Africa. Topical Tapes. Transcription Service. English by Radio
Malaysia		Malay, Mandarin, Tamil, Topical Tapes, Transcription Service. English by Radio
Maldives Islands		English by Radio
*Mauritius	World Service	Hindi, Topical Tapes, Transcription Service. English by Radio
Mexico		Latin American in Spanish. Topical Tapes
*Montserrat <i>Leeward Is.</i>	World Service	
Morocco		English by Radio
Mozambique		English by Radio
Nepal		Nepali. English by Radio
Netherlands		Topical Tapes, Transcription Service. English by Radio
Netherlands Antilles		English by Radio
*New Zealand	World Service	Topical Tapes, Transcription Service
Niger		Hausa
Nigeria		Hausa, Topical Tapes
Niue Island		Transcription Service
Norfolk Island		Topical Tapes. Transcription Service
Norway		Transcription Service
Oman		Topical Tapes, Transcription Service
Pakistan		Transcription Service
*Panama	Latin American in Spanish	Latin American in Spanish

Papua New Guinea		Transcription Service
*Paraguay	Latin American in Spanish	Latin American in Spanish, Transcription Service
*Peru	Latin American in Spanish	Latin American in Spanish
Portugal		Portuguese, Transcription Service
*Puerto Rico	Latin American in Spanish	Latin American in Spanish
Qatar		Topical Tapes, Transcription Service
Saudi Arabia		Transcription Service
Senegal		English by Radio
Seychelles		Topical Tapes, Transcription Service, English by Radio
*Sierra Leone	World Service	
Singapore		Malay, Topical Tapes, Transcription Service, English by Radio
*Solomon Islands	World Service	Topical Tapes, Transcription Service
South Africa		Topical Tapes, Transcription Service
Spain		Spanish, Catalan, Transcription Service, English by Radio
Sri Lanka		Sinhala, Tamil, Topical Tapes, Transcription Service
*St Helena Island	World Service	Topical Tapes, Transcription Service
*St Kitts <i>Leeward Is.</i>	World Service	Topical Tapes
*St Lucia <i>Windward Is.</i>	World Service	Topical Tapes, Transcription Service
*St Vincent <i>Windward Is.</i>	World Service	Topical Tapes
*Swaziland	World Service	English for Africa, Topical Tapes, Transcription Service
Sweden		Topical Tapes, Transcription Service
*Switzerland	World Service	German, Italian, Transcription Service, English by Radio
Taiwan		Transcription Service
Thailand		Thai, Transcription Service, English by Radio
Tonga	World Service	
*Trinidad and Tobago	World Service	Topical Tapes, English by Radio
Tristan da Cunha	World Service	
Turkey		Transcription Service, English by Radio
*Turks & Caicos Islands	World Service	Transcription Service
Uganda		English by Radio
United Arab Emirates		Topical Tapes
*United States of America	World Service	Topical Tapes, Transcription Service, English by Radio
Upper Volta		English by Radio
Uruguay		Latin American in Spanish, Transcription Service
Vanuatu		Topical Tapes, Transcription Service
*Venezuela	Latin American in Spanish	Latin American in Spanish, English by Radio
Western Samoa		Topical Tapes, Transcription Service
Yugoslavia		Transcription Service, English by Radio
Zambia		English for Africa, Topical Tapes, Transcription Service
Zimbabwe		English for Africa, Topical Tapes, Transcription Service, English by Radio

**British Forces Broadcasting Service**

Belize		Topical Tapes, Transcription Service
*Brunei	World Service	Topical Tapes, Transcription Service
*Cyprus	World Service	Topical Tapes, Transcription Service
*Falkland Islands	World Service	Topical Tapes, Transcription Service
Germany		Topical Tapes, Transcription Service
*Gibraltar	World Service	Topical Tapes, Transcription Service
*Hong Kong	World Service	Topical Tapes, Transcription Service
Nepal		Nepali, Topical Tapes, Transcription Service

## Appendix VII

### A selection of regular series, illustrating the wide range of World Service

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#### *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.

#### *Commentary*

Each day specialists in economics, international politics and other fields give the background to world events.

#### *Financial Programmes*

Each weekday Financial News gives details of commodity prices and significant moves in currency and stock markets. Financial Review looks back at the financial week.

#### *About Britain*

A personal look back on some of the week's events.

#### *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*

The background to the news provided by BBC correspondents around the world.

#### *Monitor*

A weekly look at comment from radio stations around the world.

#### *From the Weeklies*

A survey of editorial opinion.

#### *Letter from London*

A weekly opportunity for speakers to make a personal comment on aspects of life in Britain.

#### *Letter from America*

Alistair Cooke's weekly report on America and the Americans.

#### *Network UK*

Three programmes each week looking behind the issues and events affecting the lives of people throughout the United Kingdom.

#### *Letterbox*

A weekly chance for listeners to air their comments and views about World Service programmes.

#### *The Farming World*

A weekly programme about agriculture, research and rural development.

#### *Nature Notebook*

A weekly look at the world of wildlife.

#### *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 scientists talk about their work and achievements.

#### *Waveguide*

A weekly look at the best way to hear

World Service, advising listeners on wavelengths.

#### *In the Meantime*

A look at what's new on World Service in the week to come.

#### *Music Now*

John Amis takes a weekly look at events and personalities in Britain's musical life.

#### *Book Choice and Paperback Choice*

Four short programmes each week which review important or interesting books published in Britain.

#### *Classical Record Review*

News and reviews of recent releases.

#### *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.

#### *Meridian*

Each week three topical programmes about the world of the arts.

#### *Good Books*

A weekly recommendation of a book to read, or maybe to buy.

#### *Sports Round-Up*

News and reports of sport round the world, broadcast daily.

#### *Sports International*

Stories behind the headlines, personalities, previews and answers to listeners' letters on sport.

#### *Saturday Special*

All the best of Saturday's sport – as it happens.

*International Soccer Special*

Commentary and reports on major midweek fixtures.

*World Service Short Story*

Unpublished short stories sent in by our listeners.

*Top Twenty*

The week's top pop records presented by Paul Burnett.

*Request Shows*

Discs and personal messages linking families across the world, presented by Sandi Jones, Bob Holness and Tony Myatt.

*A Jolly Good Show*

45 minutes of pop news, interviews and listeners' requests, presented by Dave Lee Travis.

*Sarah and Company*

Sarah Ward and her choice of music and guests.

*The Pleasure's Yours*

Gordon Clyde plays classical music requests.

*Jazz for the Asking*

Peter Clayton plays listeners' jazz record requests and reviews an LP newly available in British shops.

*John Peel*

Samples of new music from the British rock scene.

*Play of the Week*

A varied selection of plays by well-known writers at 60 minutes, 75 minutes or 90 minutes.

*Thirty-Minute Theatre*

Thriller serials and series, many produced especially for World Service.

*Classic Serial*

30 minute serialisations of the great classics of literature.

## A selection of documentary programmes

*Sci-Fi Prophet*

A profile of the Sci-Fi writer Arthur C. Clarke and a look at his views on the development of man.

*Help Yourself to Health*

A look at the body's natural recuperative powers and how to use them.

*The British Film Industry – Alive or Dead?*

Chris Cook looks at the industry's problems and achievements and talks to leading directors and executives in the film world.

*Electro-mania Lives!*

An investigation into the new breed of electro-freaks who have developed with the growth of micro-electronics.

*Teaching Disabled Children*

Rita Dando discusses the problems and methods of teaching handicapped children, whether they be physically or mentally disabled.

*What Makes a Millionaire?*

How to become one, what kind of people they are, and what they do with the money.

*Oxfam is an Idea*

A look at the history of the Oxfam organisation and its present role.

*Sandhurst: The Royal Military Academy*

A look at the significance of Sandhurst training around the world. The programme also looks at how an officer is trained.

*In Trust for the Nation*

Francis Crowdy investigates the origins and development of the National Trust, its current problems and possible future.

*The Economic Consequences of John Maynard Keynes*

Marking the anniversary of Keynes'

birth, a look at the man and the theory, questioning whether the theory may make a comeback.

*The Cults*

Two programmes in which Robert Foxcroft talks to leaders, members and former members of the main religious cults to find out what they believe and how they put their beliefs into practice.

*Out of Work in Britain.*

A look at the life of the unemployed, their attitudes and expectations.

*Who's Afraid of Franz Kafka?*

A portrait of this former insurance official from Prague one hundred years after his birth.

*Surviving Nuclear Attack*

A look at the nuclear defences of many countries and an evaluation as to their practical value.

*A Decade of Revolutions*

Two programmes in which Gordon Adam examines the success of revolutionaries during the seventies.

*What Difference Does A Year Make?*

Anne Davies looks at the effect the International Year of the Disabled had, a year on, and wonders what it achieved.

*Why Men Go To War*

Is it for economic reasons, human nature or cold calculations? Nina Elston discusses the causes of war and its possible prevention.

*Spencer Tracy*

John Powell, with the help of Dilys Powell, takes a look at the life and work of this remarkable actor.

*Krakatoa – The Island That Exploded*

The story of the eruption in 1883 and a consideration of the current research into volcanic eruptions.

*Voyage from Vancouver*

Rosemary Hartill presents a roundup of the Sixth Assembly of the World Council

of Churches held in Vancouver and describes the programmes proposed for the future work of the council.

*Questioning the Welfare State*

A look at the welfare state in various countries, its increasing cost and the possibilities of privatising health, education and pensions.

*This Land Isn't My Land*

Two programmes on the problems faced by refugees and the countries that re-settle them. How do these people adapt to their new countries? How do their hosts cope? And does the international community do enough to assuage the problem.

*The Nobel Peace Prize*

Martyn Broughton investigates the prize, its traumas and its traditions.

*The Actors Are Come Hither*

Scenes from Shakespeare in celebration of 50 years of drama on External Services.

*Skyscraper*

Why are skyscrapers being built in such numbers? Is it for money, beauty, or as symbols of power? Are they, in social and environmental terms, forces for good – or bad?

*No Stopping Stoppard*

The personal story of one of Britain's most interesting playwrights, including extracts from some of his many plays.

*May the Force Be With You*

An analysis of the theory that all the forces in nature are basically different aspects of the same force. Nina Elston visits the CERN laboratory in Geneva where the first practical evidence of the 'unification theory' was produced.

*Luther Today*

A studio discussion on the question of the relevance of Luther's teaching today and his importance as both a historical figure and a contemporary influence.

*The Thousand Days of John F. Kennedy*

Two programmes in which Michael Charlton reassesses the thousand-day presidency of Kennedy with the help of members of his administration.

*Ulster Defence Regiment*

Molly Price-Owen meets some of the determined and dedicated men and women belonging to this regiment and finds out their reasons for placing themselves in danger both on and off-duty.

*Homeopathy in Fact*

Bob Berry looks at the arguments from both sides with contributions from both homeopathic and allopathic practitioners.

*The Samaritans*

A look at how the Samaritans started, on the 30th anniversary of their founding, how they work and what they achieve.

*George Orwell and '1984'*

John Pickford talks to some of Orwell's biographers, friends and critics in a quest for Orwell's true identity as a man and a writer.

*Stoke Mandeville*

A look at the National Spinal Injuries Centre at Stoke Mandeville Hospital. Peter Hunt visits the hospital and talks to patients and staff.

*Agony Column*

Michael Jones talks to some of the world's best known Agony Aunts, like Marjorie Proops, and hears what their readers think about them.

*The Rules of War*

Derek Blizard traces the development and the ethics and laws of conflict and discusses with historians and military experts the extent to which they are observed in practice.

*The Tiger Trap*

Christopher Nicholson presents a celebration of the tiger in literature and

explores the fascination which this great cat holds for us.

*What is History?*

Ray Miles talks to some leading historians about their work, focusing in particular on the way they have treated the Great War of 1914–18.

*The Barefoot Microchip*

Teresa Guerreiro looks at some of the questions which arise out of the sudden plunge into the technological era now being taken by countries at relatively early stages of development.

*Towards a Protectionist World*

Derek Blizard talks to economists and government experts about the arguments for and against protectionism and asks what the future holds for the world free trading system if present economic climates prevail.

*The Overcrowded Airwaves*

A look at the problems caused to shortwave broadcasting by the large numbers of people wanting to use the few available frequencies.

*The Doctors*

Five programmes introduced by Rita Dando in which she talks to doctors in Britain about their lives, work, training, problems and their attitude to the profession.

*A Matter for Debate*

Six programmes from university debating societies in which well-known public speakers hotly debate the case for and against a variety of topical subjects.

*Women of the World*

Nine programmes exploring the myths and realities of women's roles in today's society.

*France since 1959 – The Fifth Republic*

In two programmes David Levy looks at the record of the Fifth Republic, the crises faced and the changes accomplished both by President de Gaulle and his successors.

## A selection of talks and music series

### *Rivers of the World*

In five programmes travellers, scientists, writers and musicians describe important rivers of the world, including the Nile, Ganges and Volga.

### *Against the Trend*

Michael Jones discusses with prominent contemporary thinkers ideas which are in conflict with the prevailing views in the society in which they live.

### *Another Way*

A four part series in which John Mills discusses new approaches to development problems with the people who have made them possible.

### *Portraits of Our Time*

A series of radio portraits in which Margaret Hill examines the background and personalities of five key international figures.

### *Letters From Everywhere*

BBC Correspondents talk in reflective mood about their impressions, feelings and their lives in the countries that have become their temporary homes.

### *A Future for the Past*

A look at sites in England, Thailand and Australia where important conservation projects are under way.

### *A Sense of Place*

A series in which eight writers talk about those areas of Britain to which their creative work is closely linked.

### *The Nature of Britain*

Places of natural history interest in Britain open to members of the public are explored in this series by Ken Jackson.

### *At Home With . . .*

A series in which Paddy Feeny travels around Britain to visit the homes of famous sportsmen and women of the past and present, including HRH Princess Anne.

### *Personal Impact*

A series in which professional interviewers describe the impact made upon them by stories they have covered in the course of their work.

### *The Seven Deadly Sins*

Molly Price-Owen looks at how the Seven Deadly Sins have been portrayed in poetry, literature and music.

### *Verdi and His World*

Julian Budden traces the course of Verdi's development showing how various musical influences impinged upon it from both sides of the Alps.

### *The Quartet*

Stephen Dodgson traces the development of the quartet from Mozart to Britten and Tippett.

### *The Art of Daniel Barenboim*

Ten programmes exploring the wide range of this talented musician's accomplishments.

### *Rameau and Couperin*

Nicholas Anderson celebrates the anniversaries of two leading composers of 18th century France.

### *Parade*

Elaine Padmore presents a series exploring the lighter side of classical music – as influenced by jazz, ethnic music and the visual arts.

### *A Musical Offering*

A variety of presenters look at music intended for a higher authority: music for worship, sacred dramatic works, or simply music written with an idea of the Divine.

### *Musical Yearbook*

Robert Philip selects some highlights of a single year of music – with the help of gramophone records, contemporary letters and reviews.

### *The Art of Janet Baker*

Andrew Keener examines this great singer's art with the help of her many

gramophone records as a tribute to her 50th birthday.

### *Brahms' Miniatures*

Geoffrey Norris presents a mosaic of Brahms' songs, piano pieces and chamber music to celebrate the 150th anniversary of his birth.

### *Strictly Instrumental*

Margaret Howard in conversation with well known musicians about their lives and music, illustrated with some favourite recordings.

### *The Instruments of Jazz*

A series of eight programmes introduced by Alistair Cooke spotlighting the principal jazz instruments and the stars who play them.

### *Classic Albums*

Bob Kilbey selects a classic LP, sketches a profile of the artist and plays some of the tracks which made the record outstanding.

### *The Alternative Proms*

Specially recorded concerts by some popular performers at some popular venues in London.

### *Songs of an English Summer*

Some leading British contemporary song writers portray their own personal and quizzical view of all things British.

### *Off the Label*

Richard Skinner digs into the archives of some of the most influential record companies and tells the remarkable stories behind the success of pop's top names.

### *The Hit Machine*

Paul Wade takes a layman's look behind the scenes of the popular music business.

### *. . . Turns the Tables*

Four popular presenters of World Service music programmes take a turn at playing the sort of music they like to hear.

*London's Concert Tradition*

A series looking at the tradition of concerts in London with music and the reaction of the audience.

*Musical Memories of Evelyn Barbirolli*

Lady Barbirolli looks back on her career as one of Britain's leading oboists and her marriage to Sir John Barbirolli.

*Edward Elgar: The Making of a Composer*

Jerrold Northrop Moore looks at Elgar's life and music in commemoration of the anniversary of his death 50 years ago.

*The Tone Poets*

Stephen Dodgson surveys the great days of the Tone Poets from Liszt to Sibelius.

*A Night to Remember*

Bernard Keffe recalls five musical scandals, and tries to account for music's ability to inflame human passions to breaking point.

*Two Hundred Years of Piano Playing*

The colourful and eventful evolution of the piano and the composers and music they wrote for it surveyed by Sidney Harrison.

*Sir Adrian Boult: A Life of Music*

Bernard Keffe surveys the life and work of this great English conductor.

*A Talent to Amuse*

Sheridan Morley takes a light-hearted look at the loves, hates, enthusiasms and beliefs of Noel Coward.

*Caught in the Act*

Marcel Stellman presents live recordings by top international entertainers in the spheres of comedy, classic pop and popular classics.

*Flanders and Swann*

A look back at his successful partnership with Michael Flanders by Donald Swann.

*Let There Be Drums*

Richard Burgess looks at the world of

percussionists and international rhythm-smiths from the world of jazz and rock music.

*Rhythm and Blues*

A look at the history and development of the Blues presented by Alexis Korner until his untimely death and then by Paul Jones.

## Appendix VIII

### World radio and television receivers – 1983

(All figures approximate)

	Population in Thousands	Radio				Television		
		Number of Radio Sets (excluding wired receivers) in Thousands				Number of Television Receivers in Thousands		
		1983	1955	1965	1975	1983	1965	1975
<b>World Figures</b> (approx.)	4,604,000	237,000	529,000	1,010,000	1,540,000	177,000	398,000	657,000
<b>Europe</b>								
Western Europe	423,000	65,310	116,500	186,600	283,100	49,400	103,400	151,300
USSR & European Communist Group	387,000	20,260	59,700	92,600	153,800	24,000	87,000	119,400
<b>Middle East</b> (including North Africa)	214,000	2,200	12,300	29,300	47,900	1,250	6,000	16,200
<b>Africa</b>								
South Africa	27,000	875	2,600	4,800	9,000	-	500	3,000
Other African countries	353,000	360	4,800	18,500	38,700	100	600	7,500
<b>Asia</b>								
Chinese People's Republic	1,020,000	1,000	6,000	35,000	90,000	70	750	20,000
India	710,000	1,000	4,800	24,000	45,000	2	300	2,000
Japan	119,000	12,000	27,000	87,000	100,000	18,000	42,000	70,000
Other countries	693,000	1,800	13,300	49,700	95,900	700	8,950	26,900
<b>Western Hemisphere</b>								
United States of America	233,000	111,000	230,000	380,000	500,000	68,000	110,000	170,000
Canada	25,000	5,500	14,000	23,000	30,000	5,000	9,500	13,000
Latin America	365,000	12,600	29,400	62,800	123,200	7,400	22,600	48,600
West Indies	10,000	190	860	4,000	5,500	100	1,200	1,800
<b>Australasia &amp; other Ocean Territories</b>	25,000	2,760	7,800	13,000	20,600	3,200	5,000	7,500

## Appendix IX

## External Broadcasting

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1975	1980	1981	1982	1983
USSR	533	656	1015	1417	1908	2001	2094	2114	2180	2177
United States of America	497	1690	1495	1832	1907	2029	1901	1959	1975	2004
Chinese People's Republic	66	159	687	1027	1267	1423	1350	1304	1423	1424
German Federal Republic	—	105	315	671	779	767	804	786	786	789
United Kingdom (BBC)	643	558	589	667	723	719	719	741	729	721
North Korea	—	53	159	392	330	455	597	581	587	593
Albania	26	47	63	154	487	490	560	567	578	581
Egypt	—	100	301	505	540	635	546	518	544	523
Cuba	—	—	—	325	320	311	424	459	420	420
East Germany	—	9	185	308	274	342	375	427	415	408
India	116	117	157	175	271	326	389	396	396	401
Australia	181	226	257	299	350	379	333	336	336	336
Nigeria	—	—	—	63	62	61	170	342	322	322
Poland	131	359	232	280	334	340	337	130	335	320
France	198	191	326	183	200	108	125	125	275	301
Netherlands	127	120	178	235	335	400	289	290	293	288
Bulgaria	30	60	117	154	164	197	236	289	289	288
Iran	12	10	24	118	155	154	175	238	280	282
Turkey	40	100	77	91	88	172	199	206	221	263
Japan	—	91	203	249	259	259	259	263	259	259
Czechoslovakia	119	147	196	189	202	253	255	283	283	258
Israel	—	28	91	92	158	198	210	210	212	228
Spain	68	98	202	276	251	312	239	253	274	221
Portugal	46	102	133	273	295	190	214	214	214	214
South Africa	—	127	63	84	150	141	183	205	205	205
Romania	30	109	159	163	185	190	198	204	201	205
Italy	170	185	205	160	165	170	169	169	169	169
Canada	85	83	80	81	98	159	134	143	147	154
Sweden	28	128	114	142	140	154	155	145	144	144
Hungary	76	99	120	121	105	127	127	127	127	123
Yugoslavia	80	46	70	78	76	82	72	72	72	72

- i) USSR includes Radio Moscow, Radio Station Peace & Progress and regional stations.
- ii) USA includes Voice of America (977 hours per week), Radio Free Europe (562 hours per week) and Radio Liberty (465 hours per week). (1983 figures).
- iii) German Federal Republic includes Deutsche Welle (536 hours per week) and Deutschlandfunk (253 hours per week). (1983 figures).
- iv) The list includes fewer than half the world's external broadcasters. Among those excluded are Taiwan, 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 shortwaves; these broadcasts are mainly also excluded.
- v) All figures for December or nearest available month.

## Appendix X

## Regular religious broadcasts

**RADIO****Sundays**

*Good Morning, Sunday* (7.30am, Radio 2).

*The Shape of God* (7.50am, Radio 4).

*Sunday*: Topical religious magazine programme (8.15am, Radio 4). A programme of popular religious music (7.30am, Radio 2).

*Morning Service*: (9.30am, Radio 4).

*Sunday Half Hour*: Community hymn singing (8.30pm, Radio 2).

*An epilogue* (11.00pm, Radio 4).

**Weekdays**

*Prayer for the Day*: (Monday–Friday 6.46am, 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–Friday 10.45am, Radio 4).

**Mondays**

*Contact*: Material for Assembly (10.00am, Radio 4, vhf).

**Tuesdays**

*Religion and Life* (11.40am, Radio 4, vhf) – 2 terms only.

**Wednesdays**

*Something to Think About* (10.20am, Radio 4, vhf Autumn, Spring, Summer).

*Choral Evensong* (4.00pm, Radio 3).

*Quest* (11.40am, Radio 4, vhf Autumn and Spring).

**Thursdays**

*A Service for Schools* (9.10am, Radio 4, vhf).

*Material for Assembly* (9.30am, Radio 4, vhf).

*A Scottish Service for Schools* (9.10am, Radio 4, vhf).

**Fridays**

*Religious Education* (2.20pm, Radio 4, vhf).

*Choral Evensong* (4.00pm, Radio 3).

**Saturdays**

*In Perspective* (6.50am, Radio 4).

Repeated 7.50am).

*Daily Service* (Radio 4, 11.00pm).

In addition there are a number of special programmes, features, documentaries, etc. broadcast throughout the year.

**TELEVISION****BBC 1**

Children's Religious Programmes. (Sunday, 9.15am).

*Festival Services*

*Sunday Worship* – from churches. (Sunday, various times).

*This is the Day* – worship at home for the TV viewer (Sunday, 9.15am).

*Songs of Praise, Praise Be, Home on Sunday* (Sunday, alternatively throughout the year, all at 6.40pm).

*Heart of the Matter* – filmed reports on moral and religious dilemmas behind the news (Sunday, 10.15pm).

*Everyman* – topical documentary series covering the religious world (Sunday, around 10.15pm).

*The Rock Gospel Show* – gospel music from both sides of the Atlantic (Sundays, around 5.15pm).

*The World, the Flesh and the Devil* – a quiz programme (Sunday, around 5.15pm).

**BBC 2**

*The Light of Experience* – expressions of personal belief (Thursday, 10.25pm).

*Surviving* (Monday, 10.15pm).

Large-scale documentary programmes and short series are placed at various times, including Holy Week.

**REGIONAL SERVICES****Wales***Radio*

*Bore Sul* (Sunday, 8.10am, Radio Cymru).

*All Things Considered* – a discussion/documentary series (Sunday, 9.05am, Radio Wales).

*Television*

*Dechrau Canu, Dechrau Canmol* – a Welsh *Songs of Praise* (Sunday, 8.50pm, SC4).

The Department contributes to Network programmes. In addition the Department has a Community Affairs Unit with responsibility for reflecting questions of concern and information about employment, health and other community matters.

**Scotland***Radio*

*Let us Worship* (Sunday, 9.10am).

*Gaelic Services* – vhf broadcasts organised from Radio Nan Eilean (Sunday, 3.30pm).

*Thought for the Day* – live (Monday to Friday, 7.40am).

*Prayer Desk* – 3-minute live programme linking news to Bible and prayer (Monday to Friday, 9.55pm).

*In Opposite Corners* – counsel, documentary and discussion programme (Wednesday, 6.35pm).

Regular contributions to World Service, Radio 2 and Radio 4. Also occasional programmes on the festivals and

meetings of the General Assembly of the Church of Scotland.

#### *Television*

*Voyager* – a series of 13 programmes with film, outside broadcasts and studio presentations covering a wide spectrum of religious subjects (Sunday, 10.10pm).

*Evening Praise, Glory Be* – 16 hymn singing programmes (Sunday, 6.40pm).

*Coast to Coast* Sunday, 10.10pm).

*I Believe, You Believe* – 6 part series about world faiths (Tuesday, 10.05pm).

*Not a Cross Word* – light religious quiz (Sunday, 6.40pm).

### **Northern Ireland**

#### *Radio*

*Morning Service* (Sunday, 10.30am, Radio Ulster).

*Sunday Sequence* – 75-minute magazine programme (Sunday, 9.15am, Radio Ulster).

*Sounds Sacred* – hymn requests (Sunday, 5.02pm, Radio Ulster).

*Thought for the Day* – (5 days a week, 6.45 and 7.45am, Radio Ulster).

*By the Way* – monthly documentary (Saturday, 11.30am, Radio Ulster).

*What They're Saying* (occasional, 11.07pm, Radio Ulster).

#### *Television*

#### **BBC 1 NI**

*Christmas Sounds* – Choirs and Christmas music (Christmas time).

*Easter Songs* – Choirs and Easter music (Easter time).

*More of a Way of Life* – Current affairs twice-yearly series (around 5.10pm).

Other outside broadcast events of religious significance and occasional documentary films.

## Appendix XI

## 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	2,762	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†
1979–80	25,092	2,767	1,603	685*	—	30,147**
1980–81	25,022	2,675	1,580	1,071	—	30,348**
1981–82	24,029	2,645	1,540	1,034	—	29,248**
1982–83	24,797	2,673	1,576	1,059	—	30,105**
1983–84	24,746	2,703	1,565	962	—	29,976**

\*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.

\*\*These figures do not include the schools who purchased publications for the Welsh, Scottish and N. Ireland series only as these were produced and distributed locally.

<b>Radio</b>						
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†
1979-80	26,092	2,817	1,661	730*	—	31,300**
1980-81	25,647	2,680	1,584	1,125	—	31,036**
1981-82	24,490	2,656	1,523	1,072	—	29,741**
1982-83	24,916	2,631	1,503	1,087	—	30,137**
1983-84	24,815	2,643	1,508	1,003	—	29,969**

\*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.

\*\*These figures do not include the schools who purchased publications for the Welsh, Scottish and N. Ireland 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 the 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 in the school year 1983–84 excluding series for Scotland, Wales and Northern Ireland only.**

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For Primary Schools</b>		
Infant Series:		
Playtime	4 and 5	3
Mother Tongue Song and Story	4–7	1
Let's Move!	5–6	3
Poetry Corner	5 and 6	3
Let's Join In	5–7	3
The Music Box	5–7	3
Something to Think About:		
Infant Assemblies	5–7	3
Songs from Something to Think About	5–7	1
Time to Move	6–7	3
Infant Science:		
See for Yourself	6–8	2
The Song Tree	6 and over	2
Astronomy	8–11	1
Capricorn Club	—	1
Contact: for		
Primary Assemblies	8–11	2
Country Dancing Stage 3	8–11	1
Dance Workshop	11–13	1
Drama Workshop	11–13	1*†
Health Education: My Body	9–12	1
History: Long Ago	9–12	1
History: Not So Long Ago	9–12	3
In the News	9–12	3
Introducing Geography	10–12	3
Introducing Science	9–12	3
Introducing Science Extra:		
Junior Electronics	9–12	1
Introducing Science Extra: Using your Computer	9–12	1
Johnny Ball's Maths Games	Upper Primary/ Middle	1
Listen and Read:		
Complete Stories	7–9	1

F = *fortnightly*  
 NB = *night-time broadcast*  
 \* = *pre-term block transmission*  
 † = *post-term block transmission*

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Listen and Read:		
Radio Thin King	7–9	2
Listening to Music 1: 11–13	11–13	1
Living Language	9–11	3
Look and Read: Radio		
Resource Material	7–9	1
Maths Songbook	6–11	1
Maths – with a Story!	8–10	1
Movement and Drama 1	7–9	3
Movement and Drama 2	9–11	3
The Music Arcade:		
Radio Resource Material	9–11	2
Music Makers	10–12	3
Music Time: Radio Resource Material	7–9	1
Music Workshop	8–10	3
Nature	8–10	3
Notice Board	for teachers	3
One World	10–12	1
Pictures in Your Mind: Stories	7–9	3
Pictures in Your Mind:		
Poems and Music	7–9	3
A Place in History	10–14	1
Quest	9–12	2
Reading Music	6–9	3
Science Games	Upper Primary/ Middle	1
A Service for Schools	8–11	3
Singing Together	9–12	3
Sounds, Words and Movement	7–11	2
Technology 9–12:		
Ideas into Action	9–12	1
Technology 10–13:		
The Bicycle Programmes	10–13	1
Time and Tune	7–9	3
Word Games	10–11	1
<b>For Secondary Schools</b>		
A-Level English	16–19	1*†
Biology: Field Studies	14–16	1 NB
Business Matters	16–19	1 NB
Child Care (CSE)	14–16	1 NB

F = *fortnightly*  
 NB = *night-time broadcast*  
 \* = *pre-term block transmission*  
 † = *post-term block transmission*

<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>
Choices	14–17	1 NB	Listening to Music 2: Music Projects	13–16	1
Coming of Age in Britain: 1984	15–18	1	Listening to Music 3: O-Level	14–17	1
Computers in the Real World	14–16	1	Make Up Your Mind	15+	2 NB
Economics (CSE): Your Money and Your Life	14–16	1 NB	Multicultural Resources	13–18	1 NB
Economics (O-Level): Supply and Demand	Upper Secondary	1 NB	Notice Board: Information Programmes for Teachers		3
English for Examinations: Archive Resources	14–17	1 NB	Radio Geography: 13–16	13–16	2
English for Examinations: Books, Plays, Poems	14–17	2 NB	Radio Geography: 16–19 A-Level	16–19	1
English for Examinations: Books, Plays, Poems Additional Commentary	14–17	2 NB	Radio History: 11–14	11–14	2
English for Examinations: Communication	14–17	1 NB	Radio History: 14–16	14–16	2
English for Examinations: CSE Texts	14–17	1 NB	Radio History: 16–19 A-Level	16–19	1
English for Examinations: Talk About English	14–17	1 NB	Religious Education	13–16	2
French II: Salut les Jeunes!	—	1*	Secondary English 11–14: Listening, Speaking, Writing	11–14	3
French III: La Parole aux Jeunes	—	1 NB	Secondary Science: Electronics and Micro-Electronics	14–16	1 NB
French IV: La France aujourd'hui	—	1*	Secondary Science: Microtechnology	14–16	1
French V and VI: Voix de France	—	3 NB	Social Studies: Teenage Plays	Middle/Upper Secondary	1 NB
French: Graded Objectives – Par Etapes	—	1	Spanish II/III/V: Quê tal?	—	1
Functional Reading	14–17	1†	Technology: Study Skills	14–16	1
General Studies: Radio	16–19	2 NB	Theatre Workshop	Upper Secondary	1*†
German II: Hör doch mal zu!	—	1 NB	Wavelength	Older Teenagers	3
German III: Hallo! Wie Geht's?	—	1	Women in the Twentieth Century	13–15	1
German IV & V: Da sind wir wieder!	—	1 NB			
German VI: Deutsch für die Oberstufe	—	2 NB			
German: Graded Objectives	—	1*			
In Your Own Time	15–19	2			
Lifetime	13–17	2 NB			
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† = post-term block transmission					
			<b>School television series (United Kingdom): series broadcast in the school year 1983–84 excluding series for Scotland, Wales and Northern Ireland only.</b>		
			<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
			<b>For Primary Schools</b>		
			Infant series:		
			You and Me	4 and 5	3
			Talkabout	5–7	2
			Words and Pictures	5–7	3
			Maths-in-a-Box	6–7	2
			Watch	6–8	3
			F = fortnightly		
			NB = night-time broadcast		
			* = pre-term block transmission		
			† = post-term block transmission		

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Around Scotland	9-12	2
Capricorn Game	—	1
The History Trail	9-11	2F
Home Ground	7-9	1F
Junior Craft, Design and Technology	8-11	1F
Junior Craft, Design and Technology Teachers' Programmes	—	1F
Let's See	7 and 8	2
Look and Read	7-9	2
Look, Look and Look Again	9-12	2F
Mathscore One	9-10	2F
Mathscore Two	10-11	2F
Mind Stretchers	10-12	1
The Music Arcade	9-11	2
Music Time	7-9	3
Near and Far	9-11	3F
One World	10-12	1
Outlook	9-11	3F
Programmes with subtitles for deaf pupils	—	1
Read On!	10-12	1
Science Workshop	9-11	3
Search	9-11	1
Sex Education	8-10	1
Zig Zag	8-9	3

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For Secondary Schools</b>		
Advanced Level Studies: Statistics	16-19	1
Alles klar	—	1
Appuntamento in Italia	—	2
Brazil	13-16	2F
British Social History	14-16	3F
Child Care and Parenthood	14-16	1
Computer Club	13-16	1
Dès le début	—	1F
Descubra España	—	2
Dicho y hecho	—	1

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 \* = pre-term block transmission  
 † = post-term block transmission

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Encounter: France	12-15	2
Encounter: Germany	12-15	2
Encounter: Italy	12-15	2
Encounter: Spain	12-15	2
English: 11-13	11-13	1F
English File	14-17	3
Everyday Science	14-16	1F
Exploring Science	11-13	2F
General Studies	16-19	2
Geography: 11-13	11-13	2F
Geography Casebook: Britain	13-16	2F
Going to Work	14-16	2
Going to Work: Life and Social Skills	14-16	1
A Good Job with Prospects	15-19	1
Higher Education	16-19	2
History 11-13: The Middle Ages	11-13	1F
Home Economics	14-16	2
It's Your Choice	13-14	1
Japan: The Crowded Islands	13-16	2F
Let's Go Series 3	14+	1
La marée et ses secrets	—	1
Maths at Work	14-17	1
Maths Counts	14-16	2F
Maths File	11-13	2F
Maths Topics	13-16	2
Office Studies	14-17	1
Religious and Moral Education	11-13	2F
Rendez-vous: France	—	2
Scene	14-16	3
Science Topics	14-17	2
Tout compris (simplified version)	—	2F
Treffpunkt: Deutschland	—	2
Twentieth Century History	14-17	3F
Unter uns . . .	—	2
Update USA	13-16	1
Walrus	11-13	2F

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 NB = night-time broadcast  
 \* = pre-term block transmission  
 † = post-term block transmission

**Radio and television series for schools in Northern Ireland, Scotland and Wales only, broadcast in the school year 1983–84.**

<i>Titles of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For Schools in Northern Ireland</b>		
<i>Radio</i>		
One Potato, Two Potato	5–7	3
Today and Yesterday in Northern Ireland	8–11	3
Explorations II: Secondary English	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
<b>For Schools in Scotland</b>		
<i>Radio</i>		
Hopscotch	Infants	2
Cruinn Comhla (N & NW Scotland only)	5–7	2
Say it in Gaelic (N & NW Scotland only)	5–7	2
Jigsaw	7 and 8	3
Culaidh Mhiogais (N & NW Scotland only)	7–9	2
Có Iad (N & NW Scotland only)	9–11	2
Scottish Projects	9–12	3
A Scottish Religious Service	9–12	3
Foundation English	14–16	1
Geography Studies	14–17	1+
Hard Edge	14–16	1*
It's Hard Work	14–16	1NB
Modern Studies Topics	14–17	1
O-Grade English	14–16	1NB
Scotland This Century	Secondary	1*

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 NB = *night-time broadcast*  
 \* = *pre-term block transmission*  
 † = *post-term block transmission*

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Scottish History for Secondary Schools	12–14	1*
Scottish Writing: Higher Grade	16–19	1+
Talking Points	12–14	1NB
<i>Television</i>		
Scotland This Century	Secondary	2
<b>For Schools in Wales</b>		
<i>Radio</i>		
Un, dau, tri!	up to 5	3
Amser Stori	5–7	1
Dere Di	5–7	3
Sbardun	5–7	3
Symud a Chân	5–7	2
Jim Cro	6+	1
Gair yn ei le	7–9	2
Gwrando a Darllen 1	7–9	1
Living in Wales	7–9	2
Sain, Cerdd a Chân	7–9	3
Symud a Drama	7–9	1
Dewch i Foli	8–11	3
Gwrando a Darllen 2	9–11	1
Wales and Beyond	9–11	3
Anglo-Welsh Writing	13–16	1
<i>Television</i>		
Ffenestri	5–7	2
Hwnt ac Yma	7–9	2
Hyn o Fyd	10–12	3
Daearyddiaeth	12–15	1
Y Ganrif Hon	14–16	3

F = *Fortnightly*  
 NB *night-time broadcast*  
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 † = *post-term block transmission*

## Appendix XII

## Broadcasts by the Political Parties

**1. Party Political Broadcasts: United Kingdom**

(a) 1983 (1.1.83–31.12.83)

	Television		Radio*	
	5 mins	10 mins	R2	R4
Conservative	6	–	3	6
Labour	4	1	3	5
Liberal	2	1	1	2
SDP/Liberal Alliance	1	1	1	1

(b) 1984 (1.1.84–31.3.84)

Conservative	1	–	–	1
Labour	–	1	–	1
Liberal	–	–	–	–
SDP/Liberal Alliance	–	–	–	–

**2. Party Political Broadcasts: Scotland/Wales**

In addition to the national broadcasts shown above, the Scottish National Party (SNP) and Plaid Cymru were allocated broadcasts for reception in Scotland and Wales respectively, as follows:

(a) 1983 (1.1.83–31.12.83)

	Television		Radio*
	5 mins	10 mins	
SNP	2	2	2
Plaid Cymru	1	–	1

(b) 1984 (1.1.84–31.3.84)

None

\* All radio Party Political Broadcasts are of 5 minutes.

**3. Election Broadcasts: United Kingdom**

During the weeks preceding the General Election in May 1983, the parties broadcast as follows:

(a) Main parties

	Television		Radio	
	5 mins	10 mins	R2	R4
			5 mins	10 mins
Conservative	4	1	3	4
Labour	–	5	3	4
SDP/Liberal Alliance	–	4	3	3

(b) Other parties

All broadcasts were of 5 minutes

	Television (BBC1 only)	Radio (R4 only)
Ecology Party	1	1
National Front	1	1
British National Party	1	1

**4. Election Broadcasts: Scotland/Wales**

All broadcasts were of 10 minutes

	Television	Radio
SNP	2	2
Plaid Cymru	1	1



# **Part two**

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# **Guide to the BBC**



# The Constitution of the BBC

The BBC is a public corporation (a 'body corporate') set up by Royal Charter and operating under a Licence and Agreement granted by the Home Secretary. The Corporation's object is to provide a public service of broadcasting for general reception at home and abroad.

## Powers and responsibilities

The members of the Corporation – the 12 Governors – are appointed by the Queen in Council, normally for a period of five years. The Governors are not required to make broadcasting their sole concern: they are drawn from a wide variety of background and experience. They exercise the powers and responsibilities vested in them through a permanent staff headed by the Director-General, who is the Corporation's chief executive officer.

The BBC is responsible for the whole broadcasting process, including the engineering operation, from the planning and making of radio and television programmes to their ultimate transmission over the air.

For the links from its studios and outside broadcast points to its transmitters the BBC relies on lines and circuits leased or rented from British Telecom.

Subject to the law of the land and the obligations under the Charter and the Licence and Agreement, the BBC is fully independent in the conduct of its day-to-day programme and other activities.

## The foundation

The constitutional position of the BBC has remained broadly unaltered since it was set up by the first Charter in 1927. It was determined largely by the policy established by its predecessor, the British Broadcasting Company, between 1922 (when a broadcasting service in this country began) and 1926.

The company had been 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 a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public

service based on high standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the strength 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 (appointed by the Government to advise on future management and control), recommended that the broadcasting service should in future be conducted by a public corporation 'acting as trustee for the national interest'.

In accordance with the 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 has to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities previously exercised by the Ministry of Posts and Telecommunications). This requirement arises from 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 concerns 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 dealing with 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 has never been invoked. In its programme activities the

Corporation has enjoyed, and enjoys, complete freedom.

The policy from which this freedom derives dates back to the time before the first Royal Charter. 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 matters 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, reaffirmed in a resolution of the House of Commons in 1933 and endorsed by successive Ministers on numerous occasions.

The Rt Hon James Callaghan, MP, the Prime Minister at the time, 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 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. 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.

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 formalises as a Licence obligation 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 within regular news bulletins as matters of news interest, while the broadcasting of 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 in the form of announcements.

Clause 13 also lays other important obligations upon the BBC:

- i) it requires the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy, other than broadcasting.
- ii) it forbids 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 press and the broadcasting media in Britain: newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement is a safeguard against 'subliminal' advertising or indoctrination.

The Secretary of State takes note of a Board Resolution (appended to the Licence) which recognises 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 obligations which the BBC has imposed on itself.

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 account of the following in particular:

The Representation of the People Act (as it relates to the broadcasting of parliamentary and other elections)

The Race Relations Act

The Magistrates Courts Act

The law relating to Contempt of Court

The law relating to Defamation

The Official Secrets Act.

### Finance

From the constitutional point of view, these are the main facts:

a) services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences; that is, the cost is met by the consumer through his licence fee. It is a system which has been in operation since 1922 and has been endorsed by successive governments and com-

mittees of enquiry, and it guarantees the independence of domestic broadcasting.

b) services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, that is, they are paid for 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

The Licence requirement not to ‘editorialise’ has already been mentioned: the BBC must refrain from expressing a point of view of its own on any matter of public controversy or public policy. Within the BBC, careful safeguards have been built up to ensure this.

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 this impartiality is balance, and it is this balance in treating controversial subjects which helps the BBC carry out its obligation to avoid expressions of editorial opinion and which ensures that it cannot be identified with support for a particular ‘line’.

However, there are two important qualifications 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 audience.

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.’*

That remains BBC policy today. Balance within the single programme is not sought after 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 does however need a footnote: impartiality is not absolute neutrality, or detachment from those basic moral and constitutional beliefs on which the nation’s life rests. For example, the BBC does not feel obliged to be 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, Wales and Northern Ireland with the National Broadcasting Councils. These Councils have been established by the BBC under Article 10 of its Charter.

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, Wales and Northern Ireland.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests and tastes of the people 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 in their regions.

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.

The members of the 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 each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 69 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 29 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 re-organised in 1970 following the creation of eight English regions.

## Constitutional documents

### The Charters of the BBC

*1927* The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

*1937* Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

*1947* Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

*1952* Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's

Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 *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.

*1981* A new Royal Charter was granted for the period ending on 31 December 1996. A new Licence and Agreement came into force at the same time and for the same period.

*1983* A supplemental Royal Charter granted the BBC borrowing powers of £150 millions, or up to £225 millions if approved by the Secretary of State, for the operation of Direct Broadcasting by Satellite.

The texts of the Royal Charter and the Licence and Agreement for the period ending 31 December 1996 follow:

# Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, further Charters of Incorporation and Supplemental Charters have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the thirty-first day of July One thousand nine hundred and eighty-one and it has been represented unto Us by Our right trusty and well beloved Counsellor William Stephen Ian Whitelaw, Member of Our Order of the Companions of Honour, upon whom has been conferred the Decoration of the Military Cross, Our Secretary of State for the Home Department, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of December One thousand nine hundred and ninety-six:

AND WHEREAS in view of the widespread interest which is taken by Our Peoples in 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 interests of Our Peoples in Our United Kingdom and elsewhere within the Commonwealth that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Secretary of State may from time to time grant to and make with the Corporation:

NOW KNOW YE that We, by Our Prerogative Royal and of Our especial 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 Our Charter shall come into operation on the first day of August One thousand nine hundred and eighty-one and (subject as herein provided) shall continue in force until the thirty-first day of December One thousand nine hundred and ninety-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, by the method of television for general reception in visual images 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 hereinafter referred to as 'the Home Services') and elsewhere within the Commonwealth and in other countries and places overseas (such services being hereinafter referred to as 'the External Services');

b) subject to the prior approval of Our Secretary of State, to provide, as public services, by means of wireless telegraphy, other services whether or not broadcasting services;

c) 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, and 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;

d) to hold the existing and to construct or acquire additional equipment and apparatus for the transmission and reception of signals over wires or other paths provided by a material substance 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;

e) for all the purposes aforesaid to acquire from time to time

from Our Secretary of State 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 Secretary of State with the Corporation, and not in any other manner whatsoever:

*f)* 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 Secretary of State, 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 Secretary of State seem fit;

*g)* 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;

*h)* subject to the prior approval of Our Secretary of State 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, or in space, for the purpose of providing, within the scope or ambit of any such approval 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 approval 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 approval be permitted:

*i)* to perform services in any part of the world for and on behalf of any Department of Our Government in 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 transmitting 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;

*j)* to provide to other bodies, whether within Our United Kingdom, the Channel Islands and the Isle of Man or elsewhere, by such means and methods as may be convenient matter to be broadcast or distributed by such bodies whether or not by

wireless telegraphy for reception in sound, visual images or visual images with sound, and to receive from such bodies matter to be broadcast by stations of the Corporation for reception as aforesaid;

*k)* to compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such printed matter as may be conducive to any of the objects of the Corporation:

*l)* to establish and maintain libraries and archives containing material relevant to the objects of the Corporation, and to make available to the public such libraries and archives with or without charge;

*m)* to organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto;

*n)* 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;

*o)* 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;

*p)* for the purposes of any of the objects 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:

*q)* 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;

*r)* 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:

s) 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 relatives 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;

t) 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;

u) subject to the prior approval of Our Secretary of State, to establish companies whose objects include any of the objects of the Corporation or 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 purchase or otherwise acquire stocks, shares or securities of, and subsidise and assist, any such company;

v) 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;

w) 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, charged 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 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 Secretary of State has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose; and 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;

x) 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 that the Corporation shall not, without the prior approval of Our Secretary of State, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Secretary of State 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 Our United Kingdom Parliament for any such purpose, and shall not without such prior approval turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services;

y) 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;

z) 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 Commonwealth or the Government of any other country or place overseas, without having first obtained the approval of Our Secretary of State.

#### 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 twelve Governors or such other number as may from time to time be ordered by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be ordered 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 by Us, Our Heirs or Successors in Council and may 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 by virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

#### 6.

1) A retiring Governor shall be eligible for re-appointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, Wales or Northern Ireland, or other Governor (as the case may be) such sum or sums as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.

3) The Corporation may pay or make provision for paying to or in respect of any Governor out of the funds or moneys of the Corporation such sum or sums by way of pension, allowances or gratuities as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.

4) Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the performance of his office.

5) 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 Secretary of State 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 Secretary of State conflict with any interest of the Corporation;

*d)* if he shall become incapable by reason of mental disorder or bankrupt or shall make an arrangement with his creditors; or

*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.

6) 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, Wales or Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Secretary of State 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, Wales or 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 regulations made by the Corporation under the next following paragraph hereof, 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, Wales and 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 Secretary of State may from time to time in writing prescribe ;

*c)* subject to sub-paragraph *d)* of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an

equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

*d)* any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman, as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusions 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**

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. Other Advisory Bodies**

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 of this Article three National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland, the Broadcasting

Council for Wales and 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, 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. Such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland, Wales or Northern Ireland, as the case may be, as the panel of the General Advisory Council think fit, with a view to securing a proper balance of representation on each Council.

3) *a)* 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.

*b)* 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 re-appointment for the remainder of the period of five years from the beginning of his appointment, or for any shorter period. Otherwise any such member shall be eligible for re-appointment provided that his re-appointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation.

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 the Home Services which the Corporation provides primarily for general reception in that country;

*b)* such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council;

and

c) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services provided by the Corporation for general reception, 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, broadcasts by Ministers of Our Government in Our United Kingdom, party political broadcasts and broadcasts of national importance or interest; 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 co-ordination and coherent administration of the operations and affairs of the Corporation.

5) If and whenever in the opinion of Our Secretary of State 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 Secretary of State 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 Secretary of State 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 Secretary of State to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) a) 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, and shall call a meeting thereof when required so to do by any three members.

b) 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 staff 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 staff so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or member of staff: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or member of staff if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer 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 the 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 and Local Radio Advisory Councils**

1) The Corporation shall appoint in each of its Regions from time to time in being in England 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 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 that Region.

2) The Corporation shall also appoint Local Radio Advisory Councils in respect of all the localities in England for which local sound broadcasting services are provided by the Corporation,

and each such Council shall be appointed for an area consisting either of one such locality or of two or more such localities. The function of a Local Radio Advisory Council shall be to advise the Corporation on the policy and content of the local sound programmes which the Corporation provides primarily for reception in the area for which the Council are appointed.

3) The Chairman of each Advisory Council shall be nominated by the Corporation from among the members thereof.

4) Each Advisory Council shall consist of such number of members as the Corporation may determine who shall be persons chosen for their individual qualities who are broadly representative of the general public in the Region or, as the case may be, the area for which the Council are appointed.

5) The members of each Advisory Council 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 re-appointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

6) 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 such number of members as the Corporation may determine.

7) The Corporation shall afford to each Advisory Council the use of such accommodation and the services of such staff as are requisite for the proper performance of the functions of the Council.

8) 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.

9) In furtherance of the purposes of this Article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in any of its Regions or, in the case of local sound programmes, any of its localities, in England have full regard to the interests of Our People in that Region or, as the case may be, that locality.

10) This Article shall apply to the Channel Islands and the Isle of Man as it applies to England.

## 12. Organisation

1) The Corporation shall appoint such officers and staff 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 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 staff, the Corporation may remove any officer or member of 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 purposes 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 Secretary of State.

## 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 Secretary of State to the Corporation or any agreement made by Our Secretary of State 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, which may include public meetings held in different parts of Our United Kingdom, the Channel Islands and the Isle of Man, 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 Secretary of State out of moneys provided by Our United Kingdom 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; and

*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 the Corporation shall not, without the prior approval of Our Secretary of State, receive any moneys as consideration for the provision of broadcasting services for general reception from those persons to whom such services are provided.

2) Subject to any such terms and conditions as aforesaid the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in this 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 prior approval of Our Secretary of State determine.

2) The Corporation shall make proper provision for replacing or renewing any property of the Corporation.

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 prior approval of Our Secretary of State, 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 under section 161 (1) (a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Secretary of State after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Secretary of State may from time to time specify in writing, and shall comply with any directions which may be given in writing by Our Secretary of State 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 Secretary of State to be considered by him and presented to Our United Kingdom Parliament.

4) The Corporation shall at all reasonable times upon demand give to Our Secretary of State 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 who are parties 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 pro-

visions prescribed in or under any licence which Our Secretary of State may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Secretary of State may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Secretary of State either on the representation of any person or body politic or corporate appearing to be interested or in any other manner howsoever, 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 Secretary of State) have not been observed, performed, given effect to or complied with by the Corporation, Our Secretary of State 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 Secretary of State 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, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation 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 December One thousand nine hundred and ninety-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 in Council, 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 Secretary of State.

### 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 Secretary of State.

### 24. Approvals

Where in this Our Charter any act or thing is required to be done with the approval of Our Secretary of State, such approval shall be in writing and may be given absolutely or subject to such terms or conditions, as may to Our Secretary of State seem fit.

### 25. 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 Our 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 seventh day of July in the thirtieth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

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## Licence and Agreement

### Treasury Minute dated the 2 April, 1981

My Lords have before them a new Licence and Agreement dated 2nd April 1981, granted by Her Majesty's Secretary of State for the Home Department to and concluded by him with the British Broadcasting Corporation.

The last Licence granted by the then Postmaster General to the Corporation on 7th July 1969 was for a term ending on 31st July 1976, which was extended by Supplemental Licences dated 7th April 1976 and 8th March 1979 so as to end on 31st July 1981.

The term of the new Licence is from 1st August 1981 to 31st December 1996, 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 new Licence authorises the Corporation to use the stations and apparatus for wireless telegraphy established and installed by the Corporation by virtue of licences granted by the Secretary of State and his predecessors in office, and to establish and install other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Services for reception in the British Islands, the territorial waters thereof and on board ships and aircraft. The Corporation also undertakes to send programmes in the External Services for reception in such countries and places beyond the seas as may be prescribed (after consultation with the Corporation and with the approval of the Secretary of State and My Lords) by the Government Departments concerned.

For the purpose of the Home Services the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) during the term of the new Licence a sum or sums equal to the whole of the net licence revenue (as defined in clause 16(3)) or such percentage or percentages thereof as My Lords may from time to time determine.

The Secretary of State may from time to time direct that sums provided for the purposes of the Home Services may also be used for other purposes though not for the purposes of the External Services. Sums provided for the purposes of the Home

Services may not, without the approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

The Corporation undertakes to pay to the Secretary of State for each financial year such sum or sums as he shall determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission set up under the Broadcasting Act 1980.

For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term of the new Licence such sums as My Lords shall authorise. The Corporation is to deliver to the Secretary of State such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

An Agreement dated 19 February 1954 (*Cmd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

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 Secretary of State for the Home Department to grant and conclude it.

JOHN WAKEHAM  
J. A. COPE

### Licence and Agreement

THIS DEED is made the second day of April one thousand nine hundred and eighty-one BETWEEN HER MAJESTY'S SECRETARY OF STATE FOR THE HOME DEPARTMENT 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 Letters 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, further Charters of Incorporation and Supplemental Charters have been granted from time to time: and the Secretary of State is applying to Her Majesty for the continuance of the Corporation for a further period beginning on the 1st August

1981 and ending on the 31st December 1996 subject to such provisions and conditions as may to Her Majesty seem fit:

AND WHEREAS by a Deed dated the 7th July 1969 made between Her Majesty's then Postmaster General 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, conditions and limitations therein contained) a licence for a term ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS the term of the said Deed was by Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 extended so as to end on the 31st July 1981:

AND WHEREAS by a resolution dated the 8th January 1981 and annexed hereto the Corporation has renewed the assurances previously given in respect of the general standards of programmes broadcast by the Corporation:

AND WHEREAS it is deemed expedient that the said Deed dated the 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 should be determined as hereinafter provided and that the Secretary of State should grant to the Corporation the licence hereinafter contained and the Secretary of State 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 Secretary of State and the Corporation hereby covenant and agree with one another and declare as follows: -

#### I.

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;

'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

'Broadcasting Complaints Commission' means the Broadcasting Complaints Commission set up under Part IV of the Broadcasting Act 1980;

'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 Malaga – Torremolinos on the 25th October 1973 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof;

'local authority' means a local authority within the meaning of the Local Government Act 1972, a local authority within the meaning of the Local Government (Scotland) Act 1973, a district council in Northern Ireland, the Common Council of the City of London and, without prejudice to the effect of the said Act of 1972, the Inner London Education Authority;

'Secretary of State' means one of Her Majesty's Principal Secretaries of State;

'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation, the Open University and the performers) for the purpose of being broadcast for general reception 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;

'subscription broadcasting service' means a service by virtue of which the Corporation receives money or other valuable consideration in respect of the provision of broadcasting services for general reception from those persons to whom such services are provided;

'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 7th July 1969 and the said Supple-

mental Deeds dated the 7th April 1976 and the 8th March 1979 are 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 Secretary of State, in exercise of the powers conferred by section 1 of the Wireless Telegraphy Act 1949 and now vested in him, hereby grants to the Corporation, for the term beginning on the 1st August 1981 and ending on the 31st December 1996 a licence –

*a)* to use for the purposes hereinafter stated the existing stations established by the Corporation by virtue of licences granted by predecessors in office of the Secretary of State or by the Secretary of State and to establish from time to time and use for the said purposes additional stations at such places as the Secretary of State may approve;

*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 Secretary of State may approve;

*c)* to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

*i)* 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 for general reception in visual images and by the methods of television and telephony in combination for general reception in visual images with sound, in –

*a)* the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to as 'the Home Services'); and

*b)* countries and places beyond the seas (such services being hereinafter referred to as 'the External Services'); and

*ii)* wireless telegraphy for the purpose of providing such other services, whether or not broadcasting services, as the Secretary of State may approve;

*iii)* wireless telegraphy for the purposes ancillary or related to the services aforesaid, and it is hereby declared that purposes

ancillary or related to the Home Services may include the emission or reception of wireless telegraphy (whether directly or indirectly) to or from countries and places beyond the seas.

#### 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 Secretary of State after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

#### 5.

1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved from time to time by the Secretary of State 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 Secretary of State 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 Secretary of State 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 Secretary of State 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 services provided by the Corporation or any of them.

#### 6.

1) The Secretary of State 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 Broadcasting 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 Secretary of State 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 Secretary of State by either body, or it appears to the Secretary of State 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 Secretary of State 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 Secretary of State or any person authorised or nominated for the purpose by or on behalf of the Secretary of State 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 Secretary of State 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 Secretary of State and with all rules and regulations made by the Secretary of State 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 Secretary of State 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 Secretary of State shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith;

*c)* 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 in the United Kingdom or a competent legal tribunal), or make any use whatever of, any matter 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 prior approval of the Secretary of State be used by the Corporation or by its permission for the sending or emission of any matter other than matter authorised by this Licence to be sent or emitted thereby.

**12.**

The Corporation shall not without the prior approval of the

Secretary of State 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 Services and the External Services from such stations as, after consultation with the Corporation, the Secretary of State 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 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; and the Secretary of State 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 Secretary of State 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 Secretary of State, 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.

6) The Corporation shall at all times refrain from sending any broadcast matter which includes any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of what has been done.

7) The Corporation shall at all times refrain from sending any broadcast matter expressing the opinion of the Corporation on current affairs or on matters of public policy, other than broadcasting and matter contained in programmes which consist only of proceedings in either House of Parliament or proceedings of a local authority, a committee of a local authority or a committee of two or more local authorities.

#### 14.

1) The Secretary of State 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 provision 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; and

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 Secretary of State 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 Secretary of State on the execution of this Deed an issue fee of £18,000 in respect of the licence hereby granted, and on or before the 31st December in each year from 1981 to 1995 inclusive a renewal fee of such amount as the Secretary of State may determine for that year.

#### 16.

1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Secretary of State shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3) or to such percentage or percentages thereof as the Treasury may from time to time determine: Provided that –

a) the Secretary of State may from time to time direct that such sums may also be used for such purposes (not being purposes of the Home Services or the External Services) as he may specify; and

b) such sums shall not, without the prior approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

2) The sums payable by the Secretary of State 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 Secretary of State 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 Secretary of State 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 Secretary of State; and

b) such proportion (if any) as may be agreed between the Secretary of State and the Treasury to be proper of the sums received by the Secretary of State 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 Secretary of State;

*c)* less the expenses incurred by or on behalf of the Secretary of State 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 Under-Secretary or Assistant Secretary of the Department of the Secretary of State of any sum payable by the Secretary of State to the Corporation under this clause shall for all purposes be final and conclusive.

5) The Corporation shall pay to the Secretary of State for the financial year ending with the 31st March 1981 and each subsequent financial year such sum or sums as the Secretary of State may determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission.

#### 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 Secretary of State 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 Secretary of State such accounts of its expenditure on the External Services and on other services referred to in sub-clause (1) covering such periods and at such times as may from time to time be prescribed in writing by the Secretary of State.

#### 18.

Sums paid by the Secretary of State to the Corporation under the provisions 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 Secretary of State 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 any matter whatsoever by means of the stations or any of them, it shall be lawful for the Secretary of State 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 Secretary of State may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Secretary of State 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 Secretary of State –

*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 case the Secretary of State 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 Secretary of State.

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 Secretary of State 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 Secretary of State to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Secretary of State whose decision shall be final and conclusive.

**22.**

The Corporation shall not without the prior approval of the Secretary of State 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 Secretary of State 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 Secretary of State have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home 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 of 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 Secretary of State 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 shall be deemed to prejudice or affect any statutory power of the Secretary of State.

**24.**

1) Any approval required to be obtained by the Corporation from the Secretary of State under the provisions of these presents shall be in writing and may be given absolutely or subject to such terms or conditions as the Secretary of State may think fit.

2) Any notice given by the Secretary of State to the Cor-

poration under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

## 25.

The Agreement dated the 19th February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall mean and include the Secretary of State.

## 26.

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 Secretary of State 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

by Her Majesty's Secretary of State for the Home Department: W.S.I. WHITELAW  
in the presence of: –  
ANTHONY BUTLER

THE CORPORATE SEAL of the British Broadcasting Corporation was hereunto affixed in the presence of –

GEORGE HOWARD  
*Chairman*

IAN TRETOWAN  
*Director General*

## Annex

*Resolution of the Board of Governors of the British Broadcasting Corporation dated 8th January 1981*

The Board formally resolved to renew their public assurances concerning programme standards in the knowledge that Governments of all Parties have always recognised that responsibility for the programmes broadcast by the Corporation rests on the Board of Governors.

In so doing the Board recalled those many statements (in Annual Reports to Parliament and in speeches and policy documents) which have served over the years to reassure Parliament and the public that the Corporation's adherence to high standards remains unchanged and that it seeks to improve them wherever possible.

In particular the Board noted that the late Lord Normanbrook, as their Chairman, had given assurances to the Postmaster General (The Rt. Hon. Reginald Bevins, MP) in a letter dated 13th June 1964, and resolved to renew them.

Accordingly, the Board reaffirm their recognition of a duty to ensure that programmes maintain a high general standard in all respects (and in particular in respect of content and quality), and to provide a properly balanced service which displays a wide range of subject matter. They accept that in order to serve the tastes and needs of different audiences and, in particular, to show concern for the young, programmes must be placed at appropriate times.

The Board recall that it has always been their object to treat controversial subjects with due impartiality, and they intend to continue this policy both in the Corporation's news services and in the more general field of programmes dealing with matters of public policy.

The Board accept that so far as possible the programmes for which they are responsible should not offend against good taste or decency or be likely to encourage or incite to crime or lead to disorder, or be offensive to public feeling. While the Board recognise that in an ever changing society it is impossible to ensure that what is inoffensive to one person will never offend another, they are determined to keep under constant review the standards of all broadcast programmes and the reactions of the public to them, along with the systems of control needed to maintain their broadcasting services at a high standard.

Finally, the Board take note of the need to ensure that proper proportions of the recorded and other matter included in the Corporation's programmes are of British origin and British performance, and intend to maintain their long-standing practice of supporting music and the arts by reflecting through broadcasting the work of those who engage in them throughout this country.

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## Ministerial broadcasts

The agreement under which Government and Opposition spokesmen are given facilities to broadcast is contained in an Aide Mémoire, first drawn up in 1947 and revised in 1969. It sets out the arrangements for Ministerial broadcasts:

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 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 where they participate.
9. These arrangements will be reviewed annually.

## BBC dates

### 1922

- 18 Oct The British Broadcasting Company was formed.  
 1 Nov Broadcast receiving licence introduced (ten shillings).  
 14 Nov Daily broadcasting began from the London station of the British Broadcasting Company (2LO).  
 15 Nov Birmingham (5IT) and Manchester (2ZY) stations brought into service.  
 14 Dec J. C. W. Reith appointed General Manager of the British Broadcasting Company.  
 24 Dec Newcastle-upon-Tyne (5NO) station brought into service.

### 1923

- 13 Feb Cardiff (5WA) station brought into service.  
 6 Mar Glasgow (5SC) station brought into service.  
 28 Sep First issue of *Radio Times* published.  
 30 Dec First continental programme by land-line from Radiola, Paris.  
 31 Dec First broadcast the chimes of Big Ben to usher in the New Year.

### 1924

- 4 Apr Broadcasts for schools began.  
 23 Apr First broadcast by King George V (opening British Empire Exhibition, Wembley).  
 15 Sep Belfast (2BE) station brought into service.

### 1926

- 31 Dec British Broadcasting Company dissolved.

### 1927

- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years. Sir John Reith Director-General.  
 23 Apr The first broadcast running commentary on a F.A. Cup Final match. Cardiff City v Arsenal.  
 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire.

### 1928

- 30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry.

### 1929

- 16 Jan First issue of *The Listener* published.

- 21 Oct Brookman's Park station opened. Regional scheme begins 9 March 1930 when second transmitter becomes operational.

### 1930

- 31 Mar Experimental 30-line television transmitted in sound and vision from Brookman's Park.  
 14 Jul First play to be shown on experimental television: *The Man with the Flower in his Mouth* by Pirandello.

### 1932

- 15 Mar First broadcast from Broadcasting House, London (Henry Hall).  
 22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).  
 19 Dec Empire Service from Daventry inaugurated.  
 25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.

### 1936

- 2 Nov First regular high definition television service in the world began transmission from Alexandra Palace.  
 11 Dec Abdication broadcast by King Edward VIII.

### 1937

- 1 Jan Royal Charter renewed for ten years.  
 12 May King George VI Coronation: first television outside broadcast.

### 1938

- 3 Jan First foreign language service began (in Arabic).  
 15 Mar Latin American Service began (in Spanish and Portuguese).  
 30 Jun Sir John Reith leaves BBC.  
 27 Sep First services in European languages began (French, German and Italian).

### 1939

- 18 Apr First broadcast of English lessons (in Arabic Service).  
 1 Sep Television Service closed down for reasons of national defence.  
 1 Sep Home Service replaced National and Regional Services.  
 3 Sep Broadcasts by King George VI and the Prime Minister, Neville Chamberlain, on the outbreak of war.  
 Sep Build up of broadcasts to Europe: Hungarian, Polish, Czechoslovak, Romanian, Yugoslav and Greek Services.

**1940**

- 7 Jan* Forces Programmes began.
- 11 May* Hindustani Services began (now Hindi and Urdu Services). First Eastern Service.

**1941**

- 14 Jan* 'V' campaign broadcasts introduced in European Service.

**1942**

- 22 Mar* First daily news bulletin in morse transmitted for the Resistance.

**1944**

- 27 Feb* General Forces Programme began (discontinued 29 December 1946).

**1945**

- 15 Feb* First Commonwealth Broadcasting Conference opened in London.
- 29 Jul* Light Programme introduced and Regional Home Services restarted.

**1946**

- 24 Mar* Russian Service began.
- 1 Jun* Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.
- 7 Jun* Television Service resumed.
- 29 Sep* Third Programme introduced.

**1947**

- 1 Jan* Royal Charter renewed for five years.

**1948**

- 11 Oct* First television broadcast from No. 10 Downing Street (interview with Commonwealth Prime Ministers).

**1949**

- 17 Dec* Sutton Coldfield television station brought into service.

**1950**

- 12 Feb* European Broadcasting Union founded.
- 27 Aug* First television outside broadcast from the Continent (Calais).

**1951**

- 12 Oct* Holme Moss television station brought into service.
- 15 Oct* First television election address – given by Lord Samuel.

**1952**

- 14 Mar* First tv transmitter opened in Scotland at Kirk O'Shotts.
- 1 Jul* Royal Charter renewed for ten years – after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949.
- 15 Aug* Wenvoe television station brought into service.

**1953**

- 2 Jun* Coronation ceremony televised for first time.

**1954**

- 6 Jun – 4 Jul* First European exchange of television programmes; eight countries taking part.

**1955**

- 2 May* First vhf radio broadcasting station brought into service at Wrotham.
- 10 Oct* Colour television test transmissions began from Alexandra Palace.

**1956**

- 28 Mar* Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57).
- 27 Apr* First ministerial television broadcast (Prime Minister – Sir Anthony Eden).

**1957**

- 25 Dec* The Queen's Christmas broadcast televised for the first time (heard simultaneously on radio).

**1958**

- 13 & 14 Jan* Stereophonic test transmissions began.
- 5 May* Experimental television transmissions started in Band V on 625-lines from Crystal Palace.
- 28 Oct* First television coverage of the State Opening of Parliament.

**1960**

- 29 Jun* First transmission from BBC Television Centre.

**1961**

- 14 Apr* First live television relay from Moscow (Major Yuri Gargarin's return from first manned space flight).

**1962**

- 20 Feb First message from space (US astronaut Colonel John Glenn) retransmitted by BBC.  
 1 Jul Royal Charter extended to 29 July 1964.  
 11 Jul First exchange of live transatlantic programmes by satellite Telstar.

**1964**

- 20 Apr Opening of BBC 2 and introduction of 625-line transmission.  
 30 Jul Royal Charter renewed for 12 years.  
 30 Aug Introduction of the Music Programme in the Third Network.

**1965**

- 1 May General Overseas Service redesignated World Service.

**1966**

- 2 Jun First direct television pictures from the Moon.

**1967**

- 25 Jun *Our World*: first international television programme encircling the globe live by satellite.  
 1 Jul BBC 2 began regular colour television transmissions using PAL system on 625-lines (first in Europe).  
 30 Sep Radio 1 introduced on 247m. Radio networks renamed Radios 1, 2, 3 and 4.  
 8 Nov Local radio experiment began: BBC Radio Leicester.

**1968**

- 23 Apr Start of closed circuit radio experiment in broadcasting the House of Commons.

**1969**

- 10 Jul *Broadcasting in the Seventies*. BBC's plans for the future of network radio and non-metropolitan broadcasting published.  
 21 Jul Man's first landing on the Moon televised on BBC 1.  
 15 Nov Colour television extended to BBC 1 and ITV on 625-lines uhf.

**1970**

- 4 Apr Re-organisation of radio networks and non-metropolitan television following *Broadcasting in the Seventies*.  
 Sep-Dec Eight new BBC local radio stations opened.

**1971**

- 10 Jan Open University transmissions started.  
 1 Feb Radio only licence fee abolished.  
 3 Oct BBC sets up independent Programmes Complaints Commission (disbanded 1981).  
 10 Nov Pebble Mill, Birmingham, opened by Princess Anne.

**1972**

- 1 Nov Queen Elizabeth II opened the BBC's 50th anniversary exhibition.

**1973**

- 24 Nov BBC Radio Carlisle opened, completing the first 20 BBC local radio stations.

**1974**

- 10 Apr Announcement of a Committee on the Future of Broadcasting under Lord Annan, followed by extension of Royal Charter to 1976.  
 23 Sep Regular CEEFAX service started.

**1975**

- 9 June - 4 Jul Four-week parliamentary broadcasting experiment: live and recorded radio broadcasts from the House of Commons.

**1976**

- 18 Jun New Broadcasting House, Manchester, opened by the Prime Minister, James Callaghan.  
 2 Jul Royal Charter extended for a further three years to 31 July 1979.

**1977**

- 24 Mar The Annan Committee on the Future of Broadcasting report published.

**1978**

- 3 Apr A regular service of broadcasting from Parliament began.  
 26 Jul Publication of the Government White Paper on Broadcasting.  
 23 Nov Major lf mf frequency changes in network radio made following 1974/75 Geneva conference which allowed considerable increase in number and power of transmitters in Europe.  
 23 Nov Radio Scotland, the new Scottish national radio service, began broadcasting.  
 25 Nov The television licence fee increased to £10 for black and white, £25 for colour.

**1979**

- 21 Mar* Publication of Monica Sims's Working Party on Violence on Television. New guidelines laid down for programme makers.
- 3 Jul* Prince Charles visited Television Centre to mark 25th anniversary of television news.
- 31 Jul* Royal Charter extended for two years until 31 July 1981.
- 23 Nov* Licence fee increased to £12 for black and white, £34 for colour.

**1980**

- 11 Sep* Radio Norfolk opened, the first of a new wave of BBC Local Radio stations.
- 11 Nov* Radio Lincolnshire opened.

**1981**

- 1 Jun* Broadcasting Complaints Commission, established under Broadcasting Act 1980, starts work
- 29 Jul* The BBC mounted the biggest ever outside broadcast coverage during the Royal Wedding of Prince Charles and Lady Diana Spencer. The BBC's coverage was seen in 74 countries.
- 31 Jul* The BBC's 5th Royal Charter was replaced by the 6th Royal Charter which lasts until December 31, 1996.
- 1 Dec* Licence fee increased to £15 for black and white, £46 for colour.

**1982**

- 4 Mar* The Government announced that the BBC would be authorised to start broadcasting two separate satellite services in 1986.
- 14 May* Official opening of the BBC/Open University Production Centre at Milton Keynes by the Prince of Wales.
- 12 Jul* Queen Elizabeth II attended the BBC's 60th anniversary thanksgiving service in St. Paul's Cathedral.
- 1 Nov* BBC Welsh language programmes transferred to Sianel 4.
- 19 Dec* BBC External Services celebrated its Golden Jubilee with a thanksgiving service at St. Martin-in-the-Fields, broadcast on the World Service.

**1983**

- 17 Jan* *Breakfast Time* television transmissions began.
- 12 Mar* Exhibition celebrating 60th year of children's programmes ends in the Langham Gallery. 85,500 people attended.

- 11 Apr* Community station Radio Tweed on air.
- 15 Apr* Community station Radio Solway on air.
- 18 Apr* Community station Radio Gwent on air.
- 21 Apr* Announced that BBC Engineering Division (with IBA Engineering) would receive Queen's Award for teletext developments.
- 4 Jul* Radio York, the BBC's 30th Local Radio station, opened by Lord Howard of Henderskelfe 40th anniversary of Japanese Service.
- 22 Sep* Launch of BBC Telesoftware Service.
- 1 Nov* Director-General formally starts the work on new Regional Broadcasting Centre for North East and Cumbria at Newcastle.

**1984**

- 16 Jan* BBC Elstree Centre opened.
- 4 Apr* 60th anniversary of first national broadcast to schools.

## BBC senior staff as at 1st October 1984

Director-General: *Alasdair Milne*  
 Managing Director, External Broadcasting: *Douglas Muggeridge*  
 Managing Director, Radio: *Richard Francis*  
 Managing Director, Television: *Bill Cotton, OBE*  
 Assistant Director-General: *Alan Protheroe, MBE, TD*  
 Director, United States: *David Webster*  
 Director of Engineering: *Bryce McCrirrick*  
 Director, Public Affairs: *John Wilkinson*  
 Director of Personnel: *Christopher Martin*  
 Director of Programmes, Television: *Brian Wenham*  
 Director of Resources, Television: *Michael Checkland*  
 Director of Finance: *Geoff Buck*

The Secretary: *David Holmes*  
 The Deputy Secretary: *Patricia Hodgson*

Chief Assistant to Director-General: *Margaret Douglas*

### Television

Controller, BBC 1: *Michael Grade*  
 Controller, BBC 2: *Graeme McDonald*  
 Controller, Resource Development and Engineering,  
 Television: *Duncan Thomas*  
 Controller, Resource Operations: *Charles Paton*  
 Controller, Personnel: *Roger Johnson*  
 Chief Accountant: *Richard Bates*  
 Head of Information Services: *William Carrocher*  
 Editor, Television News: *Peter Woon*  
 Head of Current Affairs Programmes:  
*Christopher Capron*

### Radio

Deputy Managing Director: *Charles McLelland*  
 Controller, Resource Development Radio:  
*Harry Grocock*  
 Controller, Radio 1: *Derek Chimmery*

Controller, Radio 2: *Bryant Marriott*  
 Controller, Radio 3: *Ian McIntyre*  
 Controller, Radio 4: *David Hatch*  
 Controller, Local Radio: *Michael Barton*  
 Controller, Music: *Robert Ponsonby*  
 Controller, Operations and Engineering, Radio:  
*Bill Denny*  
 General Manager, Engineering, Radio: *Simon Shute*  
 General Manager, Operations, Radio: *John Dutot*  
 Chief Personnel Officer: *Chris Storey*  
 Editor, News and Current Affairs: *John Wilson*  
 Editor, Radio News: *Larry Hodgson*  
 Head of Information Services: *Michael Colley*

### External Broadcasting

Deputy Managing Director: *Austen Kark*  
 Controller, Administration: *Christopher Bell*  
 Controller, European Services: *Peter Fraenkel*  
 Controller, Overseas Services: *Mark Dodd*  
 Chief Engineer: *Bert Gallon*  
 Chief Accountant: *Ernest Newhouse*  
 General Manager, Monitoring Service: *David Witherow*  
 Chief Personnel Officer: *Michael Goldfinch*  
 Editor, External Services News: *Terry Heron*  
 Head of Information, External Services: *Michael Williams*

### Corporate News Services

Controller: *Tony Crabb*

### Information Services

Controller: *Michael Bunce*  
 Head of Information Division: *Peter Rosier*

### Finance

Deputy Director, Finance: *Clifford Taylor*  
 General Manager, Publications: *John Holmes*  
 Chief Accountant, Corporate Finance: *Julian Ekiert*

### **Public Affairs and Regional**

Controller, Public Affairs and International Relations:

*David Barlow*

Controller, Northern Ireland: *James Hawthorne, CBE*

Controller, Wales: *Geraint Stanley Jones*

Controller, Scotland: *Patrick Chalmers*

Controller, English Regional Television: *Michael Alder*

Head of Network Production Centre, Birmingham:

*David Waine*

Head of Network Production Centre, Manchester:

*Roger Bolton*

Head of Network Production Centre, Bristol:

*John Prescott Thomas*

Controller, Educational Broadcasting: *Sheila Innes*

Head of Educational Broadcasting Services and

Education Secretary: *Jim Stevenson*

### **Enterprises**

Managing Director, BBC Enterprises Ltd: *Bryon Parkin*

### **Personnel**

Deputy Director of Personnel: *Roger Chase*

Legal Adviser: *Antony Jennings*

Controller, Management Development and

Appointments: *Bob Rowland*

Controller, Central Services: *Jack Auty*

### **Engineering**

Deputy Director: *George Cook*

Assistant Director: *Charles Sandbank*

Chief Engineer, Transmission: *Derek East*

Chief Engineer, External Relations: *Desmond Morse*

Chief Engineer, Regions: *Brendan Slamin*

Chief Accountant: *Martin Diamond*

Chief Personnel Officer: *Donald Creasey*

### **Direct Broadcasting by Satellite**

Controller, Direct Broadcasting by Satellite Acquisition and Programming: *Gunnar Rugheimer*

## **The BBC and the public**

### **Broadcasting research**

The BBC Broadcasting Research Department publishes each year a summary of its main results called the *Annual Review of BBC Broadcasting Research Findings*, obtainable from:

BBC Data Publications,  
Room 525, The Langham,  
Portland Place, London W1A 1AA.  
(price £7.50 plus 75p postage)

Information about methods of BBC broadcasting research may be obtained from the

BBC Broadcasting Research Information Desk,  
Room 254, The Langham,  
Portland Place, London W1A 1AA.

### **Broadcasters' Audience Research Board**

Measurement of television audiences and of viewers' opinions of television programmes (both BBC and ITV) is undertaken through BARB, the limited company set up by the BBC and ITCA to conduct joint television broadcasting research.

Broadcasters' Audience Research Board, Knighton House, 56 Mortimer Street, London W1N 8AN.

### **Programme correspondence**

If you wish to write to the BBC about radio and television programmes generally, including letters of complaint, the address is: Head of BBC Programme Correspondence Section, Broadcasting House, London W1A 1AA.

Some radio and television programmes give a special address to which to write in response to programmes or appeals.

For telephone enquiries about radio programmes ring: Programme Enquiry Unit on 01-580 4468. For telephone enquiries about television programmes ring: Duty Office on 01-743 8000.

For information about reception of BBC programmes write to: Head of Engineering Information Department, Broadcasting House, London W1A 1AA.

Listeners overseas should write to:

Overseas Audience Research & Correspondence Department,  
BBC, Bush House,  
London WC2B 4PH.

## Publicity and information

The BBC's Information Division co-ordinates the Corporation's contacts with the Press, providing factual information about BBC programmes and developments, explaining policy and providing Press facilities within the organisation. The Division has Press and Publicity offices within Television, Radio, External Services and the corporate area, offers a picture service to newspapers at home and abroad and maintains a range of supporting activities including the production of films about the BBC and booklets and posters based on its policies and programmes. Information Division explains the advantages of the licence fee system in terms of the value for money of the services of information, education and entertainment provided. The holding of public meetings and liaison with organisations in the social concern field are other activities.

### Head of Information Division

12 Cavendish Place, London W1A 1AA.  
Tel. 01-580 4468 ext 2811 or 01-927 4294

### Chief Publicity Officer, Television

Television Centre, Wood Lane, London W12 7RJ.  
Tel. 01-576 7789.

### Chief Publicity Officer, Radio

Broadcasting House, London W1A 1AA.  
Tel. 01-580 4468 ext. 2730 or 01-927 4331.

### Chief Press and Publicity Officer, External Services

Bush House, Strand, London WC2B 4PH.  
Tel. 01-257 2877 or 01-257 2937.

## PRESS OFFICES

### Chief Press Officer

Television Centre, Wood Lane,  
London W12 7RJ. Tel. 01-576 1865 (5 lines).

Enquiries from journalists are dealt with in London by press officers at the following addresses:

12 Cavendish Place, London W1A 1AA.  
Tel. 01-580 4468 ext. 2622/3 and 2818 or 01-927 4709.  
9am-6pm Monday to Friday.

Television Centre, Wood Lane, London W12 7RJ.  
Tel. 01-576 1865 (5 lines).  
9am-midnight Monday to Friday  
11am-midnight Saturday  
12pm-midnight Sunday

### *International Press Office*

Bush House, Strand, London WC2 4PH.  
Tel. 01-257 2941, 01-257 2947 or 01-257 2945  
9.30am-6pm Monday to Friday.

This office looks after overseas journalists and the London correspondents of foreign newspapers, and also deals with British press enquiries about the External Services.

Outside London, press enquiries are dealt with by:

### England

#### *Manchester*

Press and Publicity Officer,  
New Broadcasting House, PO Box 27, Oxford Road,  
Manchester M60 1SJ.  
Tel. 061-236 8444

#### *Birmingham*

Press and Publicity Officer,  
Broadcasting Centre, Pebble Mill Road,  
Birmingham B5 7QQ.  
Tel. 021-472 5353

#### *Bristol*

Press and Publicity Officer,  
Broadcasting House, 21-33b Whiteladies Road,  
Clifton, Bristol BS8 2LR.  
Tel. 0272 732211

### *English Regional Television*

Press and Publicity Officer  
R.199, Broadcasting Centre,  
Pebble Mill Road, Birmingham B5 7QQ.  
Tel. 021-472 5353 ext. 2035/2657.

### **Scotland**

Head of Information,  
Broadcasting House, Queen Margaret Drive,  
Glasgow G12 8DG.  
Tel. 041-339 8844

### **Wales**

Senior Information Officer,  
Broadcasting House, Llantrisant Road, Llandaff,  
Cardiff CF5 2YQ.  
Tel. 0222 564888.

### **Northern Ireland**

Senior Information Officer,  
Broadcasting House, 25-27 Ormeau Avenue,  
Belfast BT2 8HQ.  
Tel. 0232 244400

## **Public meetings**

The BBC holds over 12 open meetings every year, at which senior staff answer questions from members of the general public about programmes and policies. Details of when and where these meetings are held are advertised locally and usually there are announcements on Local Radio, Regional Television and Radio 4.

## **BBC orchestras and choirs**

BBC Symphony Orchestra (111 players), based in London.  
Chief Conductor: Sir John Pritchard  
Chief Guest Conductor: Günter Wand  
Chief Guest Conductor: Mark Elder

BBC Philharmonic Orchestra (89), based in Manchester.  
Principal Conductor: Edward Downes

BBC Welsh Symphony Orchestra (78), based in Cardiff.  
Principal Conductor: Erich Bergel  
Associate Conductor: Owain Arwel Hughes

BBC Scottish Symphony Orchestra (63), based in Glasgow.  
Principal Conductor: Jerzy Maksymiuk  
Chief Guest Conductor: Vernon Handley  
Associate Conductor: Nicholas Kraemer

BBC Concert Orchestra (54), based in London.  
Principal Conductor: Ashley Lawrence  
Chief Guest Conductor: James Lockhart

BBC Radio Orchestra

BBC Singers (28), based in London.

Director: John Poole

Assistant Director: Simon Joly

BBC Symphony Chorus (175), based in London.  
Chorus Master: Gareth Morrell

## **Lectures and films**

BBC staff give talks about their work. Four free colour films are also available: the first is an entertaining exploration of the value for money the BBC offers; *This is London* describes the External Services; *Action Stations* covers BBC Local Radio; and *Eye on Nature* is about natural history programmes.

For details about speakers and films, contact:

Senior Information Officer

12 Cavendish Place, London W1A 1AA;

or Senior Information Officers or Press and Publicity Officers in BBC centres outside London.

## **Auditions**

Music and drama auditions for professional artists are arranged regularly by Programme Contracts Department.

Applications should be addressed to the BBC, London W1A 1AA.

Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Written applications to:

Chorus Manager, BBC, London W1A 1AA.

## Submission of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

Although the BBC takes every care of the manuscripts and scores which it receives, odd inexplicable losses do occur. Consequently writers and composers are strongly advised in their own interests to retain a copy of everything they submit.

A guide for writers, *Writing for the BBC*, is published by the BBC. Available from BBC Publications, PO Box 234, London SE1 3TH.

In the case of **radio plays**, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to:

Script Editor, Drama (Radio),  
BBC Broadcasting House, London W1A 1AA.

A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

**Light Entertainment scripts for radio** (normally half-hour) should be sent to:

Script Editor, Light Entertainment (Radio),  
BBC, Broadcasting House, London W1A 1AA.

Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

**Television scripts**, clearly typed, should be submitted, with a stamped addressed envelope, to:

Head of Television Script Unit,  
BBC Television Centre, Wood Lane, London W12 7RJ.

*Notes on Current Requirements* are available from the unit, on request. The unit will not consider the manuscripts of unpublished novels, stories, biographies, etc.

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.

## 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 are accepted six weeks before the date required. They should indicate the type of show preferred, the ages of any children in the party, and for visitors to London the exact dates of their stay and a London address. (*A stamped addressed envelope should be enclosed.*) Ticket Unit will make every effort to meet requirements as closely as possible but no guarantees can be given.

## Appeals for charity

Registered charities may be considered for a broadcast appeal on BBC Radio or Television. Preference in selection is 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. Applicants for appeals should write to the:

Appeals Secretary,  
Broadcasting House, London W1A 1AA.

Or, where appropriate to Secretary, Northern Ireland; Secretary, Scotland; or Secretary, Wales at Broadcasting House Belfast, Glasgow, or Cardiff respectively.

## 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. Messages are broadcast once only and cannot be repeated. There is no charge for broadcasting SOS messages

## Community Programme Unit

This Unit is responsible for programmes made by and with the general public, usually as a direct response to public request. In some productions, groups or individuals are given technical facilities and professional advice by

the Unit's staff to make their own programme. Alternatively the Unit and members of the public may share responsibility for the style and content of a programme. Documentaries are also made by the Unit itself on issues of social concern. Members of the public wishing to help set the Unit's broadcasting priorities should contact:

Open Space,  
Community Programme Unit,  
BBC Television, Television Centre, Wood Lane,  
London W12 8QT.

## Recruitment

Radio and television production posts are frequently filled by internal competition. Advertisements for external candidates are placed in *The Listener*, selected national newspapers and journals, and specialised journals such as *The Stage* and, for journalists, the *UK Press Gazette*. Vacancies outside London appear in the provincial and local press.

Enquiries about employment in non-engineering categories and trainee schemes in special departments (news, personnel, studio management, television and radio production) should be addressed to:

Head of Appointments,  
BBC, Broadcasting House, London W1A 1AA.

### Engineering recruitment

Qualified engineers are recruited regularly for the Television, Radio, External Broadcasting, Communications and Transmitter Groups of the BBC. In addition, applicants over 18 can be considered for the junior posts of Technical Assistants or Technical Operators. The former qualify as engineers in 2 to 3 years while the latter receive training in order to qualify for more senior posts in their field.

Each year, graduates with good honours degrees in electrical and electronic engineering or physics are appointed as trainees in the Research, Design and Capital Projects Departments.

Further details of engineering opportunities can be obtained from:

The Engineering Recruitment Officer,  
BBC, Broadcasting House, London W1A 1AA.

## Broadcasting Complaints Commission

The Broadcasting Complaints Commission exists 'to consider and adjudicate upon complaints of

(a) *unjust or unfair treatment in sound or television programmes;*

(b) *unwarranted infringement of privacy in, or in connection with, the obtaining of material included in sound or television programmes.'*

The Commission was established on 1st June 1981 in succession to the BBC's own Programme Complaints Commission. Its powers are set out in Section III of the 1981 Broadcasting Act.

The Commission can consider complaints against both BBC and IBA programmes, providing the complainant was personally affected by the broadcast.

The members of the Commission are:

Baroness Pike (Chairman)  
Sir Thomas Skyrme  
Professor Thomas Carbery  
Mr Peter Hardiman Scott  
Mr Tom Jackson

The Secretary of the Commission is Mr William Middlemass and the address is 20 Albert Embankment, London SE1 7TL. Telephone 01-211 8463/8465/8468.

The Commission's findings are published by the broadcasting body in such manner as the Commission may direct. In the case of complaints against BBC programmes the normal practice is for a summary of the adjudication (prepared by the Commission) to be printed in *Radio Times* and for a shorter summary to be broadcast.

## BBC addresses

### London

#### Headquarters:

Broadcasting House,  
London W1 01-580 4468

*Postal address:*

BBC, London W1A 1AA

*Telegrams and cables:*

Broadcasts, London

*Telex:* 265781 BBC HQ G

#### Television:

Television Centre, Wood Lane,  
London W12 7RJ 01-743 8000

*Telegrams and cables:*

Telecasts, London

*Telex:* 265781 BBC HQ G

#### External Broadcasting:

PO Box 76, Bush House,  
Strand, London WC2B 4PH  
01-240 3456

*Telegrams and cables:*

Broadbrit, London

*Telex:* 265781 BBC HQ G

#### Publications:

35 Marylebone High Street,  
London W1M 4AA 01-580 5577

*Telegrams and cables:*

Broadcasts, London

*Telex:* 265781 BBC HQ G

#### BBC Enterprises Ltd.,

Woodlands,  
80 Wood Lane,  
London W12 0TT 01-743 5588 or  
01-576 0202

*Telegrams and cables:*

Telecentre London

*Telex:* 934678 BBC ENT.G

#### BBC/Open University Production Centre

Walton Hall,  
Milton Keynes, MK7 6BH

Information office: 0908-655335

### Scotland

Broadcasting House,  
Queen Margaret Drive,  
Glasgow G12 8DG 041-339 8844

*Controller:* Patrick Chalmers

*Head of Radio:* Stan Taylor

*Head of Television:* James Hunter

*Edinburgh office:*

Broadcasting House, 5 Queen Street,  
Edinburgh EH2 1JF 031-225 3131

*Aberdeen office:*

Broadcasting House,  
Beechgrove Terrace,  
Aberdeen AB9 2ZT 0224-635233

*Dundee:*

12/13 Dock Street, Dundee  
0382-25025/25905

BBC Radio Aberdeen,  
Broadcasting House,  
Beechgrove Terrace,  
Aberdeen AB9 2ZT  
0224-635233

BBC Radio Highland,  
7 Culduthel Road,  
Inverness IV2 4AD 0463-221711

BBC Radio nan Eilean,  
Rosebank, Church Street,  
Stornoway 0851-5000

BBC Radio Orkney,  
Castle Street, Kirkwall  
0856-3939

BBC Radio Shetland,  
Brentham House, Lerwick,  
Shetland ZE1 0LR 0595-4747

BBC Radio Solway,  
Elmbank, Lovers' Walk,  
Dumfries, DG1 1NZ 0387-68008/9

BBC Radio Tweed,  
Municipal Buildings, High Street,  
Selkirk TD7 4BU 0750-21884

### Wales

Broadcasting House, Llantrisant Road,  
Llandaff,

Cardiff CF5 2YQ 0222-564888

*Controller:* Geraint Stanley Jones

*Head of Programmes:* Gareth Price

*Bangor:*

Broadcasting House,  
Meirion Road,  
Bangor LL57 2BY 0248-362214

*Swansea:*

32 Alexandra Road,  
Swansea SA1 5DZ 0792-54986

BBC Radio Clwyd,  
The Old School House,  
Glanrafon Road,  
Mold CH7 1PA 0352-59111

BBC Radio Gwent,  
Powys House, Cwmbran,  
Gwent NP44 1YF 06333-72727

### Northern Ireland

Broadcasting House,  
25-27 Ormeau Avenue,  
Belfast BT2 8HQ 0232 244400

*Controller, Northern Ireland:*

James Hawthorne, CBE

*Head of Programmes, Northern Ireland:*

Cecil N. Taylor

*Head of Radio, Northern Ireland:*

Don Anderson

BBC Radio Foyle,  
(temporary address)  
Rock Road,  
Londonderry 0504 262244/5/6

## NETWORK PRODUCTION CENTRES

### Birmingham

Pebble Mill,  
Pebble Mill Road,  
Birmingham B5 7QQ 021-472 5353  
*Head of Network Production Centre:*  
David Waine

### Manchester

New Broadcasting House, Oxford Road,  
Manchester M60 1SJ 061-236 8444  
*Head of Network Production Centre:*  
Roger Bolton

### Bristol

Broadcasting House, Whiteladies Road,  
Clifton, Bristol BS8 2LR 0272-732211  
*Head of Network Production Centre:*  
John Prescott Thomas

## REGIONAL TELEVISION STATIONS

### English Regional HQ

Pebble Mill, Pebble Mill Road,  
Birmingham B5 7QQ 021-472 5353  
*Controller:* Michael Alder

### East

St Catherine's Close, All Saints Green,  
Norwich NR1 3ND 0603-28841  
*Regional Television Manager:*  
Johnny Johnston

### Midlands

Broadcasting Centre, Pebble Mill Road,  
Birmingham B5 7QQ 021-472 5353  
*Regional Television Manager:*  
Tom Beesley

### North

Broadcasting Centre, Woodhouse Lane,  
Leeds LS2 9PX 0532-41181/8  
*Regional Television Manager:*  
William Greaves

### North-east

Broadcasting House,  
54 New Bridge Street,  
Newcastle upon Tyne NE1 8AA  
0632-320961  
*Regional Television Manager:* John Frost

### North-west

New Broadcasting House, Oxford Road,  
Manchester M60 1SJ 061-236 8444  
*Regional Television Manager:* Ray Colley

### South

South Western House, Canute Road,  
Southampton SO9 1PF 0703-26201  
*Regional Television Manager:*  
Roger Bufton

### South-west

Broadcasting House,  
Seymour Road, Mannamead,  
Plymouth PL3 5BD 0752-29201  
*Regional Television Manager:*  
Mike Read

### West

Broadcasting House,  
21-33b Whiteladies Road, Clifton,  
Bristol BS8 2LR 0272-732211  
*Regional Television Manager:*  
James Dewar

## BBC LOCAL RADIO STATIONS

### BBC Radio Bedfordshire

Hastings Street, Luton, Beds.,  
(opening summer 1985)  
*Manager:* Mike Gibbons

### BBC Radio Bristol

3 Tyndalls Park Road,  
Bristol BS8 1PP 0272-741111  
*Manager:* Derek Woodcock

### BBC Radio Cambridgeshire

Broadcasting House, Hills Road,  
Cambridge CB2 1LD 0223-315970  
*Manager:* Ian Masters

### BBC Radio Cleveland

PO Box 1548  
Broadcasting House, Newport Road,  
Middlesbrough, Cleveland TS1 5DG  
0642 225211  
*Manager:* John Watson

### BBC Radio Cornwall

Phoenix Wharf, Truro,  
Cornwall TR1 1UA 0872-75421  
*Manager:* Michael Hoskin

### BBC Radio Cumbria

Hilltop Heights, London Road,  
Carlisle, Cumbria CA1 2NA 0228-31661  
*Manager:* Frank Hughes

### BBC Radio Derby

56 St Helen's Street, Derby DE1 3HY  
0332-361111  
*Manager:* Bryan Harris

### BBC Radio Devon

St David's Hill, Exeter, Devon  
EX4 4DB 0392-215651  
*Manager:* Roy Corlett

### BBC Radio Furness

Broadcasting House, Hartington Street,  
Barrow-in-Furness, Cumbria LA14 5FH  
0229-36767  
*Senior Producer:* Keith Daniels

### BBC Radio Humberside

63 Jameson Street, Hull HU1 3NU  
0482-23232  
*Manager:* Geoff Sargieson

**BBC Radio Kent**

30 High Street, Chatham,  
Kent ME4 4EZ 0634-46284  
*Manager:* Harold Rogers

**BBC Radio Lancashire**

King Street, Blackburn, Lancs. BB2 2EA  
0254-62411  
*Manager:* Mike Chapman

**BBC Radio Leeds**

Broadcasting House, Woodhouse Lane,  
Leeds LS2 9PN 0532-442131  
*Manager:* Geoff Talbott

**BBC Radio Leicester**

Epic House, Charles Street,  
Leicester LE1 3SH 0533-27113  
*Manager:* Tony Inchley

**BBC Radio Lincolnshire**

Radion Buildings, Newport,  
Lincoln LN1 3DF 0522 40011  
*Manager:* David Wilkinson

**BBC Radio London**

35a Marylebone High Street,  
London W1A 4LG 01-486 7611  
*Manager:* Derrick Amooore

**BBC Radio Manchester**

PO Box 90, NBH, Oxford Road,  
Manchester M60 1SJ 061-228 3434  
*Manager:* Allan Shaw

**BBC Radio Merseyside**

55 Paradise Street,  
Liverpool L1 3BP 051-708 5500  
*Manager:* Donald Kerr

**BBC Radio Newcastle**

Crestina House, Archbold Terrace,  
Newcastle-upon-Tyne NE2 1DZ  
0632-814243  
*Manager:* Bob Wrack

**BBC Radio Norfolk**

Norfolk Tower, Surrey Street,  
Norwich NR1 3PA 0603-617411  
*Manager:* Keith Salmon

**BBC Radio Northampton**

PO Box 1107, Abington Street,  
Northampton 0604-20621  
*Manager:* Mike Marsh

**BBC Radio Nottingham**

York House, Mansfield Road,  
Nottingham NG1 3JB 0602-415161  
*Manager:* Arnold Miller

**BBC Radio Oxford**

242/254 Banbury Road,  
Oxford OX2 7DW 0865-53411  
*Manager:* John Bright

**BBC Radio Sheffield**

Ashdell Grove, 60 Westbourne Road,  
Sheffield S10 2QU 0742-686185  
*Manager:* Tim Pitt

**BBC Radio Shropshire**

Mount Pleasant Road, Shrewsbury,  
Shropshire  
(due to open summer 1984)  
*Manager:* Lawrie Bloomfield

**BBC Radio Solent**

South Western House, Canute Road,  
Southampton SO9 4PJ 0703-31311  
*Manager:* Tim Neale

**BBC Radio Stoke-on-Trent**

Conway House, Cheapside, Hanley,  
Stoke-on-Trent, Staffs. ST1 1JJ  
0782-24827  
*Manager:* Geoff Lawrence

**BBC Radio Sussex**

Marlborough Place, Brighton, Sussex  
BN1 1TU 0273-680231  
*Manager:* John Saunders

**BBC Radio WM**

PO Box 206, Birmingham B5 7SD  
021-472 5141  
*Manager:* John Pickles

**BBC Radio York**

20 Bootham Row, York YO3 7BR  
0904-641351  
*Manager:* John Jefferson

**CHANNEL ISLANDS****BBC Radio Guernsey**

Commerce House, Les Banques,  
St Peter Port, Guernsey 0481-28977  
*Manager:* Tony Talmage

**BBC Radio Jersey**

Broadcasting House, Rouge Bouillon,  
St Helier, Jersey 0534-70000  
*Manager:* Mike Warr

**BBC OFFICES & CORRESPONDENTS  
OVERSEAS****Abidjan**

Alexander Thomson (External Services)  
04 BP 563  
Abidjan 04, Ivory Coast

**Beirut**

Gerald Butt (Radio)  
PO Box 3456  
Commodore Hotel  
Beirut, Lebanon

### **Berlin**

David Blow (External Services)  
German Language Service  
Representative  
BBC-Büro  
Savignyplatz 6  
D-1 Berlin 12

### **Bonn**

David Smeeton (Radio)  
Pressehaus 1/429  
Heussallee 2-10  
D-53 Bonn, West Germany

### **Brussels**

Paul Reynolds (Radio)  
Room 416.0  
International Press Centre  
Boîte 50  
1 Boulevard Charlemagne  
B-1041 Brussels, Belgium

### **Cairo**

Jack Thompson (External Services)  
Chief of Bureau  
PO Box 2040  
Cairo, Egypt

### **Delhi**

Mark Tully (Radio)  
Chief of Bureau  
1 Nizamuddin East  
New Delhi 110013, India

### **Dublin**

Denis Murrey (Radio)  
25 South Frederick Street  
Dublin 2, Irish Republic

### **Hong Kong**

Brian Hanrahan (TV)  
Room 1243  
New Mercury House  
22 Fenwick Street  
Hong Kong

### **Jerusalem**

David McNeil (Radio)  
c/o Press Information Office  
Jerusalem, Israel  
Keith Graves (TV)  
Contact through Foreign News  
Editor (Tel) Room 6239 Spur  
Television Centre

### **Johannesburg**

Graham Leach (Radio)  
Contact through Foreign News  
Editor (Radio) Room 3123  
Broadcasting House

Michael Buerk (TV)  
Contact through Foreign News  
Editor (Tel) Room 6239 Spur  
Television Centre

### **Madrid**

Jeremy Harris (Radio)  
BBC de Londres  
Edificio EFE  
Espronceda 32  
Madrid 3, Spain

### **Moscow**

Peter Ruff (Radio)  
Tim Sebastian (Eastern Europe  
correspondent, TV)  
Sadovo-Samotechnaya 12/24  
KV 72 Moscow, USSR

### **Nairobi**

Mike Wooldridge  
PO Box 58621  
Nairobi, Kenya

### **New York**

David Webster  
Director  
630 Fifth Avenue  
New York 10111 USA

James Cox (Radio)  
Correspondent  
630 Fifth Avenue  
New York 10111 USA

### **Paris**

Philip Short (Radio)  
Chief of Bureau  
155 Rue du Faubourg, St. Honoré  
B.P. 48708  
75366 Paris Cedex 08, France

### **Peking**

Mark Brayne (Radio)  
31 Bang Gong Lou  
San Li Tun  
Peking, China

### **Rio de Janeiro**

Robert Tyrer (External Services)  
Av. Sao  
Sebastiao 157  
Urca  
CEP 22291  
Rio de Janeiro, Brazil

### **Singapore**

Bob Jobbins (External Services)  
Chief of Bureau  
PO Box 434, Maxwell Road  
Singapore 9008

### **Sydney**

Basil Sands, M.B.E.  
Representative/Head of Sales  
Westfield Towers  
100 William Street  
Sydney  
New South Wales 2011, Australia  
(Also BBC Representative for  
New Zealand)

### **Tokyo**

Mrs Sachiko Kawana  
Assistant (Radio)  
2-2-1 Jinnan  
2-Chome, Shibuya-Ku  
Tokyo, Japan

**Vienna**

James Morgan (External Services)  
c/o Foreign Press Club  
Bankgasse 8/206  
A-1010 Vienna, Austria

**Warsaw**

Kevin Ruane (Radio)  
Flat 26  
Sniadeckich 12/16  
Warsaw, Poland

**Washington**

Clive Small (Radio)  
Martin Bell and Brian Barron (TV)  
2030 M Street N.W.  
Suite 607  
Washington DC 20036 USA

**CONTRACT CORRESPONDENTS**

*Radio News and Current Affairs*

**Australia**

Red Harrison  
c/o BBC Office

**France**

John Starr  
c/o BBC Office

**Israel**

Asher Wallfish  
Press Information Office  
Jerusalem

**Italy**

David Willey  
1A Piazza del Collegio Romano  
Rome

**Japan**

William Horsley  
c/o BBC Office

**Lebanon**

(Vacant)  
c/o NBC  
Commodore Hotel  
Beirut

**United Nations**

(Vacant)  
c/o BBC New York Office

**Zimbabwe**

Ian Mills  
Internews  
PO Box 2023  
Harare

## Sales and services

### BBC Publications

BBC Publications, including computer software, can be obtained through booksellers or by post from:

BBC Publications,  
PO Box 234, London SE1 3TH (*postage extra*)

BBC Software can also be obtained through selected microcomputer dealers.

*A full list of BBC Publications can be obtained from the above address.*

### Schools publications

At the request of the School Broadcasting Council, some 300 publications are issued annually to support the BBC's radio and television broadcasts to schools.

*Details of publications and current series can be obtained from:*

The School Broadcasting Council (30/S),  
The Langham, Portland Place, London W1A 1AA.

*and the publications direct from:*

BBC Publications (Schools),  
144-152 Bermondsey Street, London SE1 3TH.

### BBC Enterprises Ltd

BBC Enterprises Ltd is the commercial arm of the BBC, selling programmes overseas and re-investing in new productions.

Established in 1960, BBC Enterprises became a limited company in 1979. The company is wholly owned by the BBC, but has an independent board of directors.

There are nine sales divisions, with television programme sales accounting for two thirds of the annual turnover. The operation is London based, but there is an office in Australia and distributors in the USA, Latin America, Brazil and Japan.

BBC programmes are also in demand throughout the world for non-broadcast use in education and training at

all levels. The current catalogue of material for sale ranges from the BBC TV Shakespeare to management skills for business and industry.

The BBC film and video library is one of the world's largest with new material being added daily. Items, footage, historic moments and archive material, can be supplied in any format to film, video and television producers worldwide.

Sport, News and Current Affairs sales offer coverage of sporting events and public affairs programmes.

Technical facilities, together with appropriate staff and equipment, can be hired by visiting producers.

The extensive BBC Records and Tapes catalogue features a wide range of titles, from hit singles and albums to unique archive recordings.

BBC Video produces a varied catalogue of titles mainly based on BBC programmes from drama, music and comedy, to sport, children's and special interest programmes.

BBC Merchandising licenses the BBC Microcomputer and grants licences to manufacturers producing merchandise based on BBC characters.

Exhibitions of period costumes and special effects devised for science fiction series are held in locations throughout the country.

### Addresses

**BBC Enterprises Ltd,**  
Woodlands, 80 Wood Lane  
London, W12 0TT.  
Telephone: 01-743 5588 and 01-576 0202  
Telex: 934678 & 265781  
Cables: TELECENTRE LONDON

**BBC Library Sales,**  
Windmill Road, Brentford, Middx, TW8 9NF.  
Telephone: 01-567 6655  
Telex: 934678 & 265781  
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

*Overseas Offices***Australia**

Westfield Towers, 100 William Street, Sydney,  
New South Wales 2011, Australia.  
Telephone: Sydney 3586411  
Telex: BBCORP 20705  
Cables: LONCALLING SYDNEY

**Canada** (Educational Sales)

BBC Education and Training Sales,  
Suite 311, 214 King Street West, Toronto,  
Ontario, M5H 1K4.  
Telephone: 416-585 2583/4/5

*Distributors***USA** (TV Sales)

Lionheart TV International Inc.  
40, West 57th Street, New York, 10019.  
Telephone: 212 541-7342  
Telex: 645813 Lionheart NYK

## Educational Sales:

Films Incorporated, 733 Green Bay Road,  
Wilmette, Illinois, 60091.  
Telephone: (312) 256 3200  
Telex: 9106943523

**Latin America (Spanish Speaking)**

Western World Television, 10490 Santa Monica Blvd.  
Los Angeles, California, 90025, USA.  
Telephone: 213-475 5500  
Telex: 23690 1219 WEST TV LSA  
Cables: WESTERN TV

**Brazil**

Excel Comunicacoes Ltda.  
Rua do Russel,  
270 - 2nd Floor, Gloria,  
Rio de Janeiro, RJ CEP 22210  
Brazil.  
Telephone: 5521-205 3998  
Telex: 21 22216 BRW-ABR

**Japan**

British Television Inc, Mitsuwa Building,  
7-2 Ginza 6-Chome, Chuo-Ku, Tokyo 104, Japan.  
Telephone: Tokyo 571-4335  
Telex: J24204 VIA BRITV

**BBC Data: Addresses**

General Manager: Richard Hewlett  
Chief Librarian: Selwyn Eagle  
Head of BBC Data Services & Sales: Janet Andrew  
BBC Data comprises the following services:

**Radio Data**

Radio Data Manager: David Stoker

*Reference Library*

The Langham, Portland Place, London W1A 1AA.  
01-580 4468 Ext. 2906.

Library Stock: 200,000 books and pamphlets; 1000 British and 500 foreign current newspapers and periodicals and extensive back files. Special collections: drama, film, music & broadcasting.

*News Information Unit*

Broadcasting House, London W1A 1AA.  
01-580 4468 Ext. 2915

Twenty million press cuttings from British and international newspapers and magazines, plus Government publications. Index to radio news bulletins.

**Television Data**

Television Data Manager: Robert Bright

*Reference Library*

Television Centre, Wood Lane, London W12 7RJ.  
01-743 8000 Ext. 2951.

General stock with emphasis on the visual arts. Illustrations collection.

*News Information Unit Television Current Affairs*  
Lime Grove, Shepherds Bush, London W12 7RJ.  
01-743 8000 Ext. 1458/1460.

Press cuttings from British newspapers and magazines.  
Special collections of newspaper headlines and political cartoons.

*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.

### **External Services Data**

External Services Data Manager: Frances Tait

*Reference Library*  
Bush House, Aldwych, London WC2B 4PH.  
01-240 3456 Ext. 2047.  
General stock with emphasis on world affairs.

*News Information Unit*  
Bush House, Aldwych, London WC2B 4PH.  
01-240 3456 Ext. 3082.  
Press cuttings from British newspapers and magazines with closely indexed foreign affairs coverage. Index to BBC External Services news stories.

*Monitoring Service Library*  
Caversham Park, Reading, Berkshire RG4 8TZ.  
Reading (0734) 472742.  
Specialised indices of governments, officials, political and other prominent personalities throughout the world.

### **Bibliographic Services**

Bibliographic Services Manager: Elizabeth Doyle

*Programme Index*  
An index by title, subject and contributor to domestic radio and television programmes.  
The Langham, Portland Place, London W1A 1AA.

*Script Library*  
A library of transcriptions and text of BBC domestic broadcasts, excluding plays and news bulletins. For news bulletins see News Information Units.  
The Langham, Portland Place, London W1A 1AA.

*Events Unit*  
Broadcasting House, London W1A 1AA.  
01-580 4468 Ext. 3931.  
The unit issues a weekly and monthly list of future events, a monthly anniversaries list and a monthly retrospective diary of events.

### **Corporate Resources**

*Engineering Research Department Library*  
Subject Specialist (Engineering)  
Kingswood Warren, Tadworth, Surrey.  
Mogador (0737) 832361 Ext. 205.  
Books, periodicals and reports on radio and television engineering and related subjects. On-line access to computer databases.

*Subject Specialists Unit*  
(Industrial Affairs, Natural Resources and Energy)  
Room 3, The Langham, Portland Place,  
London W1A 1AA.  
01-580 4468 Ext. 5730/4398.  
Background information; latest developments; access to computer databases; bibliographies; contacts.

*Science Information Unit*  
Subject Specialist (Science)  
Kensington House, Richmond Way,  
Shepherd's Bush, London W14 0AX.  
01-743 1272 Ext. 6150  
Latest scientific and medical developments; on-line access to computer databases.

*Pronunciation Unit*  
Broadcasting House, London W1A 1AA.  
01-580 4468 Ext. 8354/4305.  
The unit provides an advisory service for all BBC broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts. Publishes pronunciation guides.

*International Briefing*

Liaison Officer: Rodney Mantle  
Room 806, Henry Wood House, London W1A 1AA  
01-580 4468 Ext. 5422

The unit provides information to BBC broadcasters travelling abroad.

**BBC Data Services and Sales**

*Marketing Manager:* Michael Tibbetts,  
Room 524, The Langham, Portland Place,  
London W1A 1AA.  
01-580 4468 Ext. 2899

*BBC Data Enquiry Service*

Room 3, The Langham, Portland Place,  
London W1A 1AA  
01-927 4338/5600

A fee-based research service for external clients which draws on BBC Data's resources to provide fast, accurate information.

*BBC Data Publications*

Room 525, The Langham, Portland Place,  
London W1A 1AA  
01-927 4900

A wide range of reference material from BBC resources, including pronunciation guides. Thesaurus of terms for classifying news information, *Bibliography of British Broadcasting*, and the massive study by Broadcasting Research: *Daily Life in the 1980s*.

*BBC Hulton Picture Library*

35, Marylebone High Street, London W1M 4AA.  
01-927 4735/4737.

*Library Stock:* a general commercial picture library of some 9 million photographs, drawings, engravings, maps, etc. covering people, places, events and subjects ranging in time from pre-history to the 1980s. Mostly black and white, but a proportion of coloured engravings and transparencies. *The Standard Library* has recently been acquired and a reciprocal usage agreement has been negotiated with the Bettmann Archive in New York.

*Services:* the collection is available to all who require

pictures for commercial reproduction in all media. Brochure and scale of fees available from the Librarian.

*Micrographics Unit*

Room 3, 1 Duchess Street, London W1A 1AA  
01-580 4468 Ext. 4206/3514

The unit provides an advisory service to the BBC as a whole followed by microfilming services to the highest professional standards. Depending upon availability of equipment, these same services are available to external customers on a commercial basis.

*Registry Service*

Room 512 The Langham, Portland Place,  
London W1A 1AA  
01-580 4468 Ext. 4685

The Registry Service keeps files of current papers which have long-term administrative or archival value and provides information ranging from production details to BBC policy decisions and precedents. Registry staff give advice to offices requiring help in devising their own office filing systems and will advise on retention and destruction policies.

*Records Management Centre*

Room 40, 252 Western Avenue, Acton,  
London W3 6XJ  
01-743 8000 Ext. 2848

The Records Management Centre (RMC) provides low-cost storage for non-current written material on a corporate basis. Material deposited at the RMC can be retrieved quickly when required. Eventually material is reviewed for permanent retention at the Written Archives Centre or for disposal.

*Written Archives Centre*

Caversham Park, Reading RG4 8TZ.  
Reading (0734) 472742 Ext. 280/281/282

100,000 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 material on eminent figures in politics, the arts and broadcasting.

External researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence. Charges are made for certain services.

*History of Broadcasting Unit*

Room 309, The Langham, Portland Place,  
London W1A 1AA  
01-580 4468 Ext. 3889

The unit assists in the compilation of the official history of the BBC and undertakes related historical research.

## Other BBC Libraries

### Radio Drama Play Library

Broadcasting House, London W1A 1AA

*Play Librarian:* Allan Ferris

Enquiries: 01-580 4468 Ext. 3496

*Library stock:* scripts of all the programmes produced by Radio Drama Department: plays, features, poetry and readings from 1922; approx 50,000 scripts, some on microfilm.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers are welcome, by appointment only. A fee is charged.

### Television Drama Script Library

(Television Script Unit)

Television Centre, Wood Lane, London W12 7RJ  
01-576 1390

Comprehensive indices to all drama productions. Copies of BBC television scripts can be consulted. By appointment only.

### Music Library

Yalding House, 156 Great Portland Street,  
London W1N 6AJ 01-580 4468 Ext. 4284  
(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 hire for other performances music which is not available from other sources.

*Publications:* catalogues of chamber music, piano and organ music, songs, vocal scores, and orchestral music, available from BBC Publications Dept.

### Television Music Library

Television Centre, Wood Lane, London W12 7RJ  
01-743 8000 Ext. 2821

*Librarian:* Martin Cotton

*Library stock:* approx. 145,000 titles including 85,000 orchestral sets commissioned for BBC Television, plus representative pop-to-serious collection of published music and reference works.

Library serves musical needs of BBC Television, and assists Radio in London and the Regions as required. 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. 4584/2839

*Librarian:* Leslie Wilson

*Library stock:* An extensive collection covering all aspects of popular music from circa 1800: approximately 115,000 manuscript and printed arrangements of popular music; 120,000 songs, piano and instrumental solos. Reference section of approximately 400 books. Indexes in card and microfilm form. The library provides a service to the entire BBC. Limited access to the general 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 90 years. Present holdings about 1,150,000. Mainly discs (coarse-groove, micro-groove and CD) 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:* Mark Jones  
01-580 4468 Ext. 2800/2809

*Library stock:* about 130,000 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:* Primarily BBC internal use, although licensing for commercial use is also undertaken. External researchers are admitted but such enquiries are referred in the first instance to the National Sound Archive, 29 Exhibition Road SW7 (01-589 6603). Under an agreement with the BBC the N.S.A. may acquire BBC Sound Archives recordings and record BBC programmes off-air. The N.S.A. serves as a research centre and is not permitted to allow BBC material to be copied or leave its premises.

### **Current Recordings Library**

Broadcasting House, London W1A 1AA

*Manager:* Shelagh M. Hession  
01-580 4468 Ext. 8733

A changing stock of approximately 90,000 tapes containing about 60,000 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**

16 Langham Street, London W1A 4WW

*Manager:* Mike Harding  
01-580 4468 Ext. 7001

*Library:* A wide range of music items and complete radio programmes 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  
01-580 4468 Ext. 5117/8

*Library stock:* the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills and personalities both in colour and black and white; 765,000 monochrome negatives, with prints in stock; 170,000 original colour transparencies.

*Services:* monochrome photographs supplied free of charge for press use as publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale and reproduction. Visits by appointment only.

### **Photograph Sales**

10 Cavendish Place, London W1A 1AA  
01-580 4468 Ext. 5117 and 5118

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

*Head of Film and Videotape Library:* Mrs A. Hanford  
01-567 6655 Ext. 210

*Purchase or hire of selected complete films:* R. Crafts, at  
BBC Enterprises, Woodlands, 80, Wood Lane,  
London W12 0TT  
01-576 0202 Ext. 2225

*Purchase of items and sections of film and videotape material:*

Film Library Sales: Jill Hawkins  
01-567 6655 Ext. 246

*Head of Education and Library Sales:* Peter Ballard,  
BBC Enterprises, Woodlands, 80, Wood Lane,  
London W12 0TT. 01-576 0202 Ext. 2212

*Library stock:* selected programmes, items, newsfilm and other film and videotape material produced by the BBC, mainly since 1948; over 400 million feet of film and 100,000 spools of videotape in total. Provides a service only for BBC users, but a number of programmes 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

01-576 1670 & 01-576 7020

*Library stock:* over 500,000 35 mm colour transparencies, majority BBC copyright, 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 Picture Research Unit acquires material from outside sources for use in programmes. Photographs are made available for sale.

### **Transcripts and Radio Tapes**

Whenever possible the BBC does its best to meet requests for programme transcripts, providing they are required for personal reference purposes only. Unfortunately, it is not always possible to supply transcripts, either for copyright or contractual reasons or because a tape or script is no longer in existence. In much of the material it uses the BBC acquires only broadcasting rights and is not legally in a position to make copies for use by third parties without going through the process of getting the consent of all the script-writers and speakers involved.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is possible, however, to meet some requests, especially from those who are involved in programmes. (See also the entries for script libraries above).

Due to the staff effort involved in offering these services it has become necessary to institute a basic inquiry fee as well as a scale of charges for the supply of the tape or transcript required.

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).

### **Teletext**

TELETEXT is an additional broadcast service of written information which can be received by TV sets with a special decoder.

An information leaflet can be obtained from:

The CEEFAX Office, Room 7059, Television Centre,  
BBC, Wood Lane, London W12 7RJ.

### **BBC Monitoring Service**

The Monitoring Service is part of the BBC External Services. Jointly with its US partners it monitors broadcasts in more than 50 languages from 120 countries. Information and documentation from this joint operation is available in a fast teleprinted newsfile and a daily publication, the Summary of World Broadcasts (SWB). The former is available 24 hours of the day and night; the SWB is based on the same information as the newsfile but goes into much greater detail – up to 90,000 words a day – often giving texts of broadcasts. The SWB is published in four parts covering the USSR, Eastern Europe, the Far East and the Middle East, Africa and Latin America. Each part publishes a separate Weekly Economic Report. The SWB is also available in machine-readable form.

The SWB and the teleprinted newsfile can be bought on a subscription basis. All enquiries regarding subscriptions should be sent to:

Subscriptions Office,

BBC Monitoring Service, Caversham Park,

Reading, Berkshire, RG4 8TZ.

Telephone: (0734) 472742. Telex: 848318.

### **Weather forecasts**

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC Radio and Television. Shipping forecasts are broadcast by Radio 4 on 200kHz (1500 metres) at 05.55, 13.55, 17.50

and 00.33. Gale warnings are broadcast at programme junctions and repeated after the next news on the hour.

Forecasts for inshore waters of the British Isles are broadcast on Radio 4 at 00.38 and on Radio 3 at 06.55.

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 and Radio 4. 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.

## International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 37 languages by its External Services, and 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, of which the BBC is a founder member, is an association of broadcasting organisations, with 40 active members in 31 countries in Europe and around the Mediterranean, and 65 associate members in 47 other countries 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 the year the European Broadcasting Union relays over 70,000 television news items through Eurovision.

**CBA:** The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss 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 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).

### Training for overseas broadcasters

Each year, the BBC runs a range of training courses for broadcasters from overseas. Course subjects include: Journalism, Engineering, Television Production, Television Production in Education, Radio Production, Radio Training and Radio Management. Arrangements can also be made to hold courses overseas or to second consultants to provide more general training advice. Where applicable, aid funding can be obtained from a variety of sources to support both courses and consultancies.

All enquiries should be addressed in the first instance to:  
 Manager, International Relations,  
 BBC, Portland Place, London W1A 1AA.  
 Telephone: 01-927 5029

### Visitors

Every year over 3,000 broadcasters and others with specialised interests in broadcasting visit the BBC from all over the world. All of these – apart from engineers and journalists – are initially received by International Relations which works out detailed programmes for their

visits with the help of other BBC departments. Initial contact should be made with:

Head of International Relations,  
BBC, Broadcasting House, London W1A 1AA.  
Telephone: 01-927 5122

Visiting journalists and engineers are looked after by External Services Publicity and Engineering Information Department respectively.

### **Services to foreign broadcasters**

One of the functions of International Relations is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a stipulated fee. Each year several thousand such bookings are made; they range from complicated outside broadcasts to single short voice pieces from un-manned studios.

Tel: 01-927 5124.

The International Unit at Television Centre arranges facilities for foreign television broadcasters. The Unit includes specialists in Eurovision as well as staff from Enterprises who chiefly look after the needs of broadcasters who are not members of the EBU.

Tel. 01-576 2344.

## **Television Liaison**

The prime responsibility of Television Liaison is to look after virtually all official visitors to the Television Service. These number around 7,000 a year.

Most foreign visitors are handled by Liaison and range from senior overseas broadcasters to academics and foreign statesmen. In general arrangements are made in association with International Relations who provide the initial point of contact for overseas visits.

Television Liaison also hosts many British groups including the police, armed forces and the professions, and responds to an ever-increasing interest in BBC Television amongst institutions and influential associations who have a pertinent concern as to how their licence money is spent.

## **Television Training**

Television Training Department is responsible for all formal production and direction training in the Television

Service. For over 20 years the department has been housed in a former tannery in Woodstock Grove, but a move to new accommodation in Elstree is scheduled for the Autumn of 1984.

The training undertaken by the department comprises practical instruction in film and studio direction and some 150 assistant producers attend courses each year in London. In addition, training courses are regularly mounted in the Regions. Other categories of staff who receive training are production assistants and production managers. A recent development has been the growth of training in portable single camera direction and the arrangement of seminars on new technology for the Television Service as a whole.

For many years the department has been involved in the training of personnel from overseas broadcasting organisations and at least one long production course a year has been held in Woodstock Grove. However, as production methods in many countries now do not correspond quite as closely to those of the BBC as they did in the past, it is common for small training teams from the department to run courses on site in television stations abroad. Training has recently taken place in Ghana, Holland, Singapore and the USA. Enquiries about any aspect of production and training both for BBC staff and overseas personnel should be directed to:

Head of Television Training, BBC Elstree Centre,  
Clarendon Road, Borehamwood, Herts WD6 1JF.

Tapes and films illustrating most aspects of television production and direction training are produced by Television Training Department.

Sales enquiries should be made to:  
BBC Enterprises Ltd., Sales Manager,  
Film and Video Library Sales,  
Windmill Road, Brentford, Middlesex TW8 9NF.

## **Programme contracts**

The Programme Contracts and Artists' Contracts departments and the Booking Authorities in the Regions issue some 270,000 contracts a year. Terms and conditions for contributors are based where appropriate on agreements with the relevant unions and representative bodies which include British Actors Equity, the Musicians' Union, the Incorporated Society of Musicians, the Society

of Authors and the National Union of Journalists.

Head of Programme Contracts: J.D.L. Hill,  
BBC, Broadcasting House, London W1A 1AA.

## Copyright

Payment for script material and commissioned music contributed to BBC programmes is generally speaking negotiated or supervised by the Copyright Department. Radio and television rights in literary material or commissioned music 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 programmes.

### Agreements with representative bodies

The BBC pays an annual lump sum to the Performing Right Society in return for a licence to broadcast all the music controlled by the Society. There are similar agreements with the Mechanical-Copyright Protection Society, Phonographic Performance Ltd and, for records, with British Phonographic Industry Ltd. 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 while for television drama, the Writers' Guild is the negotiating body. The BBC negotiates with the Publishers' Association and the Society of Authors on rates to be paid for broadcasts of published material and stage plays.

## BBC Transcription Service

BBC Transcription Service is the division of the BBC External Services responsible for the sale of BBC Radio programmes to broadcasters in over 100 countries, as well as for marketing BBC Study Tapes to schools and institutions outside the United Kingdom.

**Transcription programmes** provide a regular supply of new radio programmes covering drama, serious and light music, light entertainment, rock and pop music, education,

religion and a range of talks and magazine programmes. **BBC Study Tapes** offer talks, documentaries, readings and dramatisations on countless subjects. For copyright reasons BBC Study Tapes are not available in the UK. **Transcriptions recording unit:** studio and mobile recording as well as disc cutting facilities are available for hire.

For broadcast and educational catalogues and further information, contact:

The Business Manager, BBC Transcription Service,  
Kensington House, Richmond Way,  
London W14 0AX, UK.

*Cable:* Broadcasts London. *Telex:* 265781

*Telephone:* 01-743 1272 Ext. 6108/6109.

## BBC Topical Tapes

BBC Topical Tapes are regular weekly programmes produced in London for radio stations in the English-speaking world.

For further information contact:

Assistant, Topical Tapes, BBC,  
PO Box 76, Bush House, London WC2B 4PH, England.

*Cable:* Broadbrit London. *Telex:* 265781

*Telephone:* 01-257 2756.

## Engineering information

The main contact on BBC engineering matters for the general public, the press, and the radio and television trade is provided by the staff of Engineering Information Department, who produce a wide range of leaflets and booklets on broadcast engineering topics, particularly reception. Members of the department conduct reception surveys on new transmitters and the department maintains and updates data on radio and television reception in all parts of the country.

Anybody requiring information on radio or television reception or on any BBC engineering matter is invited to contact Engineering Information Department, by letter or telephone, at the following address:

BBC Engineering Information Department  
Broadcasting House  
London W1A 1AA  
Tel: 01-927 5040 (during office hours)

## Services

### Television

The BBC broadcasts two national television services – BBC-1 and BBC-2. The programme schedules for BBC-2 are the same throughout the country, but BBC-1 is organised on a regional basis, so that viewers can enjoy news and current affairs programmes particular to their own region. The division of transmitters within the regions is shown in the transmitter tables on *pages 231–240*.

In Wales the BBC makes a substantial contribution to the Welsh language television service, Sianel Pedwar Cymru, which is operated by the Welsh Fourth Channel Authority.

### Radio

The BBC provides four national services, Radio 1, Radio 2, Radio 3 and Radio 4, and four national regional services – Radio Scotland, Radio Wales, Radio Cymru (Welsh language) and Radio Ulster. In England and the Channel Islands, local services are provided by 30 local radio stations. There are no local radio stations in Scotland, Wales and Northern Ireland, but programmes of local interest are provided by community stations which 'opt-

out' of the national regions each weekday for a short time, typically for one to three hours.

### Tables

On *pages 221–240* are tables giving details of the BBC's 625-line television transmitters and vhf, lf and mf radio transmitters used for domestic broadcasting in the UK. The tables list all the transmitters that are scheduled to be in operation by the end of 1984.

## Receiving the programmes

### Radio

The vhf (very high frequency) transmissions provide higher audio quality and much greater freedom from interference than the lf (low frequency) and mf (medium frequency) transmissions, so it is recommended that wherever possible listeners should use vhf. The vhf transmissions have an added advantage in that most drama and music programmes are transmitted in stereo, whereas lf and mf broadcasts are in mono only. For good vhf reception on fixed equipment such as hi-fi tuners and music centres, the BBC recommends the use of an outdoor aerial, particularly for stereo. The transmissions radiated from most of the BBC's vhf radio stations are either horizontally polarised or are of mixed polarisation: in either case fixed receiving aerials should, in general, be installed with their elements (rods) horizontal. A few relay stations use vertical polarisation, as shown in the vhf radio tables; listeners served by these stations should install their outside aerials with the elements vertical.

A programme is now under way to modernise the equipment at vhf radio transmitting stations, and to change all horizontally polarised transmissions to mixed polarisation by adding a vertically polarised component of equal strength to the existing horizontally polarised component. A good many stations have already been re-engineered (*see table on pages 221–223*), and work on all stations in the network should be complete by 1989.

Where stations are converted to mixed polarisation, in most cases it will be unnecessary and inadvisable to adjust existing outdoor aerials because it is unlikely that there would be significant improvement. On the other hand, reception on car radios will be improved over large areas, and reception on portable radios using vertical aerials will

be much less dependent on the location and orientation of the receiver. It is worth noting that it is already possible to drive on motorways from Kent to the Lake District receiving mixed polarisation signals the whole way.

When using a vhf portable, the aerial should be extended vertically to its full length. This will often give adequate reception, but if not the aerial can usually be set at any angle between the vertical and horizontal and rotated to find the position that gives the best results.

The vhf transmissions from most of the BBC's local radio stations are in stereo, and within a few years all the stations will be converted to stereo operation. In some cases the local radio services are transmitted from the same site as the BBC's networked services for the region, and a single fixed aerial can therefore be used for reception of local radio as well as Radios 1, 2, 3 and 4. In other cases the local radio transmitting station is sited separately from the network station and if, at a listener's home there is considerable angular separation between them, it may sometimes be necessary to use either two aeriels or an aerial rotator in order to obtain optimum reception from both stations, particularly for stereo. A competent aerial rigger or radio dealer will be able to give advice on the type of aerial required, but if listeners have any problems they are invited to contact the BBC's Engineering Information Department.

Unfortunately, it is not possible to receive all BBC programmes on vhf. This is because only three vhf transmitter networks are available for four national radio services, and Radio 1 and 2 have to share one network (see tables on pages 221–223). Furthermore, a service may 'split' at certain times so that its vhf and mf (or lf) transmissions carry different programmes. For example, Radio 4 vhf sometimes carries educational programmes while the regular programmes are broadcast on lf/mf only. Therefore, to make full use of the BBC's radio services, it is essential to have a receiver which covers the lf, mf and vhf wavebands.

For lf and mf reception most modern receivers use ferrite rod aeriels, usually mounted inside the case; these aeriels are directional, and therefore portable receivers should be turned to face the direction that gives the best reception. This may not be possible with a larger receiver such as a music centre, but it is worth trying it in more than one place, if possible, before finalising its room position.

*Radio Times*, available in several regional editions, carries details of the wavebands and frequencies used for all of the BBC's radio services; to make best use of this information listeners will find it worthwhile making themselves thoroughly familiar with the tuning and waveband switching of their receivers. Listeners who have difficulty in this respect can obtain local tuning guides from Engineering Information Department.

### 625-line television

For good reception it is recommended that an outside aerial is used, mounted above rooftop level. Receiving aeriels are available in five different categories – A, B, C/D, E and W – according to the group of channels over which they are designed to work.

#### Uhf receiving aerial groups

	A	B	C/D	E	W
Channels	21–34	39–53	48–68	39–68	21–68
Colour codes	Red	Yellow	Green	Brown	Black

The television tables show the channel group allocated to each station, and the polarisation of the transmissions. The aerial should be pointed towards the transmitting station, with the rods horizontal where the transmissions are horizontally polarised, and vertical where the transmissions are vertically polarised. The BBC, ITV and Channel Four transmitters are co-sited, so that the great majority of viewers require only one aerial to receive all four services.

Incidentally, some viewers assume that because they can actually see a nearby transmitting station's aerial mast, then they should use that station. This is not always true, because for the sake of efficiency and to avoid interference, most of our relay stations use directional aeriels. These aeriels do not radiate the same power in all directions, and therefore sometimes the nearest relay station to a particular area does not provide a useful signal to that area, whereas a more distant one does. In cases of doubt a local dealer should be consulted, or the BBC's Engineering Information Department will be pleased to give advice.

In areas where Channel 4 is newly introduced, if the

existing aerial is of the correct type and it has been used successfully for BBC-1 (or Wales), BBC-2 and ITV, then it should be suitable for the new channel also, although in some cases the position of the aerial may need slight adjustment. Existing aerials may not be satisfactory, however, in a few areas where transmitting stations have been allocated a channel for Channel 4 well above or below the other three: for example, Hannington and Salcombe respectively. Some viewers using these stations may find that their aerials are unsuitable for this wide channel grouping, because an aerial of the wrong group has been fitted, despite the fact that information on the aerial group required for each station has always been widely published to television dealers and aerial riggers. In such cases the aerial will need replacing if satisfactory results are to be obtained for all four channels: the usual practice is to install a Group W aerial, which covers the complete range of uhf channels used for television broadcasting in the United Kingdom.

The 625-line uhf colour transmissions reach more than 99 per cent of the population but nevertheless there are numerous, mainly isolated, small communities that are unserved. The transmitter building programme will continue for several years yet, and therefore many of these communities will eventually receive a service, but it will not be practicable for the broadcasters to provide a transmitter for every unserved group.

Any community which cannot at present receive the 625-line television services may contact the BBC's Engineering Information Department to find out if their area is likely to qualify for inclusion in the relay station building programme. If the answer is 'no' then the community may like to consider the possibility of installing a 'self-help' system for television reception; this can take the form of a wired distribution system or a small transmitter. The BBC or IBA will offer technical advice but cannot provide financial assistance, although in certain circumstances grants may be available from other bodies. Further information is available in a BBC/IBA booklet *Self-help Television*.

It must be stressed that self-help systems cannot legally be brought into operation unless they comply with certain Home Office licensing requirements which will be made clear by the broadcasting authority advising the self-help group.

### **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

*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

*In very difficult situations you may also need:*

- A high-gain aerial, precisely aligned and carefully positioned . . .
- And an aerial amplifier

## Vhf radio

*Notes:* **Stereo services:** all services are stereo except where (m) is shown against a frequency.

**Polarisation:** H indicates horizontal polarisation; M indicates mixed polarisation; V indicates vertical polarisation.

### England, Isle of Man, and Channel Islands

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4		
Belmont	88.8	90.9	93.1	H	8
Holme Moss	89.3	91.5	93.7	M	240
<i>Douglas (IOM)</i>	88.4	90.6	92.8	M	12
<i>Kendal</i>	88.7	90.9	93.1	H	0.025
<i>Morecambe Bay</i>	90.0	92.2	94.4	M	11
<i>Oliver's Mount</i>	89.9	92.1	94.3	M	0.25
<i>Sheffield</i>	89.9	92.1	94.3	M	0.32
<i>Wensleydale</i>	88.3	90.5	92.7	H	0.025
<i>Wharfedale</i>	88.4	90.6	92.8	M	0.04
<i>Windermere</i>	88.6	90.8	93.0	H	0.02
Les Platon ( <i>Channel Islands</i> )	91.1	94.75	97.1	M	16
North Hessary Tor	88.1	90.3	92.5	H	60
<i>Okehampton</i>	88.7	90.9	93.1	H	0.07
<i>St. Thomas (Exeter)</i>	89.0	91.2	93.4	M	0.055
Oxford	89.5	91.7	93.9	H	22
Peterborough	90.1	92.3	94.5	M	50
<i>Cambridge</i>	88.9	91.1	93.3	M	0.26
Pontop Pike	88.5	90.7	92.9	H	60
<i>Chatton</i>	90.1	92.3	94.5	M	5.6
<i>Weardale</i>	89.7	91.9	94.1	H	0.1
<i>Whitby</i>	89.6	91.8	94.0	H	0.04
Redruth	89.7	91.9	94.1	H	9
<i>Isles of Scilly</i>	88.8	91.0	93.2	M	0.06
Rowridge	88.5	90.7	92.9	H	60
<i>Ventnor</i>	89.4	91.7	93.8	H	0.02
Sandale ( <i>see also Scotland</i> )	88.1	90.3	94.7	H	120
Sutton Coldfield	88.3	90.5	92.7	M	240
<i>Churchdown Hill</i>	89.0	91.2	93.4	M	0.072
<i>Hereford</i>	89.7	91.9	94.1	H	0.026
<i>Northampton</i>	88.9	91.1	93.3	M	0.123
Swingate (Dover)	90.0	92.4	94.4	M	10
Tacolneston	89.7	91.9	94.1	H	120
Wenvoe ( <i>see also Wales</i> )	89.9	92.1	94.3	M	240
<i>Barnstaple</i>	88.5	90.7	92.9	M	1
<i>Bath</i>	88.8	91.0	93.2	M	0.07
Wrotham	89.1	91.3	93.5	M	240
<i>Brighton</i>	90.1	92.3	94.5	M	0.5
<i>Guildford</i>	88.1	90.3	92.5	M	3

## Vhf radio

### Northern Ireland

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Ulster		
Divis	90.1	92.3	94.5	H	60
Ballycastle	89.0	91.2	93.4	H	0.04
Brougher Mountain	89.4	91.6	93.8	M	10
Kilkeel	88.8	91.0	93.2	H	0.025
Larne	89.1	91.3	93.5	H	0.015
Maddybenny More	88.7	90.9	93.1	H	0.03
Newry South	89.5 (m)	91.7 (m)	93.9 (m)	M	0.044
Rostrvor Forest	88.6 (m)	90.8 (m)	93.0 (m)	M	0.064
Londonderry	88.3	90.55	92.7 <input type="checkbox"/>	H	13

carries Radio Foyle (m)

### Wales

	Frequency (MHz)				Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Cymru	Radio Wales		
Blaenplwyf	88.7	90.9	93.1		H	60
Dolgettau	90.1 (m)	92.3 (m)	94.5 (m)		H	0.015
Ffestiniog	88.1	90.3	92.5		H	0.05
Llandyfriog	90.1	92.3	94.5		M	0.087
Machynlleth	89.4	91.6	93.8		H	0.06
Mynydd Pencarreg	89.7	91.9	94.1		M	0.4
Christchurch	—	—	—	103.0 (g)	M	0.5
Haverfordwest	89.3	91.5	93.7		H	10
Llanddona	89.8	92.0	94.2		M	50
Betws-y-Coed	88.2 (m)	90.4 (m)	92.6 (m)		H	0.01
Llangollen	88.9	91.1	93.3 (m)		M	22
Llandinam	90.1	92.3	94.5 (m)		H	0.02
Llanfyllin	89.1	91.3	93.5 (m)		M	0.014
Llanrhaeadr-ym-Mochnant	89.8	92.0	94.2 (m)		M	0.05
Long Mountain	89.6	91.8	94.0 (m)		H	0.024
Wenvoe (see also England)	89.9	92.1	96.8		M	240
Abergavenny	88.6	90.8	93.0		H	0.017
Blaenavon	88.5	90.7	92.9	95.1 (g)	V	0.01
Brecon	88.9	91.1	93.3		H	0.01
Carmarthen	88.9	91.1	93.3		M	0.02
Carmel	88.4	90.6	92.8		M	3.2
Ebbw Vale	88.4	90.6	92.8		H	0.01
Kilvey Hill	89.5	91.7	93.9		M	1
Llandrindod Wells	89.1	91.3	93.5		H	1.5
Llandloes	88.1	90.3	92.5		H	0.005
Pontypool	89.2	91.4	93.6		H	0.026
Varteg Hill	88.9	91.1	93.3		M	0.05

g carries Radio Gwent

## Vhf radio

## Scotland

	Frequency (MHz)				Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Scotland 4	Radio Scotland 5		
Ashkirk	89.1	91.3	93.5●		H	18
Innerleithan	89.5	91.7	93.9●		M	0.02
Peebles	88.4	90.6	92.8●		M	0.02
Bressay	88.3	90.5	92.7⊕ η ‡		M	50
Forfar	88.3	90.5	92.7		H	10
Pitlochry	89.2 (m)	91.4 (m)	93.6 (m)		H	0.2
Fort William	89.3 (m)	91.5 (m)	93.7 (m) †	98.9 (m)	H	1.5
Ballachulish	88.1 (m)	90.3 (m)	92.5 (m) †	97.7 (m)	H	0.015
Glengorm	89.5 (m)	91.7 (m)	93.9 (m) †	99.1 (m)	H	1.1
Kinlochleven	89.7 (m)	91.9 (m)	94.1 (m) †	99.3 (m)	H	0.002
Mallaig	88.1 (m)	90.3 (m)	92.5 (m) †	97.7 (m)	H	0.02
Oban	88.9 (m)	91.1 (m)	93.3 (m) †	98.5 (m)	M	5
Keelylang Hill	89.3	91.5	93.7 † η			
Kirk o' Shotts	89.9	92.1	94.3		H	120
Ayr	88.7	90.9	93.1		H	0.055
Bowmore	88.1 (m)	90.3 (m)	92.5 (m)		V	0.08
Campbeltown	88.6	90.8	93.0		H	0.035
Forfar	88.3	90.5	92.7		H	10
Girvan	88.9	91.1	93.3		V	0.1
Lethanhill	88.3	90.5	92.7		M	0.2
Lochgilthead	88.3	90.5	92.7	97.9 (m)	H	0.01
Millburn Muir	88.8	91.0	93.2		H	0.025
Perth	89.0 (m)	91.2 (m)	93.4 (m)		H	0.012
Port Ellen	89.4 (m)	91.6 (m)	93.8 (m)		V	0.065
Rosneath	89.2	91.4	93.6		H	0.025
Rothesay	88.5	90.7	92.9		M	0.72
South Kinaird	89.3	91.5	93.7	98.9 (m)	H	1.1
Strachur	88.6	90.8	93.0	98.2 (m)	M	0.02
Meldrum	88.7	90.9	93.1⊕		H	60
Durris	89.4	91.6	93.8⊕		M	2
Tullich	90.1	92.3	94.5 †		M	0.042
Melvaig	89.1 (m)	91.3 (m)	93.5 (m) † ↵	98.7 (m)	H	22
Penifiler	89.5 (m)	91.7 (m)	93.9 (m) † ↵	99.1 (m)	H	0.006
Skriaig	88.5 (m)	90.7 (m)	92.9 (m) † ↵	98.1 (m)	H	10
Rosemarkie	89.6	91.8	94.0 †		H	12
Grantown	89.8	92.0	94.6 †		H	0.35
Kingussie	89.1	91.3	93.5 †		H	0.035
Knock Mare	88.2	90.4	92.6 †		M	0.5
Rumster Forest	90.1	92.3	94.5 †		M	12.6
Sandale ( <i>see also England</i> )	88.1	90.3	92.5*		H	120
Cambret Hill	88.7	90.9	93.1*		H	0.064
Stranraer	89.5	91.7	93.9*		V	0.031

Ω Radio Scotland national service. also broadcast on 810 kHz medium frequency (reception of the medium frequency service is very poor in some parts of Western Scotland).

Ⓜ This service splits from the national Radio Scotland service at certain times to carry educational programmes and regional programmes.

⊕ carries Radio Aberdeen.

† carries Radio Highland.

‡ carries Radio Shetland.

η carries Radio Orkney.

↵ carries Radio nan Eilean.

\* carries Radio Solway.

● carries Radio Tweed.



## Lf and mf (long and medium wave) radio

Service	Frequency band		Wavelength (metres)	Power (kW)	Main areas served
	(MF-Medium) (LF-Long)	Frequency (kHz)			
<b>Radio 1</b>					
Barnstaple	MF	1053	285	1	Barnstaple-Bideford district
Barrow	MF	1053	285	1	Barrow district
Bexhill	MF	1053	285	2	Eastbourne, Hastings & Bexhill district
Bournemouth	MF	1485	202	2	Bournemouth & Poole district
Brighton	MF	1053	285	2	Brighton & Worthing
Brookmans Park	MF	1089	275	150	London & South-east England
Burghead	MF	1053	285	20	Moray Firth area
Droitwich	MF	1053	285	150	Midland counties
Dundee	MF	1053	285	1	Dundee area
Enniskillen	MF	1053	285	1	Fermanagh and parts of West Tyrone
Fareham	MF	1089	275	1	Southampton & Portsmouth
Folkestone	MF	1053	285	1	Folkestone & Dover district
Hull	MF	1053	285	1	Hull
Lisnagarvey	MF	1089	275	10	Most of Northern Ireland
Londonderry	MF	1053	285	1	North-west area of Londonderry County
Moorside Edge	MF	1089	275	150	Yorkshire, Lancashire, Cheshire & North Wales
Postwick	MF	1053	285	10	East Norfolk
Redmoss	MF	1089	275	2	Aberdeen
Redruth	MF	1089	275	2	Redruth & Camborne district
Stagshaw	MF	1053	285	50	North-east England & border area
Start Point	MF	1053	285	100	S. Cornwall, S. Devon, Dorset & Isle of Wight
Tywyn	MF	1089	275	1	Cardigan Bay area
Wallasey	MF	1107	271	0.5	Liverpool, Merseyside, and the Wirral Peninsular
Washford	MF	1089	275	50	South Wales, N. Devon & Somerset
Westerglen	MF	1089	275	50	Central Scotland
Whitehaven	MF	1089	275	1	Whitehaven & Workington district

Service	Frequency band (MF–Medium) (LF–Long)	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 2</b>					
Barrow	MF	693	433	1	Barrow district
Bexhill	MF	693	433	1	Eastbourne, Hastings & Bexhill district
Bournemouth	MF	909	330	1	Bournemouth & Poole district
Brighton	MF	693	433	1	Brighton & Worthing
Brookmans Park	MF	909	330	140	South-east England
Burghead	MF	693	433	50	North of Scotland
Clevedon	MF	909	330	50	South Wales, Somerset & Devon
Droitwich	MF	693	433	150	Midland counties
Enniskillen	MF	693	433	1	Fermanagh and parts of West Tyrone
Exeter	MF	909	330	1	Exeter & Exmouth district
Fareham	MF	909	330	1	Southampton & Portsmouth
Folkestone	MF	693	433	1	Folkestone & Dover districts
Guernsey†	MF	1116	269	0.5	Guernsey
Jersey‡	MF	1026	292	1	Jersey
Lisnagarvey	MF	909	330	10	Most of Northern Ireland
Londonderry	MF	909	330	1	North-west area of Londonderry County
Moorside Edge	MF	909	330	200	Yorkshire & Lancashire
Postwick	MF	693	433	10	Norfolk & Suffolk
Redmoss	MF	693	433	1	Aberdeen
Redruth	MF	909	330	2	West Cornwall
Stagslaw	MF	693	433	50	North-east England & border area
Stann Point	MF	693	433	50	South-east Cornwall, South Devon and West Devon
Tywyn	MF	990	303	1	Cardigan Bay coastal area
Westerglen	MF	909	330	50	Central Scotland
Whitehaven	MF	909	330	1	Whitehaven & Workington district
<b>Radio 3</b>					
Bournemouth	MF	1197	251	0.5	Bournemouth area
Brighton	MF	1215	247	1	Brighton & Worthing
Brookmans Park	MF	1215	247	50	London & the Home Counties
Burghead	MF	1215	247	20	Moray Firth area
Cambridge	MF	1197	251	0.2	Cambridge
Droitwich	MF	1215	247	30	Midland counties
Enniskillen	MF	1197	251	1	Fermanagh and parts of West Tyrone
Fareham	MF	1215	247	1	Southampton, Portsmouth & Isle of Wight
Hull	MF	1215	247	0.13	Hull
Lisnagarvey	MF	1215	247	10	Belfast & surrounding districts
Londonderry	MF	1215	247	0.25	Londonderry (town)
Moorside Edge	MF	1215	247	100	Yorkshire & Lancashire
Newcastle	MF	1215	247	2	Tyneside
Plymouth	MF	1215	247	1	Plymouth
Postwick	MF	1215	247	1	East Norfolk & North Suffolk
Redmoss	MF	1215	247	2	Aberdeen area
Redruth	MF	1215	247	2	West Cornwall
Torbay	MF	1197	251	0.5	Torquay area
Tywyn	MF	1215	247	0.5	Cardigan Bay coastal area
Washford	MF	1215	247	60	South Wales, Somerset, Dorset West Gloucestershire & West Wiltshire
Westerglen	MF	1215	247	50	Central Scotland

† Carries Radio Guernsey

‡ Carries Radio Jersey

Service	Frequency band (MF–Medium) (LF–Long)	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 4</b>					
Burghead	LF	200*	1500*	50	Northern Scotland
Carlisle	MF	1485	202	1	Carlisle
Droitwich	LF	200*	1500*	400	England & Wales
Enniskillen	MF	774	388	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MF	720	417	10	Northern Ireland
London (Lots Road)	MF	720	417	0.5	Greater London (day): Central London (night)
Londonderry	MF	720	417	0.25	Londonderry (town) & surrounding districts
Newcastle	MF	603	498	2	Tyneside
Plymouth	MF	774	388	1	Plymouth area
Redmoss	MF	1449	207	2	Aberdeen
Redruth	MF	756	397	2	West Cornwall
Westerglen	LF	200*	1500*	50	Southern Scotland
<b>Radio Ulster</b>					
Enniskillen	MF	873	344	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MF	1341	224	100	Most of Northern Ireland
Londonderry (Radio Foyle)	MF	792	379	1	Londonderry district
<b>Radio Scotland</b>					
Burghead	MF	810	370	100	Moray Firth area
Dumfries (Radio Solway)	MF	585	513	2	Dumfries district
Redmoss	MF	810	370	5	Aberdeen area
Redmoss (Radio Aberdeen)	MF	990	303	1	Aberdeen
Westerglen	MF	810	370	100	Central Scotland
<b>Radio Wales</b>					
Penmon	MF	882	340	10	North Wales
Tywyn	MF	882	340	5	West Wales
Washford	MF	882	340	70	South Wales
Wrexham (Radio Clwyd)	MF	657	457	2	Wrexham district

\* This frequency is scheduled to change to 198 kHz (1515 m) on 1 February 1988

## Lf and mf radio transmitting stations



EID 4013 DF

# Local radio transmitting stations

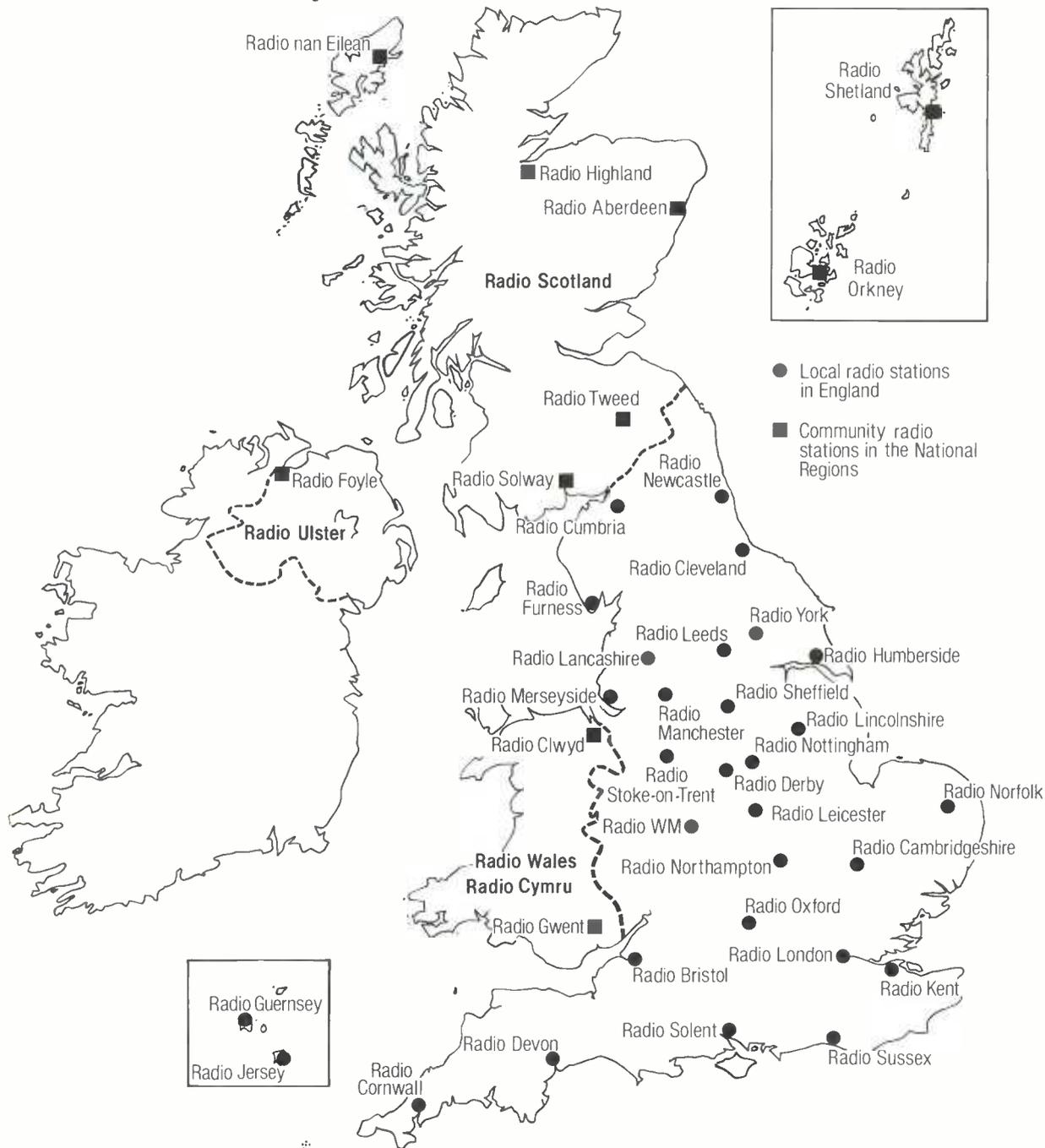
MEDIUM FREQUENCY				VHF			
	Frequency (kHz)	Wavelength (metres)	Power (kW)		Frequency (MHz)	Maximum E.R.P. (kW)	Polarisation
Bristol	1548	194	5	Bristol ( <i>Main</i> )	95.5	9	Mixed
<i>Taunton</i>	1323	227	1	<i>Town*</i>	104.4	1	Mixed
Cambridgeshire	1026	292	0.5	Cambridgeshire			
<i>Peterborough</i>	1449	207	0.1	<i>Cambridge</i>	96.0(s)	1	Mixed
Cleveland	1548	194	1	<i>Peterborough</i>	103.9(s)	5	Mixed
Cornwall ( <i>Redruth</i> )	630	476	2	Cleveland	96.6(s)	5	Horizontal
<i>Bodmin</i>	657	457	0.5	<i>Whitby</i>	95.8(s)	0.04	Horizontal
Cumbria ( <i>Carlisle</i> )	756	397	1	Cornwall ( <i>Redruth</i> )	96.4(s)	9	Horizontal
<i>Whitehaven</i>	1458	206	0.5	<i>Caradon Hill</i>	95.2(s)	4.3	Mixed
Derby	1116	269	1	<i>Isles of Scilly</i>	97.3(s)	0.06	Mixed
Devon ( <i>Exeter</i> )	990	303	1	Cumbria	95.6	5	Horizontal
<i>Barnstaple</i>	801	375	2	Derby ( <i>Main</i> )	96.5	5.5	Mixed
<i>Plymouth</i>	855	351	1	<i>Town</i>	94.2	0.01	Vertical
<i>Torbay</i>	1458	206	1	Devon: ( <i>N. Hessay Tor</i> )	97.5(s)	5	Horizontal
Furness	837	358	1	<i>Exeter St. Thomas</i>	97.0(s)	0.4	Mixed
Guernsey	1116	269	0.5	<i>Huntshaw Cross</i>	103.9(s)	0.7	Mixed
Humberside	1485	202	1.5	<i>Okehampton</i>	96.2(s)	0.07	Mixed
Jersey	1026	292	1	Furness	96.1	3.2	Mixed
Kent ( <i>Hoo</i> )	1035	290	0.5	Humberside	96.9	9	Mixed
<i>Littlebourne</i>	774	388	0.7	Jersey	88.8(s)	4	Mixed
<i>Rusthall</i>	1602	187	0.25	Kent ( <i>Wrotham</i> )	96.7	9	Mixed
Lancashire ( <i>Blackburn</i> )	855	351	0.5	<i>Dover</i>	102.8	10	Mixed
<i>Oxcliffe</i>	1557	193	0.25	Lancashire ( <i>Blackburn</i> )	96.4	1.6	Mixed
Leeds	774	388	0.5	<i>Lancaster</i>	103.3	2	Mixed
Leicester	837	358	0.7	Leeds	92.4(s)	5.2	Mixed
Lincolnshire	1368	219	2	<i>Wharfedale</i>	95.3(s)	0.04	Mixed
London	1458	206	50	Leicester	95.1(s)	0.3	Mixed
Manchester	1458	206	5	Lincolnshire	94.9(s)	1.4	Mixed
Merseyside	1485	202	2	London	94.9(s)	2	Mixed
Newcastle	1458	206	2	Manchester	95.1(s)	4.2	Mixed
Norfolk ( <i>Norwich</i> )	855	351	1	Merseyside	95.8(s)	7.5	Mixed
<i>West Lynn</i>	873	344	0.25	Newcastle ( <i>Pontop Pike</i> )	95.4	10	Mixed
Northampton	1107	271	0.5	<i>Chatton</i>	96.3	5.6	Mixed
Nottingham	1521	197	0.25	Norfolk	95.1(s)	5.7	Mixed
<i>Clipstone</i>	1584	189	1	<i>Great Massingham</i>	96.7(s)	4.2	Mixed
Oxford	1485	202	0.5	Northampton	96.6(s)	4	Mixed
Sheffield	1035	290	1	<i>Geddington</i>	103.3(s)	0.8	Mixed
Solent ( <i>Fareham</i> )	999	300	1	Nottingham	95.4(s)	0.3	Mixed
<i>Bournemouth</i>	1359	221	0.25	Oxford	95.2	4.5	Horizontal
Stoke-on-Trent	1503	200	1	Sheffield ( <i>Main</i> )	97.4(s)	5.2	Mixed
Sussex ( <i>Brighton</i> )	1485	202	1	<i>Town</i>	88.6(s)	0.16	Mixed
<i>Bexhill</i>	1161	258	1	Solent	96.1	5	Horizontal
WM ( <i>Birmingham</i> )	1458	206	7	Stoke-on-Trent	94.6(s)	6	Mixed
<i>Wolverhampton</i>	828	362	0.2	Sussex ( <i>Brighton</i> )	95.3(s)	1	Mixed
York ( <i>Fulford</i> )	666	450	0.5	<i>Heathfield</i>	103.1(s)	10	Mixed
<i>Scarborough</i>	1260	238	0.5	WM	95.6(s)	11.4	Mixed
				York	90.2(s)	1.1	Vertical
				<i>Scarborough</i>	97.2(s)	0.25	Mixed

\* Not in service at date of publication

(s) Transmits stereophonic programmes

\* Not in service at date of publication

## Local radio and community radio services



## 625-line television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC1	BBC2	ITV	Channel 4				BBC1	BBC2	ITV	Channel 4			
<b>England</b>														
<b>London and South-east</b>														
Bluebell Hill	40	46	43	65	E	H	30							
Chatham Town	58	68	61	54*	C/D	V	0.014							
Crystal Palace	26	33	23	30	A	H	1000							
Alexandra Palace	58	64	61	54	C/D	H	0.07							
Biggin Hill	45	52	49	67	E	V	0.008							
Bishop's Stortford	55	62	59	49*	C/D	V	0.03							
Cane Hill	61	54	58	68	C/D	V	0.03							
Caterham	55	62	59	65	C/D	V	0.0075							
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							
Croydon (Old Town)	49	56	52	67	C/D	V	0.033							
East Grinstead	40	56	46	59	E	V	0.117							
Forest Row	48	54	62	66*	C/D	V	0.12							
Gravesend	55*	62*	59*	49*	C/D	V	0.012							
Great Missenden	58	64	61	54*	C/D	V	0.085							
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	0.06							
Kenley	40	46	43	50	B	V	0.175							
Lea Bridge	55	62	39	59*	E	V	0.006							
Marlow Bottom	58	64	61	54*	C/D	V	0.011							
Micklefield	54	64	57	67	C/D	V	0.008							
New Addington	64	48	54	68	C/D	V	0.018							
Oxford	57	63	60	53*	C/D	V	0.031							
Reigate	57	63	60	53*	C/D	V	10							
St. Marks (Tunbridge Wells)	57	63	60	53	C/D	V	0.051							
Tunbridge Wells	51	44	41	47	B	V	10							
Walthamstow North	45	66	49	68*	E	V	0.002							
Welwyn	40	46	43	50	B	V	0.15							
West Wycombe	40	46	43	67	E	V	0.035							
Wonersh	48*	65*	52*	67*	C/D	V	0.012							
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							
Faversham	22	28	25	32*	A	V	0.013							
Hythe	21	27	24	31*	A	V	0.05							
Newnham	21*	27*	24*	31*	A	V	0.035							
Rye	58	44	41	47	E	V	0.015							
Heathfield	49	52	64	67	C/D	H	100							
Hamstreet	33	26	23	30	A	V	0.001							
Hastings	22	25	28	32	A	V	1							
Haywards Heath	39	45	43	41*	B	V	0.037							
Newhaven	39	45	43	41*	B	V	2							
Wye (Ashford)	22	28	25	32	A	V	0.031							
Oxford	57	63	60	53	C/D	H	500							
Ascott under Wychwood	21	27	24	31	A	V	0.029							
Charlbury	51	44	41	47	B	V	0.013							
<b>South-west</b>														
Beacon Hill	57	63	60	53	C/D	H	100							
Ashburton	21	27	24	31*	A	V	0.003							
Buckfastleigh	51	44	41	47	B	V	0.006							
Coombe	21*	27*	24*	31*	A	V	0.007							
Dartmouth	51	44	41	47*	B	V	0.01							
Newton Abbot	40	46	43	50*	B	V	0.003							
Occombe Valley	21*	27*	24*	31*	A	V	0.001							
Sidmouth	39	49	45	67	E	V	0.012							
Teignmouth	39	49	45	67*	E	V	0.025							
Toines	21*	27*	24*	31*	A	V	0.003							
Caradon Hill	22	28	25	32	A	H	500							
Chambercombe	21	27	24	31*	A	V	0.007							
Combe Martin	39	45	49	42*	B	V	0.1							
Croyde	51	44	41	47*	B	V	0.0015							
Gunnislake	40	46	43	50*	B	V	0.04							
Harland	48	56	52	66	C/D	V	0.03							
Ilfracombe	58	64	61	54	C/D	V	0.25							
Ivybridge	39	45	42	49	B	V	0.5							
Kingsbridge	40	46	43	50*	B	V	0.2							
Looe	40	46	43	50*	B	V	0.005							
Lostwithiel	40	46	43	50	B	V	0.006							

\* not in service at date of publication

## 625-line television

	Channel			Channel 4	Aerial group	Polarisation	Max. vision erp (kW)	Channel			Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV					BBC 1	BBC 2	ITV			
<b>South-west (continued)</b>													
<i>Mevagissey</i>	40	46	43	50	B	H	0.0066						
<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>Penryn</i>	55	62	59	65	C/D	V	0.022						
<i>Plymouth (North Road)</i>	40	46	43	50*	B	V	0.012						
<i>Plympton</i>	58	64	61	54*	C/D	V	2						
<i>Polperro</i>	57	63	60	53	C/D	V	0.0028						
<i>St Austell</i>	55	62	59	65*	C/D	V	0.1						
<i>Salcombe</i>	51	41	44	30*	W	V	0.017						
<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>Woolacombe</i>	39	45	42	49	B	V	0.006						
<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>North Bovey</i>	40*	46*	43*	50*	B	V	0.05						
<i>Swimbridge</i>	33	26	23	29	A	V	0.0066						
<i>Westward Ho!</i>	21	27	24	31*	A	V	0.032						
<i>Redruth</i>	51	44	41	47	B	H	100						
<i>Boscaste</i>	33	26	23	29	A	V	0.0056						
<i>Bossiney</i>	58	64	61	54	C/D	V	0.0074						
<i>Dowderry</i>	55	62	59	65*	C/D	V	0.026						
<i>Gulval</i>	33	26	23	29*	A	V	0.026						
<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>Porthleven</i>	33	26	23	29*	A	V	0.0025						
<i>Portreath</i>	33	26	23	29	A	V	0.0025						
<i>Praa Sands</i>	55	62	59	65*	C/D	V	0.01						
<i>St Anthony-in-Roseland</i>	33	26	23	29	A	V	0.0017						
<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>Beer</i>	55	62	59	65*	C/D	V	0.0029						
<i>Bridport</i>	51	44	41	47	B	V	0.1						
<i>Culm Valley</i>	39	45	49	42*	B	V	0.058						
<i>Dawlish</i>	55	62	59	65	C/D	V	0.007						
<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						
<b>Channel Islands</b>													
<i>Fremont Point</i>	51	44	41	47	B	H	20						
<i>Alderney</i>	58	64	61	68	C/D	V	0.1						
<i>Gorey</i>	54	26	23	29	W	V	0.0066						
<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						
<i>St Peter Port</i>	21	27	24	31*	A	V	0.001						
<i>Torteval</i>	50	40	46	66*	E	V	0.02						
<b>South</b>													
<i>Hannington</i>	39	45	42	66	E	H	250						
<i>Aldbourne</i>	21	27	24	31	A	V	0.009						
<i>Alton</i>	49	62	59	52*	C/D	V	0.01						
<i>Chisbury</i>	55	62	59	52*	C/D	V	0.025						
<i>Hemdean</i>	49	52	56	59*	C/D	V	0.022						
<i>Sutton Row</i>	22	28	25	32*	A	V	0.25						
<i>Tidworth</i>	22	28	25	32*	A	V	0.01						
<i>Midhurst</i>	61	55	58	68	C/D	H	100						
<i>Haslemere</i>	22	28	25	32*	A	V	0.015						
<i>Rowridge</i>	31	24	27	21	A	H	500						
<i>Brightstone</i>	51	44	41	47*	B	V	0.144						
<i>Brighton</i>	57	63	60	53	C/D	V	10						
<i>Cheselbourne</i>	57*	63*	60*	53*	C/D	V	0.007						
<i>Corfe Castle</i>	51	44	41	47*	B	V	0.016						
<i>Donhead</i>	51	44	41	47*	B	V	0.029						
<i>Findon</i>	51	44	41	47*	B	V	0.05						
<i>Hangleton</i>	39	45	49	42	B	V	0.007						
<i>Lulworth</i>	55	62	59	65	C/D	V	0.011						
<i>Millbrook</i>	51	44	41	47*	B	V	0.035						
<i>Ovingdean</i>	65	42	44	68	E	V	0.02						
<i>Patcham</i>	46	40	43	50	B	H	0.07						
<i>Piddletrenthide</i>	39*	45*	49*	42*	B	V	0.056						
<i>Poole</i>	57	63	60	53	C/D	V	0.1						
<i>Portslade</i>	51	44	41	47	B	V	0.02						
<i>Salisbury</i>	57	63	60	53	C/D	V	10						
<i>Saltdean</i>	51	66	55	47	E	V	0.02						
<i>Shrewton</i>	51	44	41	47*	B	V	0.0045						
<i>Till Valley</i>	46	40	43	50*	B	V	0.075						
<i>Ventnor</i>	39	45	49	42*	B	V	2						

\* not in service at date of publication



## 625-line television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	Channel 4			
<b>Midlands (continued)</b>														
<i>New Radnor</i>	51	44	41	47	B	V	0.125							
<i>Oakeley Mynd</i>	39	45	49	42*	B	V	0.05							
<i>Peterchurch</i>	57	63	60	53	C/D	V	0.076							
<i>St Briavels</i>	40	46	43	50	B	V	0.012							
<i>Sutton Coldfield</i>	46	40	43	50	B	H	1000							
<i>Allesley Park</i>	22	28	25	32*	A	V	0.033							
<i>Ambergate</i>	22	28	25	32*	A	V	0.03							
<i>Ashbourne</i>	22	28	25	32*	A	V	0.25							
<i>Ashford-in-the-Water</i>	33	26	23	29*	A	V	0.011							
<i>Bolehill</i>	57	63	60	53*	C/D	V	0.25							
<i>Bretch Hill</i>	65	48	55	67	C/D	V	0.087							
<i>Brierley Hill</i>	57	63	60	53	C/D	V	10							
<i>Bromsgrove</i>	31	27	24	21	A	V	2							
<i>Cheadle</i>	48	66	56	68*	C/D	V	0.024							
<i>Fenton</i>	31	27	24	21*	A	V	10							
<i>Guiting Power</i>	51	44	41	47*	B	V	0.012							
<i>Hartington</i>	66	48	56	68	C/D	V	0.033							
<i>Icomb Hill</i>	22	28	25	32*	A	V	0.11							
<i>Ipstones Edge</i>	57	63	60	53	C/D	V	0.028							
<i>Ironbridge</i>	58	64	61	54	C/D	V	0.011							
<i>Kidderminster</i>	58	64	61	54*	C/D	V	2							
<i>Kinver</i>	66	48	56	68	C/D	H	0.012							
<i>Lark Stoke</i>	33	26	23	29*	A	V	6.3							
<i>Leamington Spa</i>	56	62	66	68*	C/D	V	0.2							
<i>Leek</i>	22	28	25	32	A	V	1							
<i>Malvern</i>	56	62	66	68	C/D	V	2							
<i>Matlock</i>	21	27	24	31	A	V	0.017							
<i>Oakamore</i>	21	27	24	31	A	V	0.011							
<i>Over Norton</i>	65	48	55	67	C/D	V	0.031							
<i>Redditch</i>	22	28	25	32*	A	V	0.0016							
<i>Stanton Moor</i>	55	62	59	65*	C/D	V	2							
<i>Tenbury Wells</i>	57	63	60	53*	C/D	V	0.014							
<i>Turves Green</i>	56	66	62	68	C/D	V	0.014							
<i>Whittingslow</i>	57	63	60	53*	C/D	V	0.075							
<i>Windsmill</i>	66*	48*	56*	68*	C/D	H	0.006							
<i>Woodford Halse</i>	22*	28*	25*	32*	A	V	0.008							
<i>The Wrekin</i>	26	33	23	29	A	H	100							
<i>Clun</i>	55	62	59	65*	C/D	V	0.056							
<i>Coalbrookdale</i>	51*	44*	41*	47*	B	V	0.0035							
<i>Halesowen</i>	58*	64*	61*	54*	C/D	V	0.013							
<i>Waltham</i>	58	64	61	54	C/D	H	250							
<i>Belper</i>	66	56	68	62*	C/D	V	0.03							
<i>Eastwood</i>	33	26	23	29*	A	V	0.0072							
<i>Nottingham</i>	21	27	24	31	A	V	2							
<i>Parwich</i>	21*	27*	24*	31	A	V	0.003							
<b>North</b>														
<i>Belmont</i>	22	28	25	32	A	H	500							
<i>Weaverthorpe</i>	55	62	59	65	C/D	V	0.045							
<i>Emley Moor</i>	44	51	47	41	B	H	870							
<i>Addingham</i>	40	46	43	50*	B	V	0.023							
<i>Armitage Bridge</i>	58	64	61	54*	C/D	V	0.0065							
<i>Batley</i>	57	63	60	67*	C/D	V	0.0126							
<i>Beecroft Hill</i>	55	62	59	65*	C/D	V	1							
<i>Calver Peak</i>	39	45	49	42*	B	V	0.25							
<i>Chesterfield</i>	33	26	23	29	A	V	2							
<i>Cop Hill</i>	22	28	25	32*	A	V	1							
<i>Copley</i>	55*	62*	59*	65*	C/D	V	0.0014							
<i>Cragg Vale</i>	58	64	61	54*	C/D	V	0.025							
<i>Dronfield</i>	55*	62*	59*	65*	C/D	H	0.004							
<i>Grassington</i>	33	26	23	29*	A	V	0.06							
<i>Hagg Wood</i>	55	62	59	65*	C/D	V	0.033							
<i>Halifax</i>	21	27	24	31*	A	V	0.5							
<i>Hasland</i>	57	63	60	53*	C/D	V	0.0065							
<i>Headingley</i>	58	64	61	54*	C/D	H	0.011							
<i>Hebden Bridge</i>	22	28	25	32*	A	V	0.25							
<i>Heyshaw</i>	57	63	60	53*	C/D	V	0.5							
<i>Holmfild</i>	55	62	59	65	C/D	V	0.011							
<i>Holmfirth</i>	49	66	56	68*	C/D	V	0.026							
<i>Hope</i>	22	28	25	32*	A	V	0.012							
<i>Hunmanby</i>	40	46	43	50*	B	V	0.06							
<i>Idle</i>	21	27	24	31*	A	V	0.25							
<i>Keighley</i>	58	64	61	54	C/D	V	10							
<i>Keighley Town</i>	33	26	23	29*	A	V	0.006							
<i>Kettlewell</i>	49	42	39	45	B	V	0.13							
<i>Luddenden</i>	57	63	60	67*	C/D	V	0.059							
<i>Oliver's Mount</i>	57	63	60	53	C/D	V	1							
<i>Oughtibridge</i>	55	62	59	65*	C/D	V	0.039							
<i>Oxenhope</i>	22	28	25	32*	A	V	0.2							
<i>Primrose Hill</i>	57	63	60	67*	C/D	V	0.028							
<i>Ripponden</i>	58	64	61	54*	C/D	V	0.06							

\* not in service at date of publication

## 625-line television

	Channel			Channel 4	Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV				
<b>North (continued)</b>							
<i>Shatton Edge</i>	52	58	48	54*	C/D	V	1
<i>Sheffield</i>	31	27	24	21	A	V	5
<i>Skipton</i>	39	45	49	42*	B	V	10
<i>Skipton Town</i>	21	27	24	31*	A	V	0.013
<i>Stocksbridge</i>	58	64	61	54*	C/D	V	0.012
<i>Sutton-in-Craven</i>	33	26	23	29*	A	V	0.012
<i>Tideswell Moor</i>	56	63	60	66*	C/D	V	0.25
<i>Totley Rise</i>	39	45	49	42*	B	V	0.012
<i>Wharfedale</i>	22	28	25	32	A	V	2
<i>Wincobank (Sheffield)</i>	55	62	59	65*	C/D	V	0.002

**North-west**

<i>Winter Hill</i>	55	62	59	65	C/D	H	500
<i>Backbarrow</i>	57	63	60	50*	C/D	V	0.003
<i>Bacup</i>	40	46	43	53*	B	V	0.25
<i>Bidston</i>	51*	48*	30*	47*	W	V	0.066
<i>Birch Vale</i>	40	46	43	53*	B	V	0.25
<i>Blackburn</i>	51*	44*	41*	47*	B	V	0.01
<i>Bollington</i>	21	27	24	31*	A	V	0.021
<i>Brook Bottom</i>	58	64	61	68*	C/D	V	0.006
<i>Buxton</i>	21	27	24	31*	A	V	1
<i>Cartmel</i>	22	28	25	32*	A	H	0.0022
<i>Chathburn</i>	33	26	23	29	A	V	0.007
<i>Chinley</i>	57	64	61	67*	C/D	V	0.012
<i>Congleton</i>	51	44	41	47*	B	V	0.2
<i>Coniston High Man</i>	21	27	24	31*	A	V	0.09
<i>Cornholme</i>	58	64	61	54*	C/D	V	0.05
<i>Dalton</i>	40	46	43	53*	B	V	0.025
<i>Darwen</i>	39	45	49	42*	B	V	0.5
<i>Delph</i>	33	26	23	29*	A	V	0.003
<i>Dog Hill</i>	40	46	43	53*	B	V	0.085
<i>Glossop</i>	22	28	25	32*	A	V	0.25
<i>Grasmere</i>	57	63	60	53*	C/D	V	0.02
<i>Haslingden</i>	33	26	23	29*	A	V	10
<i>Hawkeshead</i>	33	26	23	29*	A	V	0.061
<i>Kendal</i>	58	64	61	54	C/D	V	2
<i>Ladder Hill</i>	33	26	23	29*	A	V	1
<i>Lancaster</i>	31	27	24	21	A	V	10
<i>Langley</i>	21	27	24	31*	A	V	0.005

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	Channel			Channel 4	Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV				
<i>Littleborough</i>	21	27	24	31*	A	V	0.5
<i>Macclesfield</i>	22	28	25	32*	A	V	0.037
<i>Melling</i>	57	63	60	53	C/D	{ V H	0.025 0.004
<i>Millom Park</i>	22	28	25	32*	A	V	0.25
<i>North Oldham</i>	21	27	24	31*	A	V	0.04
<i>Oakenhead</i>	51	44	41	47*	B	V	0.1
<i>Over Biddulph</i>	34	67	30	48*	W	V	0.022
<i>Parbold</i>	51	44	41	47*	B	V	0.046
<i>Pendle Forest</i>	22	28	25	32	A	V	0.5
<i>Penny Bridge</i>	33	26	23	29*	A	V	0.031
<i>Ramsbottom</i>	48	66	56	68*	C/D	V	0.08
<i>Ribblesdale</i>	51	44	41	47*	B	V	0.030
<i>Romiley</i>	51	44	41	47*	B	V	0.011
<i>Saddleworth</i>	52	45	49	42*	B	V	2
<i>Sedbergh</i>	40	46	43	50*	B	V	0.5
<i>Stavely-in-Cartmel</i>	40	46	43	53*	B	V	0.01
<i>Storeton</i>	22	28	25	32	A	V	2.8
<i>Todmorden</i>	39	45	49	42*	B	V	0.5
<i>Trawden</i>	57	63	60	67*	C/D	V	0.2
<i>Urswick</i>	51	44	41	47*	B	V	0.008
<i>Walsden</i>	57	63	60	67*	C/D	V	0.05
<i>Walsden South</i>	40	46	43	53*	B	V	0.006
<i>West Kirby</i>	34	27	24	31*	A	V	0.013
<i>Whalley</i>	40	46	43	53*	B	V	0.05
<i>Whitewell</i>	57	63	60	67*	C/D	V	0.08
<i>Whitworth</i>	22	28	25	32*	A	V	0.05
<i>Windermere</i>	51	44	41	47*	B	V	0.5
<i>Woodnook</i>	39	45	49	52	B	V	0.003
<b>Isle of Man</b>							
<i>Beary Peak</i>	40	46	43	50*	B	V	0.25
<i>Douglas</i>	68	66	48	56*	C/D	V	2
<i>Port St Mary</i>	58	64	61	54*	C/D	V	0.25
<i>Union Mills</i>	39	45	52	42*	B	V	0.0123

**North-east**

<i>Bilsdale West Moor</i>	33	26	29	23	A	H	500
<i>Aislaby</i>	39	45	52	49*	B	V	0.04
<i>Bainbridge</i>	57	63	60	53*	C/D	V	0.031
<i>Grinton Lodge</i>	40	46	43	50*	B	V	0.025
<i>Guisborough</i>	57	63	60	53	C/D	V	0.05

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	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	Channel 4				
<b>North-east (continued)</b>															
<i>Limber Hill</i>	40	46	43	50*	B	V	0.05	<i>Shotleyfield</i>	22	28	25	32*	A	V	0.2
<i>Ravenscar</i>	58	64	61	54*	C/D	V	0.2	<i>Staithe</i>	51	44	41	47	B	V	0.0017
<i>Romatdkirk</i>	51	44	41	47	B	V	0.058	<i>Sunderland</i>	40	46	43	50*	B	V	0.013
<i>Skinningrove</i>	40	46	43	50*	B	V	0.015	<i>Weardale</i>	44	51	41	47*	B	V	1
<i>West Burton</i>	40	46	43	50*	B	V	0.012	<b><i>Isle of Man</i></b>							
<i>Whithy</i>	55	62	59	65*	C/D	V	0.25	<i>Laxey</i>	58	64	61	54*	C/D	V	0.025
<b>Caldbeck</b>	30	34	28	32	A	H	500	<b>Scotland</b>							
<i>Ainstable</i>	52	45	42	49*	B	V	0.1	<i>Angus</i>	57	63	60	53	C/D	H	100
<i>Bassenthwaite</i>	52	45	49	42*	B	V	0.16	<i>Auchtermuchty</i>	39	45	49	42*	B	V	0.05
<i>Bleachgreen</i>	57	63	60	53*	C/D	V	0.006	<i>Blair Atholl</i>	40	46	43	50*	B	V	0.05
<i>Dentdale</i>	57	63	60	53*	C/D	V	0.052	<i>Camperdown</i>	33	26	23	29*	A	V	0.002
<i>Gosforth</i>	58	64	61	54*	C/D	V	0.05	<i>Crieff</i>	33	26	23	29*	A	V	0.1
<i>Haltwhistle</i>	55	62	59	65*	C/D	V	2	<i>Cupar</i>	51	44	41	47*	B	V	0.02
<i>Keswick</i>	21	27	24	31*	A	V	0.12	<i>Kenmore</i>	33	26	23	29*	A	V	0.12
<i>Lorton</i>	57	63	60	53	C/D	V	0.05	<i>Killin</i>	39*	45*	49*	42*	B	V	0.13
<i>Lowther Valley</i>	48	40	46	50	B	V	0.026	<i>Methven</i>	22	28	25	32*	A	V	0.0062
<i>Orton</i>	40	46	43	50	B	V	0.031	<i>Pitlochry</i>	22	28	25	32*	A	V	0.15
<i>Pooley Bridge</i>	48*	40*	46*	50*	B	V	0.013	<i>Strathallan</i>	39	45	49	42*	B	V	0.029
<i>Ravenstonedale</i>	57	63	60	53	C/D	V	0.011	<i>Tay Bridge</i>	51	44	41	47	B	V	0.5
<i>St Bees</i>	58	64	61	54*	C/D	V	0.012	<b>Black Hill</b>	40	46	43	50	B	H	500
<i>Threlkeld</i>	57	63	60	53*	C/D	V	0.011	<i>Abington</i>	57	63	60	53	C/D	H	0.0051
<i>Whitehaven</i>	40	46	43	50	B	V	2	<i>Ballachulish</i>	33	26	23	29*	A	V	0.018
<i>Workington</i>	58	64	61	54*	C/D	V	0.01	<i>Bellanoch</i>	39	45	42	49*	B	V	0.06
<i>Chatton</i>	39	45	49	42*	B	H	100	<i>Biggar</i>	22	28	25	32*	A	V	0.5
<i>Berwick-upon-Tweed</i>	21	27	24	31	A	V	0.04	<i>Callander</i>	22	28	25	32*	A	V	0.1
<i>Rothbury</i>	55	62	65	59*	C/D	V	0.05	<i>Cathcart</i>	57	63	60	53	C/D	V	0.0017
<b>Pontop Pike</b>	58	64	61	54	C/D	H	500	<i>Castlebay</i>	21	27	24	31	A	V	0.0066
<i>Alston</i>	52	45	49	42*	B	V	0.4	<i>Cow Hill</i>	40	46	43	50*	B	V	0.065
<i>Bellingham</i>	21	27	24	31*	A	V	0.05	<i>Dalmailly</i>	51	44	41	47*	B	V	0.05
<i>Catton Beacon</i>	40	46	43	50*	B	V	0.14	<i>Dollar</i>	58	64	61	54*	C/D	V	0.01
<i>Durham</i>	40	46	43	50*	B	V	0.015	<i>Dychliemore</i>	22	28	25	32*	A	H	0.001
<i>Esh</i>	39	45	49	42	B	V	0.012	<i>Fintry</i>	34	24	27	31*	A	V	0.026
<i>Fenham</i>	21	27	24	31	A	V	2	<i>Gigha Island</i>	51	44	41	47*	B	V	0.06
<i>Haydon Bridge</i>	51	44	41	47*	B	V	0.1	<i>Glasgow (West Central)</i>	68	62	56	66	C/D	V	0.032
<i>Hedleyhope</i>	40	46	43	50*	B	H	0.018	<i>Glengorm</i>	56	52	48	54*	C/D	V	1.1
<i>Humshaugh</i>	39	45	49	42	B	V	0.075	<i>Haddington</i>	58	64	61	54*	C/D	V	0.02
<i>Ireshopeburn</i>	55	62	59	65*	C/D	V	0.011	<i>Killearn</i>	65	62	59	55*	C/D	V	0.5
<i>Morpeth</i>	22	28	25	32	A	V	0.044	<i>Kilmacolm</i>	21	27	24	31*	A	V	0.032
<i>Newton</i>	33	26	23	29*	A	V	2	<i>Kinlochleven</i>	55	62	59	65*	C/D	V	0.011
<i>Seaham</i>	51	44	41	47*	B	V	0.059	<i>Kirkfieldbank</i>	57	63	60	53*	C/D	V	0.0058

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	Channel				Aerial group	Polarisation	Max. vision erp (kW)		Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC1	BBC2	ITV	Channel 4					BBC1	BBC2	ITV	Channel 4				
<b>Scotland (continued)</b>																
<i>Mallaig</i>	43	46	40	50*	B	V	0.018		<i>Carradale</i>	51	44	41	47*	B	V	0.012
<i>Netherton Braes</i>	22	28	25	32*	A	V	0.005		<i>Claonaig</i>	55	62	59	65*	C/D	V	0.074
<i>Oban</i>	51	44	41	47*	B	V	0.012		<i>Dunure</i>	40	46	43	50	B	V	0.0123
<i>Onich</i>	58	64	61	54*	C/D	V	0.017		<i>Garelochhead</i>	51*	44*	41*	47*	B	V	0.015
<i>Ravenscraig</i>	21	27	24	31*	A	V	0.02		<i>Girvan</i>	55	62	59	65	C/D	V	0.25
<i>South Knapdale</i>	57	63	60	53*	C/D	V	1.45		<i>Holmhead</i>	51	44	41	47	B	V	0.012
<i>Spean Bridge</i>	21	27	24	31*	A	V	0.07		<i>Kirkconnel</i>	58	64	61	54*	C/D	V	0.25
<i>Strachur</i>	33	26	23	29*	A	V	0.035		<i>Kirkmichael</i>	39	45	49	52*	B	V	0.019
<i>Strathblane</i>	21	27	24	31	A	V	0.0064		<i>Kirkoswald</i>	22	28	25	32*	A	V	0.032
<i>Tarbert (Loch Fyne)</i>	21	27	24	31*	A	V	0.004		<i>Largs</i>	39	45	42	49*	B	H	0.0118
<i>Tillicoultry</i>	57	63	60	53	C/D	V	0.0055		<i>Lethanhill</i>	57	63	60	53*	C/D	V	0.25
<i>Torosay</i>	22	28	25	32*	A	V	20		<i>Lochwinnoch</i>	57	63	60	53	C/D	H	0.086
<i>Twechar</i>	22	28	25	32	A	V	0.0069		<i>Millburn Muir</i>	39	52	42	49	B	V	0.25
<i>Sandale</i>	22	—	—	—	A	H	500		<i>Millport</i>	58	64	61	54*	C/D	H	0.0027
<i>Caldbeck</i>	—	34	28	32					<i>Muirkirk</i>	51	44	41	47*	B	V	0.1
<i>Ballantrae</i>	58	64	61	54	C/D	V	0.0066		<i>New Cumnock</i>	40	46	43	50*	B	V	0.012
<i>Barskeoch Hill</i>	55	62	59	65*	C/D	V	2		<i>Port Ellen</i>	22	28	25	32*	A	V	0.09
<i>Cambret Hill</i>	44	51	41	47	B	H	16		<i>Rosneath</i>	58	64	61	54	C/D	V	10
<i>Creetown</i>	58	64	61	54*	C/D	V	0.032		<i>Rothesay</i>	22	28	25	32*	A	V	2
<i>Dumfries South</i>	40	48	46	50	B	V	0.023		<i>Rothesay Town</i>	55	62	59	65*	C/D	V	0.0066
<i>Glenluce</i>	58	64	61	54*	C/D	V	0.015		<i>Sorn</i>	40*	46*	43*	50*	B	V	0.007
<i>Kirkcudbright</i>	21	27	24	31*	A	V	0.006		<i>Tighnabruaich</i>	39	45	49	42*	B	V	0.1
<i>Langholm</i>	57	63	60	53*	C/D	V	0.025		<i>Troon</i>	58	64	61	54*	C/D	V	0.02
<i>New Galloway</i>	33	26	23	29*	A	V	0.1		<i>West Kilbride</i>	51	44	41	47	B	V	0.35
<i>Pinwherry</i>	22	28	25	32	A	V	0.056		<i>Durris</i>	22	28	25	32	A	H	500
<i>Portpatrick</i>	58	64	61	54*	C/D	V	0.006		<i>Balgownie</i>	40	46	43	50	B	V	0.04
<i>Stranraer</i>	57	63	60	53*	C/D	V	0.25		<i>Banff</i>	39	45	42	49	B	V	0.028
<i>Thornhill</i>	57	63	60	53	C/D	V	0.5		<i>Boddam</i>	39*	45*	42*	49*	B	V	0.007
<i>Craigkelly</i>	31	27	24	21	A	H	100		<i>Braemar</i>	39	45	42	49*	B	V	0.015
<i>Aberfoyle</i>	58	64	61	54	C/D	V	0.087		<i>Brechin</i>	40	46	43	50	B	V	0.008
<i>Dunkeld</i>	51	44	41	47*	B	V	0.1		<i>Ellon</i>	39	45	49	42*	B	V	0.0027
<i>Penicuik</i>	58	64	61	54*	C/D	V	2		<i>Gartly Moor</i>	58	64	61	54*	C/D	V	2.2
<i>Perth</i>	39	45	49	42*	B	V	1		<i>Peterhead</i>	55	62	59	65*	C/D	V	0.1
<i>West Linton</i>	33	26	23	29*	A	V	0.025		<i>Rosehearty</i>	51	44	41	47*	B	V	2
<i>Darvel</i>	33	26	23	29	A	H	100		<i>Tomintoul</i>	40	46	43	50*	B	V	0.0065
<i>Ardentimny</i>	39	45	49	52*	B	V	0.07		<i>Tullich</i>	55	62	59	65*	C/D	V	0.07
<i>Ardnadam</i>	51	44	41	47	B	V	0.025		<i>Eitshal</i>	33	26	23	29*	A	H	100
<i>Arrochar</i>	21	27	24	31*	A	V	0.006		<i>Ardintoul</i>	39*	45*	49*	42*	B	V	0.06
<i>Bowmore</i>	39	45	49	42*	B	V	0.08		<i>Attadale</i>	22*	28*	25*	32*	A	V	0.01
<i>Campbeltown</i>	57	63	60	53*	C/D	V	0.125		<i>Badachro</i>	40	46	43	50*	B	V	0.035
									<i>Bruernish</i>	40*	46*	43*	50*	B	V	0.007

\* not in service at date of publication



## 625-line television

	BBC Wales				Aerial group	Polarisation	Max. vision erp (kW)		BBC Wales				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 2	ITV	S4C	Channel					BBC 2	ITV	S4C	Channel				
<i>Wales (continued)</i>																
<i>Rhayader</i>	33	26	23	29	A	V	0.1		<i>Llandyfriog</i>	22	28	25	32	A	V	0.11
<i>Tenby</i>	39	45	49	42	B	V	0.03		<i>Llandysul</i>	57	63	60	53	C/D	V	0.076
<i>Ystalyfera</i>	39	45	49	42	B	V	0.05		<i>Llangybi</i>	22*	28*	25*	32*	A	V	0.013
<i>Llanddona</i>	57	63	60	53	C/D	H	100		<i>Lhwyd Omm</i>	22	28	25	32	A	V	0.05
<i>Amlwch</i>	22	28	25	32	A	V	0.035		<i>Mynydd Pencarreg</i>	58	64	61	54	C/D	V	0.12
<i>Arfon</i>	51	44	41	47	B	V	3		<i>Newport Bay</i>	57*	63*	60*	67*	C/D	V	0.013
<i>Bethesda</i>	57	63	60	53	C/D	V	0.025		<i>Pencader</i>	33	26	23	29	A	V	0.006
<i>Betws-y-Coed</i>	21	27	24	31	A	V	0.5		<i>Rheola</i>	55	62	59	65	C/D	V	0.1
<i>Caergybi</i>	21*	27*	24*	31*	A	V	0.009		<i>St Dogmaels</i>	33	26	23	29	A	V	0.015
<i>Cemaes</i>	40	46	43	50	B	V	0.012		<i>Trefin</i>	22	28	25	32*	A	V	0.056
<i>Conway</i>	40	46	43	50	B	V	2		<i>Wenoe</i>	44	51	41	47	B	H	500
<i>Deiniolen</i>	22	28	25	32	A	V	0.05		<i>Abercynon</i>	64	66	58	54	C/D	H	0.0062
<i>Dolwyddelan</i>	51	44	41	47	B	V	0.011		<i>Aberdare</i>	21	27	24	31	A	V	0.5
<i>Ffestiniog</i>	22	28	25	32	A	V	1.2		<i>Abergavenny</i>	39	45	49	42	B	V	1
<i>Llanengan</i>	58*	64*	61*	54*	C/D	H	0.004		<i>Abertillery</i>	22	28	25	32	A	V	0.28
<i>Llandecwyn</i>	58	64	61	54	C/D	V	0.3		<i>Abertridwr</i>	57	63	60	53	C/D	V	0.05
<i>Mochdre</i>	33	26	23	29	A	V	0.002		<i>Bargoed</i>	21	27	24	31	A	V	0.3
<i>Penmaen Rhos</i>	22	28	25	32	A	H	0.14		<i>Bedlinog</i>	21	27	24	31	A	V	0.01
<i>Waukfawr</i>	22	28	25	32	A	V	0.026		<i>Blackmill</i>	22	28	25	32	A	V	0.01
<i>Moel-y-Parc</i>	52	45	49	42	B	H	100		<i>Blaenau Gwent</i>	57	63	60	53	C/D	V	0.0028
<i>Bala</i>	33	26	23	29	A	V	0.2		<i>Blaenavon</i>	57	63	60	53	C/D	V	0.15
<i>Betws-y-n-Rhos</i>	21	27	24	31	A	V	0.015		<i>Blaina</i>	40	46	43	50	B	V	0.1
<i>Cerrigydrudion</i>	33	26	23	29	A	V	0.032		<i>Brecon</i>	58	64	61	54	C/D	V	1
<i>Corwen</i>	22	28	25	32	A	V	0.3		<i>Briton Ferry</i>	46	40	43	50	B	V	0.02
<i>Glyn Ceiriog</i>	58	64	61	54	C/D	V	0.007		<i>Burry Port</i>	58	64	61	54	C/D	V	0.0031
<i>Glyndyfrdwy</i>	55	62	59	65	C/D	V	0.0056		<i>Chepstow</i>	21	27	24	31(64)	A	V	0.003
<i>Llanarmon-yn-Ial</i>	21	27	24	31	A	V	0.0065		<i>Cilfrew</i>	39	45	49	52	B	V	0.015
<i>Llandderfel</i>	55	62	65	59	C/D	V	0.0065		<i>Clydach</i>	33	26	23	29	A	V	0.0017
<i>Llanddulas</i>	33	26	23	29	A	H	0.015		<i>Clyro</i>	51	44	41	47	B	V	0.16
<i>Llangernyw</i>	22*	28*	32*	25*	A	V	0.007		<i>Craig-Cefn-Parc</i>	46	40	43	50	B	V	0.0063
<i>Llangollen</i>	57	63	60	53	C/D	V	0.01		<i>Crickhowell</i>	21	27	24	31	A	V	0.15
<i>Llanuwchlynn</i>	40	46	43	50	B	V	0.03		<i>Crucorney</i>	21	27	24	31*	A	V	0.011
<i>Pontfadog</i>	22	28	25	32	A	V	0.0064		<i>Cwmafon</i>	21	27	24	31	A	V	0.07
<i>Wrexham-Rhos</i>	39	—	—	67	E	V	0.2		<i>Cwmaman</i>	39	45	49	42*	B	V	0.0014
<i>Presely</i>	46	40	43	50	B	H	100		<i>Cwmfelinfach</i>	52	45	48	42	B	V	0.006
<i>Abergwynfi</i>	21	27	24	31*	A	V	0.0032		<i>Cwm Efrwd-oer</i>	39	46	43	50	B	V	0.003
<i>Broad Haven</i>	58	64	61	54*	C/D	V	0.006		<i>Deri</i>	22	28	25	32	A	V	0.05
<i>Croeserw</i>	58	64	61	54	C/D	V	0.12		<i>Dowlais</i>	58	64	61	54	C/D	V	0.013
<i>Dolgellau</i>	55	62	59	65	C/D	V	0.02		<i>Ebbw Vale</i>	55	62	59	65	C/D	V	0.5
<i>Glyncorrwg</i>	39	45	49	42	B	V	0.00075		<i>Efail Fach</i>	39	45	49	52*	B	V	0.0084
									<i>Ferndale</i>	57	63	60	53	C/D	V	0.08
									<i>Fernhill</i>	62	55	59	65	C/D	V	0.0031

\* not in service at date of publication

## 625-line television

	BBC Wales				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC 2	ITV	S4C	Channel 4				BBC 1	BBC 2	ITV	Channel 4			
<b>Wales (continued)</b>														
<i>Gellifeadigaid</i>	55*	62*	59*	65*	C/D	H	0.016							
<i>Gilfach</i>	21	27	24	31	A	V	0.05							
<i>Kilvey Hill</i>	33	26	23	29	A	V	10							
<i>Llanfoist</i>	57	63	60	53	C/D	V	0.018							
<i>Llangeinor</i>	55	62	59	65	C/D	V	0.19							
<i>Llanharan</i>	21	27	24	31	A	V	0.0017							
<i>Llanhilleth</i>	39	45	49	42	B	V	0.03							
<i>Llyswen</i>	21	27	24	31	A	V	0.03							
<i>Maesteg</i>	22	28	25	32	A	V	0.25							
<i>Merthyr Tydfil</i>	22	28	25	32	A	V	0.125							
<i>Monmouth</i>	55	62	59	65*	C/D	V	0.059							
<i>Mynydd Bach</i>	58	64	61	54	C/D	V	0.25							
<i>Mynydd Machen</i>	33	26	23	29	A	V	2							
<i>Ogmore Vale</i>	57	63	60	53	C/D	V	0.1							
<i>Pennar</i>	40	46	43	50	B	V	0.1							
<i>Pennorth</i>	33	26	23	29	A	V	0.05							
<i>Pontardawe</i>	58	64	61	68	C/D	V	0.125							
<i>Pontypool</i>	21	27	24	31	A	V	0.25							
<i>Pontypridd</i>	22	28	25	32	A	V	0.5							
<i>Porth</i>	40	46	43	50	B	V	0.069							
<i>Rhondda</i>	33	26	23	29	A	V	4							
<i>Rhondda Fach</i>	22	28	25	32	A	V	0.0015							
<i>Rhymney</i>	57	63	60	53	C/D	V	0.15							
<i>Sennybridge</i>	40	46	43	50	B	V	0.08							
<i>South Maesteg</i>	55*	62*	59*	65*	C/D	V	0.006							
<i>Taff's Well</i>	55	62	59	65	C/D	V	0.02							
<i>Ton Pentre</i>	58	64	61	54	C/D	V	0.08							
<i>Tonypanyd</i>	55	62	59	68	C/D	V	0.01							
<i>Tonyrejail</i>	55	62	59	65	C/D	V	0.025							
<i>Trefechan</i>	39*	45*	42*	49*	B	V	0.006							
<i>Treharris</i>	56	48	52	68	C/D	V	0.05							
<i>Tynewydd</i>	55	62	59	65	C/D	V	0.025							
<i>Wattsville</i>	57*	63*	60*	53*	C/D	V	0.006							
<i>Ynys Owen</i>	55	62	59	65	C/D	V	0.08							
<b>Northern Ireland</b>														
	<b>BBC 1</b>				<b>Ch4</b>									
<i>Brougher Mountain</i>	22	28	25	32	A	H	100							
<i>Belcoo</i>	51	44	41	47*	B	V	0.087							
<i>Derrygonelly</i>	51*	44*	47*	66*	E	V	0.008							
<i>Divis</i>	31	27	24	21	A	H	500							
<i>Armagh</i>	39	45	49	42*	B	V	0.2							
<i>Banbridge</i>	44	48	46	50	B	V	0.006							
<i>Bellair</i>	48	56	52	67*	C/D	V	0.04							
<i>Benagh</i>	22	28	25	32*	A	V	0.056							
<i>Black Mountain</i>	39	45	49	42*	B	V	0.025							
<i>Carnmoney Hill</i>	40	46	43	50	B	V	0.02							
<i>Cushendall</i>	40	46	43	50*	B	V	0.0175							
<i>Cushendun</i>	22	28	32	25*	A	V	0.035							
<i>Draperstown</i>	39*	45*	49*	42*	B	V	0.0118							
<i>Glenariff</i>	58	64	61	54*	C/D	V	0.015							
<i>Glynn</i>	58	64	61	54*	C/D	V	0.0014							
<i>Kilkeel</i>	39	45	49	42*	B	V	0.5							
<i>Killowen Mountain</i>	31	27	24	21	A	V	0.15							
<i>Larne</i>	39	45	49	42	B	V	0.5							
<i>Moneymore</i>	39	45	49	42	C/D	B	0.007							
<i>Newcastle</i>	55	62	59	65*	C/D	V	1							
<i>Newry North</i>	51	44	41	47	B	V	0.01							
<i>Newry South</i>	39	45	49	42*	B	V	0.02							
<i>Newtownards</i>	58	64	61	54	C/D	V	0.011							
<i>Rostrevor Forest</i>	48	40	46	50*	B	V	0.012							
<i>Whitehead</i>	48	56	52	67*	C/D	V	0.058							
<i>Limavady</i>	55	62	59	65*	C/D	H	100							
<i>Ballycastle Forest</i>	39	45	49	42*	B	V	0.0125							
<i>Buckna</i>	51	44	41	47	B	V	0.013							
<i>Bushmills</i>	51	44	41	47*	B	V	0.0065							
<i>Castleberg</i>	55	62	65	59	C/D	V	0.011							
<i>Claudy</i>	57*	63*	60*	53*	C/D	V	0.029							
<i>Glenelly Valley</i>	33*	26*	23*	29*	A	V	0.013							
<i>Gortnageeragh</i>	39*	45*	42*	49*	B	V	0.019							
<i>Gortnalee</i>	21	27	24	31*	A	V	0.032							
<i>Londonderry</i>	51	44	41	47	B	V	3.2							
<i>Muldonagh</i>	22*	28*	32*	25*	A	V	0.013							
<i>Plumbridge</i>	52*	66*	56*	68*	C/D	V	0.013							
<i>Strabane</i>	39	45	49	42	B	V	2							

\* not in service at date of publication

# The television regions and main transmitting stations



EID85LP

## BBC Services – basic technical data

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### TELEVISION

#### System

PAL System I 625-lines, 50 fields.  
Video bandwidth 5.5 MHz; vision carrier amplitude-modulated with negative polarity. Sound pre-emphasised with a time constant of 50  $\mu$ s; sound carrier frequency-modulated with peak deviation of  $\pm 50$  kHz.

#### Transmission frequency bands

Band IV uhf (470–582 MHz)

Band V uhf (614–854 MHz)

Fourteen 8 MHz channels (21–34).

Thirty 8 MHz channels (39–68).

#### Teletext

Allocated to lines 13–18 (326–331).

### RADIO

#### Mf and Lf services

#### Maximum audio bandwidth

5 kHz.

#### Transmission

Amplitude-modulated.

#### Transmission frequency bands

Mf

525–1605 kHz (571– 187 m).

Lf

150– 285 kHz (2000–1053 m).

#### Vhf services

#### Maximum audio bandwidth

15 kHz.

#### Pre-emphasis time constant

50  $\mu$ s.

#### Stereo system

Pilot-tone (19 kHz) suppressed-carrier multiplex system.

#### Transmission

Frequency-modulated ( $\pm 75$  kHz peak deviation).

#### Transmission frequency band

Band II 88–108 MHz.

## Engineering information publications

Coverage area maps are available for most main radio and television stations, and the BBC's Local Radio stations. A list of some of the other publications available is shown below: where no price is shown against a publication it is free, but please send a stamped-addressed envelope of at least A5 size (16 × 24 cm). Where a price is shown please make the cheque payable to the BBC. All correspondence should be addressed to Engineering Information Department, BBC, London W1A 1AA.

### LEAFLETS AND BOOKLETS

#### General

*BBC Television and Radio Stations* (pocket booklet, for the radio and television trade, listing all the BBC's domestic transmitters and frequencies).

*Subjective Assessment of Sound and Picture Quality* (CCIR 5-point scale). Ref. 9010.

*Television and Radio Reception* (transmitter planning standards). Ref. 9012.

*BBC Radio and Television Services in Northern Ireland*.

#### Radio

*BBC Stereo Radio* (useful hints on getting the best results at home).

*Radio Reception on the Move – Some Guidelines for Good Radio Reception in Cars*. Ref. 1502.

*Broadcast Time Signals and Greenwich Mean Time* (an explanatory note). Ref. 9009.

*Radio Time Checks* (shows at what time, and on which service, the Greenwich Time Signal and the chimes of Big Ben are broadcast). Ref. 9009.

*LF Radio* (Receiving Radio 4). Ref. 1703.

*Mixed Polarisation*. Ref. 1103.

*VHF Radio Stations* (map). Ref. 1919.

*LF and MF Transmitting Stations* (List and map). Ref. 1030.

*LF Radio Data*. Ref. 1205.

*Stereophonic Broadcasting – Test Tone Transmissions*. Ref. 1605.

*BBC Droitwich 200 kHz transmissions – Carrier Frequency Stability*. Ref. 1201.

*Aerials for VHF Sound Broadcast Reception*. Ref. 1102.

*VHF Radio Receiving Aerials – Dimensions for Home Construction*. Ref. 1104.

#### Television

*Good Television Reception – The Professional Way*. Ref. 2107.

*625-line Television Reception*. Ref. 4006.

*Taking Your Television Caravanning*. Ref. 4009.

*Ceefax*. Ref. 4008.

*Receiving Teletext*. Ref. 4011.

*Telesoftware: the transmission of computer programs via the Teletext system*.

*BBC Regional Boundaries and Studio Centres*. Ref. 9901.

*Self-help Television* (advice for communities that cannot receive the networked services).

*Colour-Television Test Cards F & G*. Ref. 4306.

*625-line Television – Brief Specification of Transmitted Signal*. Ref. 4202.

#### Satellite Broadcasting

*Direct Broadcasting by Satellite*. Ref. 5001.

*Receiving Aerial Pointing Chart for the United Kingdom*. Ref. 5002.

*Service Area Footprints for Individual and Community Reception*. Ref. 5003.

*The C-MAC System for Satellite Broadcasting*. Ref. 5005.

### SPECIFICATIONS AND GUIDES

#### *Guide to Acoustic Practice*

An eminently practical guide for architects and engineers, this book shows how established BBC design criteria on background noise, building components and acoustic

treatment should be applied to control room acoustics £10 (including postage and packing in the United Kingdom). Overseas postage extra

*General Purpose Television Colour Camera Channel*

This specification describes, for the benefit of equipment manufacturers, the standards of technical performance and facilities expected of colour television cameras used by the BBC. Completely revised edition in preparation: £20 (including postage and packing in the United Kingdom). Overseas postage extra

*General Purpose Television Colour Picture Monitors*

This specification describes, for the benefit of equipment manufacturers, the standards of technical performance and facilities expected of television monitors used by the BBC.

Completely revised edition in preparation: £20 (including postage and packing in the United Kingdom). Overseas postage extra

*Broadcast Teletext Specification*

Published jointly by BBC, IBA and BREMA  
£1.00 (including postage and packing).

*Ceefax - Its History and Development*

This book contains eleven Reports on Ceefax produced by BBC Research Department between 1974 and 1977, as well as a brief history of Ceefax and details of the Broadcast Teletext Specification.

£15.00 (including postage and packing in the United Kingdom). Overseas postage extra

**Research Department Reports**

These record investigations made by BBC Research Department, and cover topics connected with virtually all aspects of broadcasting: they are available individually and on subscription.

Please write for information to Research Executive, BBC Research Department, Kingswood Warren, Tadworth, Surrey KT20 6NP.

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Mr J. A. Davies (*Chairman*)  
Mr D. B. Anderson  
Mr P. J. Bott  
Mr L. J. Freeman  
Mr M. J. Gaffney  
Mr B. Gillard  
The Rev J. G. Haslam  
Mr R. J. Hodgkinson  
Mrs L. Hood  
Mrs J. Jones  
Mr G. H. Norton  
Mr J. H. Rice  
Mr J. R. L. Smith  
Mr D. Webb  
Mr T. V. York  
Mr S. Zafar

**BBC Radio York**

Professor S. B. Saul (*Chairman*)  
Mrs C. Baxter  
The Rev A. Body

Lady Chitnis  
Mr J.S.W.Cook  
Mr A.Gough  
Mr N.Maitland  
Mrs S.Pennock  
Mr G.W.Sumpter  
Mr R.J.F.Whyte  
Councillor K.S.Wood

**ADVISORY COUNCILS IN THE  
CHANNEL ISLANDS**

**Channel Islands Broadcasting Advisory Council**

Mrs J.M.Ozanne and Mr B.Dubras (*Joint Chairmen*)  
Mrs P.Faiers  
Mr N.L.Guillemette  
Mrs S.Hamon, JP  
Mrs F.Hilson  
Mr G.Pitman  
The Rev M.Trickey

**BBC Radio Guernsey**

Mrs J.M.Ozanne (*Chairman*)  
Mr M.D.Cleal  
Mrs B.F.Dorey  
Mrs S.Dorey  
Mr F.Eggleston  
Mrs F.Hilson  
Mr D.R.Jehan  
The Rev R.G.Nelson  
Mr L.C.Queripel  
Mr E.W.Walters

**BBC Radio Jersey**

Mr B.Dubras (*Chairman*)  
Mr C.W.A.Campbell  
Mrs M.R.Dodkins  
Mrs P.Faiers  
Mr A.P.Lobb  
Mrs W.E.Macready  
Mrs M.Poingdestre  
Mr N.H.Renouf  
Mr B.C.Simpson  
Mr P.Spencer

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Cabinet Office, Information Technology Advisory Panel *Report on cable systems* 1982.

Cmnd 8679 *Report of the inquiry into cable expansion and broadcasting policy* 1982. Chairman: Lord Hunt of Tanworth.

HCP 49–I. Session 1981–82 *Eighth report from the Education, Science and Arts Committee: Public and private funding of the arts* 1982.

Cmnd 8751 *Direct broadcasting by satellite. Report of the Advisory Panel on Technical Transmission Standards* 1982. Chairman: Sir Antony Part.

HCP 17–I and II. Session 1982–83 *First report from the Defence Committee on the handling of press and public information during the Falklands conflict* 1982.

Cmnd 8820 *The handling of press and public information during the Falklands conflict* 1983.

Cmnd 8866 Home Office and Department of Industry *The development of cable systems and services* 1983.

Cmnd 9000 *Report of the independent review of the radio spectrum (30–960 MHz)* 1983. Chairman: Dr J.H.H. Merriman.

Cmnd 9241 *Bands I and III: a consultative document* 1984.

HLP (299) Session 1983–84. *First report by the Select Committee of the House of Lords on Sound Broadcasting: Televising the House of Lords* 1984.

## Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General, are broadcast annually. Each year the BBC invites a person of authority to undertake a study of original research and to give the results of his work in a series of broadcasts. A list follows with publication details.

1948 Bertrand Russell *Authority and the individual* (Allen and Unwin, 1949. n.e. paperback 1977. £1.95)

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 and Warburg, 1952. o.p.)

1952 Arnold Toynbee *The world and the West* (OUP, 1953. o.p.)

1953 J. Robert Oppenheimer *Science and the common understanding* (OUP, 1954. o.p.)

1954 Oliver Franks *Britain and the tide of world affairs* (OUP, 1955. o.p.)

1955 Nikolaus Pevsner *The Englishness of English art* (Architectural Press, 1956. o.p.; Penguin Books, 1961. £3.95)

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.)

1959 Peter Medawar *The future of man* (Methuen, 1960. o.p.)  
1960 Edgar Wind *Art and anarchy* (Faber, 1963. o.p.; Vintage Books, n.e. 1974. 90p)

1961 Margery Perham *The colonial reckoning* (Collins, 1962. o.p.; Greenwood Press, Inc. US, 1977. £14.25)

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.)
- 1965 Robert Gardiner *A world of peoples* (BBC, 1966. o.p.)
- 1966 John Kenneth Galbraith *The new industrial state* (Hamish Hamilton, 1967. o.p.; Deutsch, 1972. o.p.; Penguin Books, 1968. £1.95; 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. o.p.; includes material from 1970 lectures)
- 1971 Richard Hoggart *Only connect* (Chatto & Windus, 1972. o.p.)
- 1972 Andrew Shonfield *Europe: journey to an unknown destination* (Allen Lane, 1973. o.p.; Penguin Books, 1973. o.p.)
- 1973 Alistair Buchan *Change without war: the shifting structures of world power* (Chatto & Windus, 1974. o.p.)
- 1974 Ralf Dahrendorf *The new liberty: survival and justice in a changing world* (Routledge and Kegan Paul, 1975. £5.95; paperback £2.95)
- 1975 Daniel J. Boorstin *The exploring spirit: America and the world experience* (BBC, 1976. o.p.)
- 1976 Colin Blakemore *Mechanics of the mind* (CUP, 1977. £25.00; paperback £8.50)
- 1977 A.H. Halsey *Change in British society* (OUP, 1978. o.p.; paperback £2.95)
- 1978 Edward Norman *Christianity and the world order* (OUP, 1979. o.p.; paperback £1.95)
- 1979 Ali Mazrui *The African condition* (Heinemann Educational, paperback 1980. £4.95)
- 1980 Ian Kennedy *The unmasking of medicine* (Allen and Unwin, 1981. £8.95; Paladin, n.e. 1983. £2.95)
- 1981 Laurence W. Martin *The role of the armed forces in the modern world*. Published as *The two-edged sword: armed force in the modern world* (Weidenfeld and Nicolson, 1982. £5.95)
- 1982 Denis Donoghue *The arts without mystery* (BBC, 1983. £7.95; paperback £3.95)
- 1983 Sir Douglas Wass *Government and the governed* (Routledge and Kegan Paul, 1984. £8.95; paperback £3.95)

## Richard Dimpleby 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. o.p.)
- 1975 Sir Huw Wheldon *The British experience in television* (BBC, 1976. o.p.)
- 1976 Lord Hailsham *Elective dictatorship* (BBC, 1976. o.p.)
- 1977 Jack Jones *The human face of labour* (BBC, 1977. o.p.)
- 1978 Lord Rothschild *Risk* (BBC, 1978. o.p.)
- 1979 Roy Jenkins *Home thoughts from abroad* (BBC, 1979. o.p.)
- 1980 Lord Denning *Misuse of power* (BBC, 1980. o.p.)
- 1981 deferred
- 1982 Dr Garret Fitzgerald *Irish identities* (BBC, 1982. o.p.)
- 1983 Sir Peter Parker *Missing our connections* (BBC, 1983. o.p.)
- 1984 The Rt. Rev. David Sheppard, Bishop of Liverpool *The other Britain* (BBC, 1984. £1.95)

## Bronowski Memorial Lectures

- 1978 George Steiner *Has truth a future?* (BBC, 1978. o.p.)
- 1979 Philip Morrison *Termites and telescopes* (BBC, 1979. o.p.)
- 1980 deferred
- 1981 Nicholas Humphrey *Four minutes to midnight* (BBC, 1981. o.p.; Menard Press, 1982. £1.00)
- The Lectures were discontinued in 1982.

## Horizon Lectures

- 1983 Prof. Peter Singer *A covenant for the ark?* (not published).

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