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BBC Handbook 1974

Thames Television
INFORMATION SECTION

BBC Handbook 1974
incorporating the
Annual Report and
Accounts 1972-73

British Broadcasting Corporation

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Foreword

Sir Michael Swann

Chairman of the BBC

This is the first time I shall be putting my name to a foreword to the BBC's Annual Report to Parliament and Handbook, appearing together this year as a new combined publication. It is a challenging time for the BBC – the start of its second half century. If 1972 was a year for looking back over the past with legitimate pride, 1973 is equally a time for looking to the future. There are big issues to be settled – about the fourth television channel, for instance, and the shape of regional and local broadcasting. Our Radio services are having their first experience of commercial competition. There are – as always – problems of finance. Yet if the circumstances in which we operate are different in some respects from those we knew in the past, our overall aim remains the same. It is to provide a fully comprehensive service of broadcasting of as high a standard as it is within our powers to attain.

Part I Annual Report and Accounts

of the

British Broadcasting Corporation

for the year 1972-73

as submitted to the Minister of Posts and

Telecommunications in accordance with

Article 18 of the BBC's Royal Charter

The Board of Governors

Membership as at 31 March 1973

Sir Michael Swann, FRS (*Chairman*)

Lady Plowden, DBE (*Vice-Chairman*)

The Lord Dunleath, TD (*National Governor
for Northern Ireland*)

Lady Avonside, OBE (*National Governor for
Scotland*)

Dr. Glyn Tegai Hughes (*National Governor
for Wales*)

Sir Ralph Murray, KCMG, CB

Dame Mary Green, DBE

Robert Allan, Esq., DSO, OBE

Roy Fuller, Esq., CBE

Tony Morgan, Esq.

George Howard, Esq.

Notes:

Sir Michael Swann was appointed on 1 January 1973

Mr. Tom Jackson retired on 14 February 1973

Mr. Victor Feather, CBE, was appointed on 25 May 1973

Lord Dunleath resigned on 29 May 1973

Dame Mary Green retired on 12 July 1973

Mr. Robert Allan received a life peerage on 26 May 1973 and is now Lord Allan of Kilmahew

Sir Ralph Murray retired on 30 September 1973

Introductory

'Social attitudes and public morals may change, but honesty, integrity and objective judgement are values which should not be lightly cast aside for the sake of fashion or passing popularity. It is these values which have made the BBC a by-word for truth and respect in the communications world and given the BBC and Britain herself reason for pride and confidence.'

With those words, spoken on 1 November 1972, Her Majesty the Queen formally opened an exhibition to mark fifty years of public service broadcasting in Britain, and thus launched the celebrations of the BBC's 50th anniversary. Later, having toured the exhibition, she and the Duke of Edinburgh were the BBC's guests at a lunch in Broadcasting House. The exhibition described the development of broadcasting in programme terms, and was linked by closed circuit television with a technical exhibition mounted by Mullard Ltd. in collaboration with the BBC. By the time the two closed in London on 21 December they had been visited by more than 160,000 people.

The BBC also arranged an anniversary banquet at Guildhall attended by leading figures in many areas of the national life including the Prime Minister, whose speech, like those of the Chairman, the Director-General and the Lord Mayor, was broadcast on television and radio at home and overseas. A third major public occasion, which enabled many of the BBC's staff to participate directly in the celebrations, was an Anniversary Concert at the Royal Albert Hall, attended by the Duke and Duchess of Kent and broadcast simultaneously 'live' in colour on BBC-2 and in stereophonic sound on Radio 3. These were just a few of the special occasions in honour of the event, which the

Post Office marked by issuing a set of commemorative stamps. BBC Radio and Television also marked the anniversary by broadcasting a number of special programmes.

Overseas broadcasting organisations showed considerable interest in the anniversary. The Dutch organisation NOS, for example, produced a programme of tribute, 'Thank You BBC', on behalf of the European Broadcasting Union, which was seen both in Britain and over most of Europe. Other foreign broadcasters made similar programmes of their own.

All of the varied anniversary events left behind one outstanding impression which should be recorded here – of the existence of a general fund of goodwill towards the BBC, combined with a jealous pride in its standards, both as a long-established national institution and as a major source of information, education and entertainment for almost every British family. The BBC greatly valued the many spontaneous messages of appreciation and good wishes sent by viewers and listeners, not least by those who could still remember the early days of broadcasting and who readily testified to the ways in which it had enriched their lives.

The Next Eight Years

A few months after the anniversary came the announcement in March 1973 of the Government's intention to extend the Charter of the BBC (and the period covered by the Television and Sound Broadcasting Acts) from 1976 until 1981. The Minister of Posts and Telecommunications announced that no major inquiry into broadcasting was proposed at the present time, though he did state his intention to set up an

independent study group¹ to consider the coverage of existing broadcasting services in Scotland, Wales, Northern Ireland and rural England. The decision not to hold a full-scale inquiry followed advice from the Television Advisory Committee that no major technical developments in broadcasting were likely before the early 1980s and that priority should be given to extending the coverage of the existing uhf 625-line service to the 7-8 per cent of the population at present unable to receive it. The near future is therefore likely, in technical terms, to be for the BBC a period of consolidation rather than of striking innovation.

The Representation of Viewers' and Listeners' Interests

During the year there was a revival of the demand from various quarters for the institution of an overall broadcasting council which would represent the 'consumer' – the viewing and listening public – and serve as a check on the activities of the broadcasters, both BBC and IBA. The matter was debated on private Motions in both Houses of Parliament, with many different views being expressed, and it became apparent from a reading of the Hansard reports of those debates that there was no real consensus of opinion among the supporters of the proposal either as to how such a council should be constituted or as to what should be its terms of reference and its powers, if any. For its own part, the BBC is convinced that the setting up of a body of this kind would be alike detrimental to good broadcasting, because it would tend to generate an atmosphere of timidity and 'playing safe' among the broadcasters, and prejudicial to good broadcasting management, since it would inevitably make ambiguous the role, and thus weaken the authority, of the Governors of the BBC and the members of the IBA as the appointed guardians of the public interest in broadcasting. And, indeed, there would seem to be so many incon-

sistencies within and between the various ideas put forward, and so much risk of blight upon the practice of broadcasting in Britain, that the whole proposition lacks the appearance of viability.

That is not, of course, to say that the BBC remains indifferent to the considerations which have given birth to the idea of a broadcasting council. On the contrary, it has for some time been actively studying ways in which its already extensive machinery for keeping itself in touch with, and responsive to, public opinion might be improved. One early result of that study was the decision in 1971 to set up an independent Programmes Complaints Commission. Another was the creation of an Advisory Group on the Social Effects of Television, one of whose tasks is to consider and sift world-wide studies of the portrayal of violence in television programmes – a matter which the BBC, no less than other bodies in this field, treats with due seriousness. Measures have also been taken in co-operation with the General Advisory Council with the aim of further increasing its effectiveness and making its activities and its independence better known to and understood by the public. Further steps in the same direction, designed particularly to increase that Council's representativeness, were under discussion at the end of the year. Some of these developments, and the year's work of the BBC's advisory bodies as a whole – there are fifty-five in all – are reviewed in more detail in the chapter beginning on page 81 of this Report. The Board of Governors takes this public opportunity of expressing to all the hundreds of members of those bodies its deep appreciation both of their readiness to serve in this way in a voluntary capacity and of the value of the service that they give.

¹ The terms of reference and the name of the chairman, Sir Stewart Crawford, were announced on 3 May 1973. The BBC submitted a first Memorandum to the Committee on 29 June.

Public Affairs: Taste and Standards

The whole question of taste in broadcasting continued to attract a great deal of public interest. At a time of changing public standards, when 'permissiveness' is to some a term of abuse, but to others a desirable goal, the BBC inevitably came in for criticism from adherents of both sides. To some of these it could appear over-tolerant, if not 'trendy', and yet at the same time others accused it of being too ready to listen to restrictionist views expressed by a vocal minority. But in fact the BBC was simply going about its usual business, conducted in a responsible way, of trying to present an honest picture of the society it serves. That society was united on many issues, not so united on others. The phenomenon of disunity is not new and the BBC tries to be consistent in its response to it. As in the past, although the charge of 'obscenity' was occasionally made against BBC programmes, it was not sustained by any reference to named programmes, and the widely-publicised report on pornography produced by a committee set up by Lord Longford failed to produce a single substantiated example from BBC television or radio. However, the General Advisory Council gave considerable attention to the whole subject of taste during the year and a pamphlet on 'Taste and Standards in BBC Programmes', prepared by the BBC at the request of the Council, attracted widespread coverage in the Press when published in January 1973; it was also reprinted in full in *The Times*. Some people mistakenly assumed that it represented a new code of practice and detailed guide for producers, whereas in fact it was intended as a statement of general principles which had been evolved over a long period.

Some people similarly misinterpreted a note, intended for internal use, on 'Principles and Practice in Documentary Programmes'. In the BBC's view 'codes' can never completely replace the exercise of individual judgement in particular cases and the system of 'reference up'

on which it has always relied.

The treatment of modern history in programmes – especially the modern history of the United Kingdom, Empire and Commonwealth – has given rise to controversy from time to time during the year. It would seem that to some observers no version of past events in British history except the conventional – and perhaps even the 'cosy' and reassuring one – should ever be put forward. At least one major programme, *If Britain Had Fallen*, came under fire not merely before it had been shown but even before it had been made, although in the event it aroused little controversy. A dramatic reconstruction of the enquiry into the sinking of the *Lusitania* and a biographical play based on the private life of Lloyd George provoked more substantial criticism, and both programmes were subsequently discussed by the General Advisory Council, where attention was drawn to the dangers of applying fictional techniques to historical events, especially those so recent that the relatives of the individuals concerned might still be alive. But the volume of public correspondence in all such cases put together failed to approach that which the BBC received as a result of changes in the character and storyline of the radio farming serial *The Archers*.

The BBC Programmes Complaints Commission

The circumstances in which the Programmes Complaints Commission was set up to investigate complaints of unfairness to individuals in transmitted programmes were described in the last Report, which also referred to the death of its first chairman, Lord Parker. He was replaced as chairman in December 1972 by an existing member, Sir Edmund Compton. The vacancy thus created was filled by Sir Henry Fisher, a former High Court Judge and ex-chairman of the Bar Council. The Commission produced its first three adjudications during the year and ruled that several other complaints were outside its terms of reference or had already been ade-

Annual Report

quately dealt with. In its Annual Report (published in July 1973) the Commission gave this summary of the three adjudications:

“*Brannan Thermometers Ltd.* complained of unfair treatment and invasion of privacy in connection with a programme broadcast in *24 Hours* on 18 January 1972. Their complaints related to certain events said to have occurred during the making of the programme and also to various statements in the programme itself. The Commission upheld two complaints, one relating to invasion of privacy, and one about the fairness of the programme itself. The other complaints were not upheld.

Mrs M. Leaning complained of unfair treatment in a *Man Alive* programme broadcast in April 1972. Mrs Leaning complained that she had been unfairly treated by the way she was depicted in a film (not made by the BBC) which was shown in this programme relating to events which had occurred in Islington the previous year. The Commission upheld Mrs Leaning's complaint of unfair treatment though exonerating the BBC from blame since they had purchased the film in good faith.

Mr Harold Soref, MP, complained to the Commission that he was unfairly treated in connection with a television interview recorded in July 1972 and broadcast in the series *Time to Talk* in August 1972. Mr Soref complained that though he had been invited to be interviewed about his political background and personal views, the interview in fact concentrated on his criticisms of television. He further complained that a significant section of the interview was then omitted from the broadcast, and suggested that the BBC did this in order to 'protect its own'. The BBC agreed that Mr Soref was not forewarned that the interview would concentrate on his criticisms of television, but thought that Mr Soref had accepted the situation at the

time. As to the omission of part of the interview, the BBC were advised that this part of the recording was potentially actionable, and it was only on this account that the omission was made. The Commission did not uphold Mr Soref's complaint.

The texts of these adjudications were published in *The Listener* in accordance with the Commission's terms of reference, and also issued to the Press.

The BBC did not make any comment on the adjudications at the time of their publication. The Commission have since been informed by the BBC that as a result of the adjudication in the case of Mrs Leaning the BBC's contractual procedures have been revised so as to avoid a recurrence of the situation which enabled Mrs Leaning's complaint to arise.”

The Year in Television

For the Television Service it has been a good year, albeit beset with difficulties. On one side there has been a general increase in the amount of viewing. People are now watching more television than ever, and more of them are watching it in colour. There were some 3,300,000 colour licences at the end of March 1973. Fears that colour television would prove a luxury, available only to an affluent few, have proved unfounded, and for millions of families colour viewing is now regarded as the norm. The BBC regards itself as providing a colour service, with a steadily diminishing number of programmes conceived in black and white. The latter are often resented by the colour audience as an unwelcome intrusion, even when, for example, they consist of successful feature films or archive material made in monochrome.

One difficulty faced by BBC Television has come from ITV's response to the de-restriction of broadcasting hours, which has enabled it to mount more programmes in the afternoon. The BBC has not been in a position to match that effort, partly because, unlike ITV, it still carries school programmes at that time of day but also

because it cannot, as the programme companies can and do, recoup expenditure on additional programme hours from increased revenue. But over the viewing week as a whole the BBC has more than held its own. At most times the television audience has divided approximately 50:50 between the BBC and ITV and in many weeks and on most evenings the balance has tipped in favour of the BBC.

The biggest difficulty faced by the Television Service has been one that it shares with all other organisations – rising costs. It differs from them, however, in being unable to compensate for increased expenditure by increasing its charges. The level of its income is determined by outside authority. In a year of sharply rising programme costs it has needed constant care and professional skill of a high order to maintain the quality of programmes and to ensure that the viewer could not detect the influence of financial stringency.

For the Television Service 1972–73 was very much the year of the Munich Olympic Games, and the BBC's decision to make a major investment of resources in covering them proved to have been wholly justified by the interest shown in them by the audience. The number of viewers increased steadily as the Games went on. Another series of Outside Broadcasts kept the viewers at home fully informed about the final 'Apollo' flight to the moon, from blast-off, through the exploration of the moon's surface, to final splash-down.

There was further evidence during the year of audience resistance to changes in style. A changed form of presentation of the Nine O'Clock News, in which two news-readers took the place of the single reader of old and in which they and the specialist correspondents were seen against a 'newsroom' background, was not universally welcomed – although, as with other innovations, the critical complaints tended to decline as the new pattern became familiar and as the BBC responded to them by adjusting the format in various ways. The change, however one regarded it, showed that editors are always

ready to look for means of presenting important material in a fresh and arresting way, believing as they do that a news bulletin can be visually interesting and attractively presented without losing anything of its essential authority and trustworthiness.

Signs that the re-organisation in English regional broadcasting in 1970 had given it new life and vigour were again abundant. *Nation-wide* now runs on five evenings a week and is the BBC's major daily current affairs programme. In every edition the English regions (as well as Scotland, Wales and Northern Ireland) contribute a large part of the networked material. The eight English television regions have continued to provide a service of news and comment within their own areas, as well as a weekly programme of a more general kind, while the three Network Production Centres have shown their worth in substantial contributions to BBC-1 and BBC-2, especially in the fields of Light Entertainment from Manchester, Drama from Birmingham and Natural History from Bristol. It is significant, too, that a major innovation during the year, a full-scale magazine programme, *Pebble Mill at One*, came from the new BBC headquarters in Birmingham. It rapidly built up a new audience at lunch time. Meanwhile the National Regions and Northern Ireland made their special contributions to television in ways described in separate parts of this Report. (See pages 53, 106 and 114.)

Established favourites, like Morecambe and Wise and the men of *Dad's Army*, have continued to delight huge audiences, and characters long absent from the screen have returned – like those of *Whatever Happened To The Likely Lads?* – to give renewed and widespread pleasure. But among the newcomers was *Some Mothers Do 'Ave 'Em*, drawing, as its title suggested, on the comic mishaps of everyday life. In drama the event of the year was undoubtedly Jack Pulman's dramatisation of Tolstoy's novel *War and Peace*, whose scale and popularity invited comparison with *The Forsyte*

Saga, but which gained immeasurably by being in colour. Several drama series also built up, or retained, a loyal following. *The Onedin Line*, at sea, and *The Regiment* on land, though highly successful, were both surpassed in audience appeal by *Colditz*, set in a prisoner of war camp. This showed once again the deep and lasting appeal that plays, films and documentaries set in the Second World War have for viewers of all ages.

The Television Service once again encountered some opposition to repeats, but it remained confident that a good programme is worth offering more than once, and the size of the audience for say *Dad's Army* or *Civilisation* on a second showing proved that this was so. Of course repeats are more economical than new programmes of comparable quality, but by no means as economical as some believe, since writers and actors have to be paid repeat fees whenever their work is used again. Meanwhile it is a rational consequence of a choice of programmes that viewers should have a second chance to see the ones that were not chosen at the first opportunity. The BBC has to serve those people as well as the others.

Finally, it is noteworthy that the supply of suitable programmes from the United States is showing signs of declining, due to changes in the pattern of broadcasting there, and even the well of well-made Westerns may at last be beginning to run dry.

The Year in Radio

Among the most encouraging features of the twelve months under review have been the advances made by local radio. Since becoming available on medium wave as well as vhf the local stations have been able to reach much larger audiences and so to increase the value of the central informational role they play in their own areas. Local radio, too, has probably done more than any other branch of broadcasting to develop public participation in programmes. All the local stations operate on the 'walk in

and talk' principle and listeners who have something to say which is of importance or interest to their fellow citizens now know that the place to say it is in the studio of their local station. Phone-in programmes, too, have proved their popularity as well as their adaptability to a wide range of situations and subjects, including consumer affairs.

There have also been encouraging developments in network radio. Radio 3 is now enjoying a patronage figure of around five million, with some two million individual listeners tuning to its programmes every week. There have been many notable productions during the year, but one which made outstanding use of the resources of radio was David Rudkin's remarkable *Cries from Casement as his Bones Are Brought to Dublin*. It was memorable, too, for the long view it took of Irish problems which most listeners are more used to hearing about in the urgent day-to-day context of news and current affairs programmes. Of course, for many people Radio 3 is primarily the serious music network. As such, it is now the network to which they tune to hear *all* the Henry Wood Promenade Concerts. The Proms – recently described as the greatest music festival in the world – illustrated once again that concerts which attract really big audiences can also win critical accolades. Listeners were able to hear the BBC Symphony Orchestra playing to less familiar – if equally appreciative – audiences when its Spring tour of the continent was relayed live from Nice, Grenoble, Geneva and Paris.

The year has presented Radio with its problems. Radio 4 has lost some of its medium wavelengths to local radio – both commercial and BBC – while the de-restriction of broadcasting hours has meant that the networks have had to face up to the audience-pull of television during the daytime as well as the evening. Inevitably, perhaps, this has led to some drop in Radio 1's audience, though it is gratifying to note that Radio 2 has more than held its own. A further advance has been made in the long process of

separating these two networks which for so long shared a great part of their output. One result is that it has also been possible to achieve a sharper definition between them. This, too, is a continuing process and it is expected that each network will gradually acquire a still more distinct style and character, representing real differences in programme content.

Indeed, one of the strengths of Radio is the way it exploits to the full its ability to offer for most of the 24 hours a choice of four different but complementary networks (plus for some listeners a 'local' option), between which the listener can switch at will, and from which he can select, for serious attention or 'background' listening, the programme which best suits his mood. Radio 4 continues to enhance its reputation as the network which listeners turn to when they want to know what's going on and why. During the year it has provided the Radio audience with an effective service of information about the great issues of the day, illustrating at the same time how these issues are likely to affect people living in Britain. It is intended to extend this service when – under plans already announced – Schools broadcasts are confined to vhf. This will mean that for the first time Radio 4 will be able to broadcast general programmes on medium-wave throughout the day. One consequence is that it will be in a position to react much more flexibly to any major happening of national or international significance.

The Year in External Broadcasting

The year has been dominated by anxiety about the replacement of the Far Eastern Relay Station built just after the war at Tebrau in Malaysia. A Far East Relay Station is essential for rebroadcasting the BBC signal throughout Asia and also Australasia. The Tebrau station was completely modernised in 1969–71, and, with more transmitters of higher power there was soon evidence of a much improved signal throughout the area and of increasing audien-

ces. Plans were made and finance was approved at the beginning of 1972 for an increase in the amount of broadcasting. It was therefore a serious setback when in March 1972 a letter was received from the Malaysian Government giving the BBC, in accordance with the terms of the agreement, three years' notice of the termination of the licence to broadcast from Tebrau. Negotiations for a replacement site were immediately put in hand, but have not yet been brought to a successful conclusion.

On the other side of the balance sheet, a second medium frequency became available for the BBC's broadcasts to Europe. The first frequency is used exclusively for the more distant target areas in Central Europe, while the second is used to make the broadcasts in French, German and English more accessible to their audiences in Western Europe.

A more general anxiety has been caused by the corrosive effect of inflation, both on programme expenditure and on such capital projects as the modernisation of existing transmitters, some of which are thirty years old, and the setting up of relay stations. Over the years, a proportion of rising costs has been met by increases in the Grant-in-Aid, but the margin has repeatedly had to be covered by the deferment of capital expenditure. The point has now been reached where such continued deferment of capital expenditure and the pressure of repeated economies in the field of programme expenditure is seriously damaging, in the increasingly competitive world in which External Broadcasting operates.

The BBC's Journalistic Role

That the BBC has a journalistic, not a propagandist, role to play is a proposition not universally understood. The BBC, in doing the everyday job of reporting what was happening anywhere in the world in 1972–73, on its merits as news, was sometimes accused of harping on disaster and of helping to create an atmosphere of gloom in the public mind. It was even said

at times that the broadcasters should deliberately emphasise cheerful news. Yet tragedy has always provided much of the raw material of news and a single serious aircraft accident merits reporting where a million miles of safe and uneventful flying do not. Moreover, there are many news items which are 'good' or 'bad' according to different points of view. The victory of an unofficial candidate, or one from a minority party, in a by-election (and there were several spectacular contests of this kind during the year) is good news for that candidate's supporters, and perhaps for those whose sympathies are instinctively with the underdog, but bad news for adherents of the other parties. Then it is sometimes imagined that he who reports violence and anti-social conduct in general thereby endorses them. Yet in many cases, those whose wrongdoing is exposed to public scrutiny by broadcasting are the more likely to be publicly repudiated. For example, during a royal visit to Stirling University some members of the student body behaved discourteously to the Queen; they would be mistaken if they thought that the attention which journalists of the press, radio and television gave to their demonstration furthered the causes they claimed to have in mind. Similarly, some viewers of film of the hostile behaviour of a few pickets towards non-strikers desiring to work imagined that the BBC was seeking to encourage that kind of militancy in industrial relations. In such situations each side wants the camera to function as an instrument of propaganda; in the hands of the professional journalist it must only be a tool of his craft. Where there was 'happy' news that was newsworthy the BBC reported it. It was reported because it was news, and not because it was good or bad.

The coverage of any disaster, however sympathetic and restrained, tends to bring complaints, frequently expressed as accusations of 'intrusion into grief', 'dwelling on misery' and the like. The tragic crash of a Trident airliner at Staines, on 18 June 1972, the worst such

accident in British aviation history, yielded a new charge, that merely by reporting the facts the BBC had provoked a flood of sightseers who impeded the rescue operations. Research revealed, however, that the accusation was totally and demonstrably without foundation, and the report of the official accident enquiry, published in May 1973, acknowledged that no such interference had occurred. It would be surprising, however, if the natural desire to blame someone on such occasions did not lead to similar charges being levelled in the future. Northern Ireland, of course, has continued to be a source of tragic and moving news items throughout the year. In *The Price of Violence*, for example, the views of ordinary men and women in Northern Ireland were reported, and the true consequences of the suffering caused by the extremists seeking to impose their views by force were vividly revealed. At the same time leading figures in the Irish situation were frequently heard on the air.

The confrontation between Israeli and Arab in the Middle East, another continuing story, was presented not merely by interviews with heads of state and of political leaders, or as a record of military and guerilla activity, but also in its most human terms, for *Panorama* took three young Arabs and three young Israelis to the comparative quiet of Cyprus and filmed them there, talking earnestly about their relationships.

The domestic scene, in a non-election year, was dominated by three subjects, Britain's entry into the European Community, industrial unrest associated with opposition to the Industrial Relations Act, and rising prices, especially of food and houses, followed by the Government's introduction of a statutory control of incomes and prices. All the BBC's current affairs programmes, as well as daily news bulletins, dealt with these subjects at various times, and in depth. The subject of the Reith Lectures, given by Andrew Shonfield, was 'Europe - Journey To an Unknown Destination'. Of more immediate importance to the ordinary listener,

many attempts were made to explain the new taxation system and the introduction from 1 April 1973, of Value Added Tax. Inflation was examined at all levels, from Sir Alec Cairncross's detailed exposition of its causes on Radio 3 and *Money at Work's* analysis on BBC-2, to frequent items on changing prices in the shops.

During the year BBC staff and correspondents were refused entry to some countries, arrested or deported in others, and in one case, put on trial (*see page 42*).

The BBC has continued, especially through *Today in Parliament*, to report the parliamentary scene as it has done for many years, but any more direct coverage of events in the Chamber of the House of Commons, and the Committee Rooms, was ruled out for the present on 19 October 1972, when the House voted by 191 to 165, a majority of 26, against allowing a short-term experiment in the broadcasting of its proceedings. The BBC had expressed its willingness to undertake such an experiment if asked and had planned to make it as comprehensive as possible, giving nightly reports repeated with fresh material on the following day, making use of actuality inserts from speeches and extracts from debates in news and current affairs programmes, and broadcasting 'live' at least one major debate. Such coverage is accepted by many foreign legislatures, and although there was no question of a continuous 'live' relay from Parliament, the House decided against any experiment in either medium. The BBC remains ready to conduct one, however, in television, or radio, or both, should the proposal be revived.

While Parliament did not feel prepared to allow the broadcasting audience to witness it at work, all parties continued to attach importance to the carrying by the BBC and ITV of Party Political Broadcasts. The pattern has become well established over the years and details of those transmitted during 1972 are given later in this Report. Where Party Political Broadcasts are concerned, of course, the BBC

has no responsibility beyond that of publisher. The Parties are simply given the chance to say what they wish, in their own way. It would be an exaggeration to say that these broadcasts are universally popular, and their simultaneous placing on all three television channels, which many viewers see as an imposition depriving them of that degree of choice which the alternative networks were created to provide, is a recurrent cause of complaint which the BBC would like eventually to see removed. Meanwhile MPs appear very frequently in the BBC's regular programmes, where they and other members of their parties can present their party's case just as cogently, more naturally, and often to a larger audience in the context of a discussion or interview on some topical issue.

Engineering

The decision that commercial radio programmes should be duplicated on the medium frequency band in addition to vhf produced a number of problems for the BBC. One was that the necessary frequencies for the commercial stations in the larger cities could only be obtained by re-allocating BBC frequencies, and another was that the BBC felt it essential to duplicate its own local radio services on mf to remain competitive. As a result some sacrifices to established BBC services were necessary. To reduce the number of medium frequencies used for Radio 4 in England from six to three, it was necessary to regroup the 18 transmitters concerned, with more transmitters operating on each frequency; this means that all of the transmitters must radiate the same programme at all times if intolerable interference is to be avoided. It was therefore no longer possible to transmit the local 'opt-out' programmes – including local news and weather – on medium frequencies. These items continued on vhf but the proportion of listeners, especially those in cars, without vhf receivers is still high and the changes gave rise to considerable public criticism and misunderstanding. The other sacrifice

involved the loss of the secondary medium frequency used for Radio 3 in a number of local areas; in each case the main frequency gave an alternative, though less satisfactory, service – and Radio 3, is, of course, almost universally available on vhf. But the list of sacrifices made in order to achieve the various benefits gives the lie to the often-propagated fiction that the BBC, when under pressure, simply finds what it could always have found if willing.

A feature of the past few years has been a rapid increase of interest in high fidelity sound reproduction and stereophony. A limited stereo service on Radio 3 vhf has existed since 1966 but in 1972 important decisions were taken affecting the future development of stereo radio. A programme of studio conversions was put in hand, making it possible to introduce stereo to Radios 1 and 2 (the main light-music networks), and to a limited extent to Radio 4 also. At the same time, plans were made to extend the geographical coverage of the stereo transmissions, which for Radio 3 had been confined to the South-East, the Midlands and parts of the North of England.

There are considerable problems in transmitting stereophonic signals satisfactorily over long distances. The circuits carrying the two sound channels (Left and Right) must be very precisely balanced, particularly as regards the time delay introduced for sounds of different pitch. BBC engineers developed and designed a new system, based on a technique known as Pulse Code Modulation, which makes it possible to transmit up to thirteen sound channels over circuits of almost any length without any appreciable degradation. The system was successfully introduced between London and the main transmitter for the South-East of England at Wrotham, and subsequently between London and the Midlands. There are plans to extend it to the North of England during 1973, and to Central Scotland and the Bristol Channel area in 1974.

One result of the big demand for colour television receivers has been that British manu-

facturers have not been able to meet the demand, and numbers of foreign-made receivers have been imported to make good the deficiency. There is one aspect of this development which has caused some concern to the broadcasting authorities. The United Kingdom adopted the PAL system of colour television as its national standard in 1966 after the most exhaustive testing and international discussion. It was seen to offer important advantages over the American NTSC system with which, however, it has much in common; it was also preferred to the SECAM system adopted by France.

The advantages of the PAL system depend upon the incorporation in the colour receiver of special circuit techniques which confer upon the picture an almost complete immunity to various forms of colour distortion. Such distortion can arise from unwanted changes in the transmitted signals during their passage from the television studio to the home. British receiver manufacturers have consistently designed and manufactured receivers to take advantage of the immunity of the PAL system to colour errors arising from this cause, and the signals transmitted throughout the United Kingdom by both the BBC and the IBA have tolerances based upon the assumption that the receiver specification is in accordance with the established principles of the PAL system.

The BBC took a close interest during the year in new examples of the use of systems of 'cablevision', by which a television signal is distributed to homes by means of a cable connected to some central point, instead of received through a domestic aerial 'off-air'. About 11 per cent of viewers – many originally in areas of poor off-air reception – already receive their television signal in this way. The same system can also be used to provide locally-originated programmes, and a number of experimental local services were licensed by the Minister of Posts during the year. The BBC has recently been giving, and is continuing to give, careful consideration to the whole subject.

At present it sees no reason to disagree with the conclusion of the Television Advisory Committee that the chief potential for the constructive development of cablevision in the foreseeable future lies at the strictly local, rather than at the regional or national, level and that other possible developments are very much a matter for the long term.

The Financial Position

Gross licence income for the year was £137·6 million, compared with £121·4 million in 1971–72, an increase of £16·2 million. This was due mainly to the continuing growth in the number of colour licences, and the effect of receiving a full year's income from the new rates of licence fees introduced in July 1971. The deductions made by the Ministry of Posts and Telecommunications, however, in accordance with Clause 16 of the Licence and Agreement, covering the expenses of collection, anti-evasion work, interference investigations, etc., increased to £11·7 million from £8·1 million in 1971–72, although this included £1·1 million under-charged in respect of 1971–72. Net licence income therefore increased to £125·9 million, from £113·3 million, a rise of £12·6 million. In addition, BBC Publications and Radio and Television Enterprises together contributed profits, before tax, of £1·7 million.

After absorbing rising costs and making provision for contingent pension liabilities, the BBC had a surplus of £1·1 million on 31 March 1973, as against a deficit of £2·5 million on 31 March 1972.

The number of colour licences in force at 31 March 1973, 3·3 million, was almost 1·7 million higher than the total at the end of March 1972 and there is as yet no signs of any slackening in the rate at which viewers 'go over to colour' and acquire colour licence costing £12, against the £7 for a monochrome licence. Unfortunately the benefit to the BBC from this valuable source of increased income continues to be eroded by inflation.

More encouraging, perhaps, is the evidence of increased success in the continuing campaign against licence evasion, which, unlike the colourisation of programmes, offers the prospect of increased income without any significant increase in expenditure. It is estimated that the number of evaders was reduced during the year to about 500,000 from almost 1 million in March 1972. The BBC, like the Ministry of Posts, is pleased at this progress, but the pressure to reduce the number of evaders still further will continue unabated during 1973–74.

Board of Governors

On 1 January 1973 Professor Sir Michael Swann, *FRS*, Vice-Chancellor of Edinburgh University, became Chairman of the Board in succession to Lord Hill of Luton, whose term of office had expired on the previous day. On 14 February 1973 Mr Tom Jackson retired from the Board on the expiry of his term of office.

Lord Hill

Lord Hill of Luton took office as Chairman in September 1967, soon after completing four years as Chairman of the ITA. The novelty of that translation was sufficient to ensure for it considerable initial publicity and controversy which gradually died down. The Governors of the BBC paid personal tribute to him at the last meeting over which he presided, and there was widespread agreement, when Lord Hill gave up his office at the BBC, that he had confirmed his reputation as a stalwart champion of the broadcasters' independence who had made over the years a distinctive and valued contribution to public service broadcasting in the United Kingdom.

Board of Management

There was one change in the Board of Management during the year. On 31 December 1972

Annual Report

Mr David Attenborough, Director of Programmes, Television, ceased to be a member, on resigning from the BBC to resume full-time as a freelance his activities as a maker of television programmes.

Programmes

Television

The BBC's Annual Report for 1971-2 drew attention to the progress then being made in selling BBC programmes abroad, and to the development of co-productions with outside organisations, which put up part of the finance for a programme or series while leaving editorial control firmly in the BBC's hands. It is worth observing that a number of the major series and individual programmes shown this year would never have been possible without this source of funds. One such example was *America*, a 13-part series shown on BBC-2. *America* presented a history of the United States, illuminated by reference to the present, through the eyes of Alistair Cooke, who was uniquely qualified for the role of presenter as an Englishman by birth and an American by naturalisation. The success of the series showed once again the value of a single individual, or point of view, in providing a unifying factor in a wide-ranging series – and demonstrated, too, that it is possible for a BBC programme to achieve popularity on both sides of the Atlantic, while eschewing any hint of a mid-Atlantic approach.

Among fictional series, *War and Peace* in the twenty weeks of its run attracted and held a devoted audience and enhanced the BBC's reputation as a maker of long-running classic serials. It was notable particularly for the acting of Anthony Hopkins as Pierre and the way in which Jack Pulman's dramatisation captured the atmosphere of the original novel. Much of the success of *War and Peace* must be credited to the extensive research and consultations with professional historians which preceded the production and gave

every instalment the stamp of authenticity.

Another series, *Colditz*, was also praised, not least by those who had been imprisoned there, for its fidelity to the historical and geographical facts – much of the filming having taken place in Colditz Castle itself. The resulting programmes achieved the largest weekly audience ever recorded for a programme of this kind.

Among individual plays that attracted attention and widespread praise was *Don Quixote*, with Rex Harrison as Don Quixote and Frank Finlay as Sancho Panza. Visually the production, created in La Mancha itself, matched every expectation, but in other respects it was a slight disappointment to some viewers. Voltaire's *Candide* and Webster's *Duchess of Malfi* provided a further illustration of the range of television drama in period and theme; while two plays that were contemporary without being *avant-garde* were *Kisses at Fifty*, which explored in a sensitive way the trials of middle-aged love, and *The Fishing Party*, noticeable for a sense of fun sometimes lacking in the younger school of television dramatists.

The BBC's Christmas programmes achieved their now customary success. Christmas Eve was marked by one of the best of the ghost stories by M. R. James, *A Warning to the Curious*, which was set on the Norfolk coast between the wars, and by Alan Bennett's *A Day Out*, the story of an Edwardian cycling club. Both plays were conspicuously successful in their evocation of their respective periods. Shortly after Christmas, BBC-2 devoted much of one evening to repeating in two parts, with a short break, the whole of the serial *Man of Straw*, about the Kaiser's Germany, an experi-

ment much appreciated by those viewers beginning to tire of lighter fare. Even more widely appreciated (partly, no doubt because they were placed on BBC-1) were the serial dramatisations of two detective novels by Dorothy L. Sayers, in which Ian Carmichael played Lord Peter Wimsey. *Clouds of Witness* was followed by *The Unpleasantness at the Bellona Club*, and much of the credit for their success belongs to the director and the designers who skilfully recreated the era to which the characters so clearly belonged.

Comedy has always been a difficult type of entertainment to assess, since one viewer's delight is so often another's *bête noire*. *My Wife Next Door*, about a divorced couple living in adjoining houses, achieved that feeling of good-natured warmth which is so often the hall-mark of the well-written comedy series. *The Two Ronnies* (Ronnie Barker and Ronnie Corbett) and *Morecambe and Wise* were widely considered better than ever, and Dick Emery had many admirers, though some disliked this particular style of humour. A much-praised new series was *Some Mothers Do 'Ave 'Em*, and *The Return of the Likely Lads*, after a five-year absence, gave widespread pleasure. At what might be called the more intellectual end of the comedy spectrum *Monty Python's Flying Circus* retained a devoted following.

Saturday evening, when most viewers are seeking undemanding entertainment but a minority would welcome the opportunity to settle down to longer and more serious programmes, continued to present the planners with something of a problem. One successful solution, for a relaxing but far from trivial programme, was provided by 39 programmes in which Michael Parkinson entertained a series of guests from very different backgrounds. Another type of programme, developed for family viewing earlier on the same evening, was *The Generation Game* with Bruce Forsyth, which achieved the popular accolade of generating catch phrases which passed into everyday use. To cater for those seeking a more serious alter-

native on BBC-2 much of the evening was devoted to *Full House*. This was intended as an 'anthology' programme ranging across the whole field of contemporary arts, into which the viewer at home could 'dip' at will for individual items. Although the experiment may be felt to have been worth making, it would be too much to claim that it had been an unqualified success, and the audience figures, never high, steadily declined.

The BBC's range of documentaries is now so great that only a handful of titles can be mentioned. The Second World War, as reported elsewhere, continued to attract viewers, who are not repelled by serious strategic analysis. This was certainly the case with *Grand Strategy of World War II*, an eight-part series presented by Professor Michael Howard, which included some new departures in production technique, and *The Commanders*, in which Correlli Barnett presented vivid profiles of General Eisenhower, Air Chief Marshal Sir Arthur Harris, Marshal Zhukov and Field Marshal Rommel. There were two much praised individual documentaries on wartime topics. One, *The Heroes of Telemark*, demonstrated how a non-fictional presentation can be more, not less, gripping than a cinema feature film on the same subject, while the other, *Dieppe 1942*, tackled the difficult task of describing a military operation generally considered a failure. An essay in one of the great might-have-beens of history was *If Britain Had Fallen*, a major three-hour programme occupying almost a whole evening on BBC-1. The programme explored the likely consequences of a German victory in 1940, without, as some who had criticised it unseen had predicted, in any way impugning British achievements or patriotism. Other documentaries ranged over a very wide area. Apart from *Looking In*, by Robert Vas, a personal impression of BBC Television since 1936, most such programmes were set firmly in the present. *Skipper Pitts Goes to War* examined the "cod war" with Iceland; *A Star to Steer Her By* explored the very different seafaring

world of the late Sir Francis Chichester; *Whatever Happened to Rolls Royce* presented the complex story of the difficulties faced by this famous company; *It's the Only Way to Go* examined irrational fears of flying; and *Cancer: Meeting the Challenge* told the hopeful story of current research. On BBC-2 a long programme on *Stalin* came as close as any present study is likely to come to revealing the true nature of this remote and sinister individual. An attempt to present a dramatised biography of *Shelley*, in modern dress and modern idiom, proved a disappointment. A programme on William Cobbett, *A Thorn in the Flesh*, provided a similar lesson; the audience enjoyed the reconstruction of Cobbett's exploration of England on horseback but were less enthusiastic about the intrusion of a commentator attempting to draw modern parallels from Cobbett's experience.

A constant demand from viewers is for films about the British countryside, although experience has shown that these are most effective when presented through the eyes of an individual personality or in some context other than that of the conventional "travelogue". Examples during the year were *To Catch a Fox*, which while primarily about fox hunting, presented incidentally a memorable, and indeed beautiful, picture of the Dorset countryside; *Look Stranger*, a series of 24 films showing various aspects of life in different parts of the country, and – conspicuously popular and leading to many demands for a repeat – *Metroland*, in which Sir John Betjeman affectionately explored survivals of the old county of Middlesex in London's North West suburbs.

Science was well covered by BBC Television during the year, and the weekly series *Tomorrow's World* retained its following among viewers of all ages. *Horizon*, which tackles subjects at more length and in greater depth, built up a large new audience following the decision to repeat each edition on Sunday afternoons, and added to its reputation for managing, week by week, to be authoritative without being obscure and popular without being over-

simplified. Outstanding in a vintage year (which brought *Horizon* several international awards) was *Hospital 1922*. This edition recreated a day in the life of the old Charing Cross Hospital, then about to be vacated, and illustrated the progress made in medical science over the past half century by means of careful reconstruction and restrained and well-documented dramatisation. *The Burke Special* presented a series of half-hour programmes in which members of a studio audience "acted out" scientific theories and techniques in a novel fashion, at once entertaining and informative. The excitement of archaeology was conveyed in a number of *Chronicle* programmes, notably one on the Tutankhamun exhibition and two in which Sir Mortimer Wheeler, a vigorous 82, recalled his long life spent in discovering the past. Observation of the world of today was the theme of *Man Alive*, which dealt with such varied topics as the Chelsea Flower Show and the New York Fire Brigade. But the series was perhaps at its best in programmes dealing with social problems. These included *No Room at the Doss-House*, on London's homeless vagrants, and *From the Cradle to the Grave*, a long and detailed review of the welfare state thirty years after its inception. As usual with this series, the studio audience made an important contribution.

No Arts programme achieved the standing of *Horizon* in science, or *Panorama* in current affairs, but *Omnibus* on Sunday evenings attempted to reach an audience of varied tastes by casting its net wide. Individual programmes dealt with such contrasting subjects as Judy Garland, Goya, Pablo Casals and – in *Who Needs a Conductor?*, which was much enjoyed by many people – André Previn and the London Symphony Orchestra.

There were changes in the presentation of News bulletins and Current Affairs programmes during the year. The importance attached to the main evening news bulletin on BBC-1 was reflected by the decision to extend it to twenty-five minutes, which in turn pointed

to a change in format, to make easier the retention over the longer period of an audience not necessarily interested in the details of world affairs. The ending of *Twenty-Four Hours* after seven years (it began in 1965) was widely regretted in the press, but two new programmes were created to replace it, *Midweek*, late on Tuesdays, Wednesdays and Thursdays, and *The Friday Talk-in*, chaired alternately by Robin Day and David Dimbleby. Those who feared that the new pattern might mean less flexibility in the schedules proved to be mistaken, and BBC Television could, for instance, mount a *Panorama Special* to cover any sudden crisis or major development, and provide special late-night editions to report on particularly important by-elections. In a year when economic matters were much in the public mind, *Money at Work* (successor to *The Money Programme*) provided background information and well-informed discussion on many topics, including the new taxation system, the financial implications of Britain's entry into Europe, the British banking system and the British aviation industry. On BBC-2 the main change was the replacement of the thirty-minute early evening programme *Newsroom* by a five-minute bulletin and the provision instead of the thirty-minute *News Extra* programme at around 11.05 pm. This achieved a much better "spread" of news coverage through the evening and enabled many stories to be dealt with more fully, but it was not at first popular with all viewers, whose approach to BBC news tends, as already revealed by reaction to the changes in the Nine O'Clock News, to be distinctly conservative. The late evening pattern on BBC-2 was also changed by the disappearance of *Late Night Line-Up*, which for several years had provided an opportunity to discuss the evening's television output on all channels as well as to explore "media" topics in general.

Finally, the BBC's Sports and Outside Broadcasts Group added to its already solid reputation in many areas. *Sportsnight* and

Match of the Day continued to attract enormous audiences, and at Munich a production team and commentators, there for their knowledge of sport, proved well able to cover a major political story. Week by week the Group's coverage of sporting events, from ski-jumping to golf, from motor racing to hurdling, as well as its "staples" of football, cricket and tennis, gave pleasure to millions of home-based citizens. It is said to be the mark of a good general to be at the right point on a battlefield at the right time, and this review may appropriately end by recalling that on the morning of the Grand National at Aintree BBC Outside Broadcast cameras selected for filming in stables only one horse – which turned out to be the winner.

Prize-Winning Programmes

Many BBC television programmes or personalities again won prizes during or shortly after the end of the year under review. They were:

America Three Emmy Awards, including two to Alistair Cooke as author and narrator. Also a Western Heritage Award.

Vanity Fair Emmy Award to Susan Hampshire as best actress in a continued performance.

Tom Brown's Schooldays Two Emmy Awards, for an outstanding drama series and for the best actor (Anthony Murphy) in a continued performance.

The Search for the Nile A Christopher Award presented annually to a television programme book or feature film, judged to be of high quality by the Christophers organisation in New York.

The Vanishing Hedgerows The Silver Nymph in the 'Programmes about Problems of our Time' category at the 13th International Television Festival in Monte Carlo.

Bloody Friday An Award made to BBC Television News for news film in the Actuality

Category at the 9th International Broadcast Reportage of Events competition in Cannes.

Horizon The Prix Futura, the top award in a competition run by Radio Free Berlin.

Horizon: The Case of the Midnight Toad Certificate of Merit from the British Association.

Horizon: Koestler on Creativity Blue Ribbon Award at the American Film Festival.

Horizon: San Francisco, the City that Waits to Die Red Ribbon Award at the American Film Festival.

Horizon: The Wood Glaxo Award

Vision On The Prix Jeunesse at the Munich Television Festival.

Chicago Conspiracy Trial The Blue Ribbon Award at the American Film Festival.

Dusty Bluebells The Golden Harp Award in Dublin.

The Snow Goose Peabody Award made to NBC for excellence in dramatic programming when NBC screened this programme in the United States.

The Last of the Mohicans The Society of Colonial Wars Award in New York.

The Expanding Classroom: Part 3: Bucklesbury Farm Bronze Award at the 8th International Education Film Festival in Teheran.

Thursday's Child Third Prize among Children's Programmes at the 13th International Television Festival at Monte Carlo.

During the year these personal awards were won:

Gold Medal of the Royal Television Society: Ian Atkins, formerly Controller, Programme Services, Television.

Silver Medal of the Royal Television Society: James Burke.

In addition, the BBC won several Royal Television Society and Pye Television Awards. In different categories they were:

Main Award

C. B. B. Wood for his work on colour phosphors.

Male Personality Award

Martin Bell for his news reports from Bangladesh and Ulster.

Best Colour Television Award

Elizabeth Waller for her work on the costumes for *Elizabeth R*.

The BBC won two 'Sun' Awards for 1972:

Top BBC Series *Colditz*

Top Series Overall *Colditz*

The London Writers' Guild Awards for 1972 went to several BBC programmes. In various categories these were:

Best Original Screenplay

Edna, the Inebriate Woman, by Jeremy Sandford.

Best Light Entertainment

The Morecambe and Wise Show, by Eddie Braben.

Best Documentary Script

The Search for the Nile, by Michael Hastings and Derek Marlowe.

Best Dramatisation

Laurie Lee's *Cider with Rosie*, by Hugh White-more.

Many of the 1972 Awards from the Society of Film and Television Arts were won by the BBC. In various categories these were:

Production and Direction

Best Single Play

Jack Gold for *Stocker's Copper*.

Annual Report

Best Factual Programme

Mick Rhodes for *Horizon: The Making of a Natural History Film*.

Best Factual Series

Peter Goodchild and Production Team for *Horizon*.

Best Light Entertainment Programme

Ian MacNaughton and Production Team for *Monty Python's Flying Circus*.

Best Situation Comedy Series

Graeme Muir for *My Wife Next Door*.

Best Specialised Programme

Mai Zetterling and Team for *Omnibus: Vincent the Dutchman*.

Craft Awards

Best Design

Don Homfrey for *War and Peace*.

Technical

Alan Tyrer for consistently fine work as a Film Editor on programmes like *Monitor*, *Civilisation*, and *America*.

Performance Awards

Best Actor

Anthony Hopkins in *War and Peace*.

Best Actress

Billie Whitelaw in *The Sextet*.

Best Light Entertainment Performance

Eric Morecambe and Ernie Wise in *The Morecambe and Wise Show*.

The Richard Dimpleby Award

Alistair Cook for *America*.

Sponsored Awards

Rediffusion Star 'Flame of Norwich' Award:
Schools Programmes Category

Moyra Gambleton for *Hands and Feet* in the *Watch* series.

Several awards were made to the BBC during the year by the Radio and Television Section of the Critics' Circle. They included:

Best Factual Series

Horizon.

Best Single Documentary

Hospital 1922 in the series *Horizon*.

Comedy Award

Monty Python's Flying Circus.

Best Musical Programme

André Previn's Music Night.

Best Children's Programme Award

Shared between *Blue Peter* and *Vision On*.

The BBC won three more Peabody Awards, given annually in the United States in recognition of the best television and radio programmes. These went to: *The Search for the Nile*, *The Restless Earth*, and to Alistair Cooke for *America*. The first two programmes had also won Ohio State Awards. The Ivor Novello Prize for the Best Theme Song was awarded for the theme music for *Colditz*.

Early in 1972 the Royal Television Society's British Television News Film of the Year competition was held. In it these Awards were made:

Hard News Category (Silent)

John Reay for *Sea Rescue*, from Wales.

Hard News Category (Team)

P. Beggin and C. Cave for *Bloody Sunday*.

Hard News Category (Sound)

C. Cave for *Macgilligan March*.

Film Portfolio Category

P. Beggin for three different reports.

Radio

In recent years BBC Radio has initiated a series of major changes: the start of Radio 1, the introduction of public service local radio, and the rationalisation of the networks foreshadowed in *Broadcasting in the Seventies*. In the year under review, Radio has been presented with changes not of its own choosing: a major frequency reallocation and widening competition from television.

In September 1972, listeners in parts of England (mainly the West and the Midlands) had their Radio 4 medium frequencies switched as a result of a Government decision to re-allocate certain medium frequencies for the use of local radio, both commercial and BBC. Since it was recognised that this could cause confusion and lead to a loss of Radio 4 listening in those areas, a substantial publicity campaign was mounted to inform listeners of the change. It was conducted on radio, on regional television and by means of a direct mail campaign. As a result the audiences appear largely to have sustained their allegiance on the new frequencies.

Among the beneficiaries of the change were the BBC local radio stations whose programmes can now be heard on medium frequencies as well as vhf. This has brought them increased audiences and a more central role in the communities they seek to serve. The reallocation meant, however, that the English regions lost their opt-out programmes on medium frequencies; and for listeners in the one-third of the country not served by a local station there was a substantial loss. They were left with only a basic news and weather service on vhf. The South-West and East Anglia were the most affected areas, and their daily magazine programmes on vhf have been maintained.

The other change which could hardly fail to affect Radio 4 was the derestriction of television hours. Already daytime television has led to some drop in Radio 1's audience, although the

audience for Radio 2 is, if anything, a little higher.

In programme terms progress has been made towards achieving a sharper definition between Radios 1 and 2. Radio 3 continues to provide a major service of serious music, both mainstream and contemporary, as well as broadcasting the most intellectually demanding drama, feature and talks programmes. Radio 4 has consolidated its role as the provider of a balanced output of current affairs and topical information programmes, as well as other speech programmes, and the plan to remove Schools from Radio 4 medium frequencies from July will provide the network for the first time with an opportunity for continuous programming.

Radios 1 & 2

During the year Radios 1 & 2 took a further big step towards becoming two completely separate channels with an increase of eleven hours a week in the amount of time they transmit separate programmes. As a consequence each now broadcasts its own programmes throughout the day except for a two-hour period between 5.00 am and 7.00 am and again between midnight and 2.00 am, and for three hours in the evening. Even the long-established *Family Favourites* has now become a separate Radio 2 show, and of the major programmes only *Junior Choice* on Saturday and Sunday mornings remains a completely joint enterprise.

October saw the introduction of stereo to Radio 2, starting with coverage of London, the South Coast and the South-East. It was intended that stereo broadcasts should start in the Midlands by the beginning of 1973 and that they should have reached the North by the spring, but unfortunately an industrial dispute led to the postponement of these developments. The proportion of music in stereo carried on Radio 2 was 50 per cent in the beginning, and by the end of the period under review had risen

to 70 per cent. On weekdays the stereo/vhf channel was switched to Radio 1 in the late evening, thus making it possible for pop enthusiasts to share stereo transmissions. Later, a further switch was introduced to make 5½ hours of programmes in stereo available to Radio 1 listeners on Saturday afternoons and another 2 hours of programmes for jazz enthusiasts on Sunday evenings.

A key role in Radio 2's provision of stereo is played by the Golders Green Hippodrome which has been leased for BBC Radio, re-equipped and refurbished. What was needed was a new home for the Concert Orchestra which would also contain the first stereo studio to be completed for Radios 1 & 2. It had to be big enough to house *Friday Night is Music Night* and other large concerts. The rejuvenated Hippodrome opened on 16 August with a Gala Performance presenting highlights from the theatre's 60-year history.

Another development in the field of light music has been the re-shaping of two BBC orchestras which were first formed many years ago and so had a composition and repertoire which were out of keeping with the current needs of a network like Radio 2. The new Scottish Radio Orchestra, under its new conductor Brian Fahey, took the air in August 1972, while the re-forming of the Midland Light Orchestra, under its new title of the Midland Radio Orchestra and with Norrie Paramor as conductor, was completed the following Spring. These orchestras are complementary and each has a style and 'sound' which is individual, easily recognisable and quite distinct.

There has been a further development in the tendency for programmes to move around the country more and to be less London-based. From time to time, Jimmy Young has presented his entire show from a radio car in places as far apart as Grimsby and Aberdeen; while Pete Murray's *Open House* has continued to be relayed from halls and theatres all over the country. *Radio 1 Club*, too, on its return to the air, has been travelling round Britain. It visits

schools, youth clubs, universities and discotheques, with a different disc jockey for each of its four editions a week. And when Tony Blackburn won the *Reveille* disc jockey poll for the fourth year running his breakfast show was broadcast from the living-room of the Gerrards Cross home of one of the listeners who voted for him.

This new form of flexibility was tested even further on the Summer Bank Holiday when the whole of Radio 1's output was presented in the form of Outside Broadcasts. Tony Blackburn introduced his show from Bournemouth, David Hamilton (standing in for Jimmy Young) was in Whipsnade, Dave Lee Travis in Blackpool, Johnnie Walker at a holiday camp in Yarmouth and Alan Freeman in Battersea Park. A similar operation was mounted on New Year's Day when – to mark Britain's entry into Europe – Radio 1's programmes all came from the Continent, starting with Tony Blackburn in Luxembourg and ending with Rosko in Paris. The following day Pete Murray on Radio 2 broadcast from all six original EEC countries, beginning in Holland at 6.45 in the morning and finishing in Paris twelve hours later.

The year has also seen the launching of several major musical documentary series on both channels. The first programme in the successful *Beatles Story* was transmitted on Radio 1 in October and the whole of this 13-part project has since been broadcast in countries all over the world. It was followed by a similar series on the Rolling Stones and work has now started on Radio 1's most ambitious project so far – a 26-week series on *The Story of Pop* which aims to cover all the main aspects of its subject, past and present. Radio 2, for its part, has launched a major series about Bing Crosby.

Like the other networks, Radios 1 & 2 presented a variety of special programmes to mark the BBC's 50th Anniversary. Among the most notable was a weekly series featuring the great comedy shows of the past, beginning with Arthur Askey and Richard Murdoch in *Band*

Waggon and ending with Kenneth Horne and Kenneth Williams in *Round the Horne*. Another series, which featured famous bandleaders of the past from Jack Payne and Henry Hall to Geraldo and Ted Heath, must have awakened particularly nostalgic memories in those who did their dancing in the thirties and forties and even later. But perhaps one of the most remarkable successes of all these Anniversary programmes was the two-week revival of *Dick Barton – Special Agent*, featuring the three leading actors in their original roles. It brought appreciative letters from listeners of all ages and requests for other programmes on similar lines.

Radio 2 continued to feature the top comedians: Frankie Howerd, Warren Mitchell, Arthur Lowe, Bob Monkhouse, Ted Ray, Kenneth Williams and Les Dawson have all appeared recently. But the traditional comedy hour on Sunday afternoons has been replaced by two half-hour comedy periods: one at 1.00 pm on Saturdays and the other at 2.00 pm on Sundays. The network has also recently introduced a number of new quiz shows.

Once again, both Radios 1 & 2 showed their awareness of the importance of their traditional task of informing their listeners as well as entertaining them. Each channel continued to provide a service of hourly news summaries and, whenever developments justified it, programmes were also interrupted for 'news flashes'. There was, in addition, special coverage of major events. Both networks stayed open all night to carry reports on the Apollo 16 moonshot and to provide a service of answers to listeners' telephoned questions about the progress of the mission. The US election results were given the same comprehensive coverage. Radio 2 mounted a four-hour Budget programme which gave the news as it came in, with explanation and comment by an economics correspondent. There has also been the introduction on Radio 2 of a motorway fog alert system. When fog creates a serious danger to life the channel broadcasts hourly fog reports,

together with normal warning 'flash' messages, as a guide to motorists.

Sport

On Saturday afternoons *Sport on 2* continues to provide over a four-hour period its fast, exciting and accurate series of reports on the major fixtures, together with comment on topical issues. As always, the programme features some of the leading sporting personalities of the day. On weekday afternoons on Radio 2 the *John Dunn Show* has now firmly established its successful two-hour mixture of sport and music. There was extended coverage of such important sporting events as Wimbledon, while Radio 3 once again broadcast ball by ball commentaries on the Test series.

Radio 3

Recent developments on Radio 3 include the extension of broadcasting to midnight on weekdays as well as at weekends. There have also been a number of notable 'firsts'. There was the first colour television/Radio 3 stereo broadcast for the BBC's 50th Anniversary Concert from the Royal Albert Hall in November. Just two months later the first stereo transmission was relayed from the Continent when the ORTF Orchestra gave a concert in Paris in honour of Radio 3's 'French Sunday'. Then, towards the end of March, came the first Radio 3 relay of a performance forming part of a television programme, when a new work by Stockhausen was featured in BBC-2's *Full House*. A number of notable 'live' broadcasts was another feature of the year. In September Radio 3 broadcast La Scala's *Aida* live from Munich. The BBC Symphony Orchestra's continental tour in the spring of 1972 was relayed live from Nice, Grenoble, Geneva and Paris. Other relays from the Continent included a live transmission from Salzburg of Mahler's *Das Lied Von Der Erde*. At home, Radio 3 inaugurated a weekly series of Celebrity Concerts broadcast live from Pebble Mill, Birmingham.

Radio 3 celebrated the BBC's 50th Anniversary with a series of historic broadcasts by the BBC Symphony Orchestra from the thirties to the present time, under the title *Four Glorious Decades*. This provided opportunities for hearing the orchestra perform under such conductors as Elgar, Toscanini, Vaughan Williams, Bruno Walter, Igor Stravinsky, and Sir Malcolm Sargent. Apart from the main Anniversary Concert given by the Symphony Orchestra under Sir Adrian Boult and Pierre Boulez, there were other Anniversary concerts by the Northern Symphony Orchestra from Manchester, the Scottish Symphony Orchestra from Glasgow and the Welsh Orchestra and the Training Orchestra from Bristol. Another 50th Anniversary broadcast was a reading of T. S. Eliot's *Four Quartets* by Sir Alec Guinness, with music specially composed by Peter Maxwell Davies.

Once again the annual series of Henry Wood Promenade Concerts attracted large audiences and critical acclaim. This year all of them were broadcast on Radio 3, including the Strauss and Gilbert and Sullivan evenings. As well as the BBC Symphony Orchestra, there were concerts by the visiting orchestras – the Munich Philharmonic and the NHK Symphony Orchestra of Japan – and at the series of Winter Proms the Berlin Philharmonic Orchestra under Herbert von Karajan. Listeners to Radio 3 also had the opportunity of hearing the first performance outside the Soviet Union of Shostakovich's 15th Symphony. Radio 3 paid full tribute to Ralph Vaughan Williams on the occasion of his centenary, playing the majority of his works. In addition, it broadcast a documentary feature, written and compiled by Terence Tiller, as well as a series of talks on the composer as seen from abroad. They included a Gallic, a Scandinavian and an American view. Radio 3 also celebrated the tercentenary of Schütz and the 80th birthday of Herbert Howells. Britain's newly achieved membership of the European Economic Community was marked by a special performance of Beet-

hoven's Choral Symphony, under Andrew Davis, in the Guildhall, London.

Other established series of concerts, such as the lunchtime concerts from St John's, Smith Square, in London, also continued. There was a wide variety of music series too. Among the most interesting was *Man in Action*, in which well-known public figures present a sequence of music of their own choice. Speakers have included the Prime Minister, Lord Harewood, Dr Roy Strong, Director of the National Portrait Gallery, Lord Boyle of Handsworth, Alistair Hetherington, editor of the *Guardian*, and David Attenborough, former Director of Programmes, BBC Television. One of the well-established music series, *Record Review*, moved to a new time on Saturday mornings and was followed by *Stereo Release* which gave listeners the chance of an extended hearing of the records reviewed. But one of the best loved music programmes of all, *Music Magazine*, which has delighted music-lovers on Sunday mornings for 27 years, ended an outstandingly distinguished run. It was the creation of Anna Instone, for many years Head of Gramophone Programmes at the BBC, and of her husband, Julian Herbage, who presented it. Together they ensured that it was a programme which matched the needs of the music-loving audience it had helped build up and at the same time won and held the respect of professional musicians and the music industry.

Altogether, Radio 3 broadcasts some 150 different operas a year. Relays from Covent Garden included *Nabucco* (Verdi), *King Priam* (Tippett), *Orfeo ed Euridice* (Gluck), *Taverner* (Peter Maxwell Davies), *The Trojans* (Berlioz), *Khovanshchina* (Mussorgsky), and a first broadcast matinee performance of Donizetti's *Don Pasquale*. Radio 3 also relayed Britten's *The Turn of the Screw* from the Scottish Opera in Stirling; his *Billy Budd* by the Welsh National Opera in Cardiff; and Janacek's *Katya Kabanova* from the Wexford Festival. Two of the Palermo Teatro Massimo's opera productions were also relayed from the Edinburgh Festival

and early in 1973 there began an authoritative series of broadcasts of French opera, planned to last throughout the year.

New developments in Radio 3 include the successful start of a weekly arts information programme, *The Arts Worldwide*, as well as a weekly information programme about broadcast drama, *Playbill*. Every Saturday there is in addition a 45-minute current affairs programme of music, introduced by John Amis, under the title *Music Now*. Early in 1973 the network also launched a weekly news survey of long-term trends, *The Positive World*. There was recognition, too, of the interest which many serious music enthusiasts take in developments in the field of 'pop' with the introduction of a weekly programme of more advanced and demanding pop music called *Sounds Interesting*.

Radio 3 continued to cater for those who turn to it for intellectually demanding and stimulating talk of a kind which challenges easy assumptions and received ideas. Eight talks under the title *Are Hierarchies Necessary?* examined the various models of society which have dominated man's thinking since the days of Adam Smith and Malthus, Herbert Spencer and Charles Darwin. Another series, *Cosmology Now*, provided a background against which the layman could attempt to assess the often strange-seeming ideas which threaten to upset some of the most cherished assumptions about the universe. A forum for arguments which question orthodox and consensus views was provided by the fortnightly series *Access*. Listeners heard one speaker defend apartheid, for example, and another argue against the idea that there is necessarily an inconsistency in being both a Christian and a capitalist. Another series which commanded attention was *Copernicus After 500 Years*.

Among the most memorable individual talks were Sir Isaiah Berlin on 'Giambattista Vico', Lord Clark on Leonardo's 'Mona Lisa', George Steiner's reflections on Britain's becoming a member of the EEC, Hugh Trevor-Roper's reconsideration of *Mein Kampf*, a conversation

between Jacques Monod and Sir Peter Medawar, and Paul Schofield's reading of a translation of Solzhenitsyn's Nobel Prize Lecture. Other talks were reflective or richly reminiscent in tone. The centenary of the birth of Max Beerbohm was marked by two programmes produced by Douglas Cleverdon: one consisted of considered recollections by Beerbohm's friends and the other of extracts from his own broadcasts and from radio adaptations of stories such as *Enoch Soames* and *Zuleika Dobson*. A more recent Oxford wit, who was also a notable scholar and teacher, was recalled when seven of the late Sir Maurice Bowra's friends contributed to a mosaic of his personality. Another programme which revealed a breadth and warmth of personality was *Dame Rebecca West At 80*.

Drama on Radio 3 had an outstanding season which numbered among its most notable achievements two productions by John Tydeman. One was of *Othello* with Paul Scofield as the Moor and Nicol Williamson as Iago. The other was of a remarkable new play by David Rudkin: *Cries From Casement as His Bones Are Brought To Dublin*. This made full use of the resources of radio to present an imaginative reconstruction of Casement's life, which at the same time presented the Irish question in a long perspective. An interesting contrast was provided by two different adaptations of Tolstoy's *The Power of Darkness*. Henry Livings transferred the setting to the North of England and changed the title to *This Jockey Drives Late Nights*. John McGahern kept the original title but set the action in the West of Ireland in the fifties. A new experimental series, *Stereo Workshop*, began early in 1973. Pablo Neruda's *Radiance and Death of Joaquin Murieta*, in a translation by Willis Barnstone, was produced by Martin Esslin. Another remarkable production was Neville Smith's gifted adaptation of Ernst Brunn Olsen's prize-winning play *The Brother of the Bride*. This came from Leeds, as did a quarterly *Northern Drift* of poetry and prose. *Sounds Scots* came from Glasgow and

Causeway from Belfast. Poetry programmes paid tribute to MacDiarmid at 80, Auden at 65 and Larkin at 50. New poetry was regularly broadcast in *Poetry Now* and there was celebration of John Donne's quatercentenary, and Matthew Arnold's centenary. Sir John Gielgud's famous reading of *The Rime of the Ancient Mariner* was broadcast to mark the 200th anniversary of Coleridge's birth. Listeners also had the opportunity of hearing Orson Welles's splendid reading of Walt Whitman's *A Song of Myself*, from BBC Sound Archives.

Various 'thematic' evenings were broadcast during 1972 and early in the New Year a novel broadcasting venture, *French Sunday*, provided a feast of French culture lasting 18 hours of a single day. Radio 3 audiences showed notable increases at holiday times. Patronage figures stand at around a healthy 5 million, with some 2 million individual listeners tuning to Radio 3 every week.

Radio 4

Radio 4 continues to devote a substantial part of its airtime to catering for the listener who wants to know what's happening in the world and why. It offers some five hours a day of news and current affairs coverage, varied in tone and approach so as to provide what might almost be regarded as five distinctive newspapers of the air. The longest running of the news and current affairs sequences, *Today*, is the programme listeners turn to for up-to-the-minute information about the changing situation during power disputes and rail go-slows and strikes. *Today* also set out to fill in some of the gaps in people's knowledge about what Britain's membership of the Common Market would mean in practical terms. Among those who, over a period, provided answers to listeners' questions were the Minister for Europe, Mr John Davies; one of the new Commissioners, Mr George Thomson; and the leader of the Conservative delegation to the European Parliament, Mr Peter Kirk. Similar question and answer series,

designed to clear up possible confusion over major changes in public policy, were mounted on the re-organisation of local government and, more recently, on the introduction of VAT. During the first week of Britain's membership of the EEC, *Today* was broadcast from each of the major cities in turn of the original six member countries. It came from America during the Presidential election; from Paris during the French general elections; and from Belfast at the time of the publication of the Government's White Paper on Northern Ireland. For the second time running, *Today* achieved the distinction of being named Programme of the Year by the Radio Industries Club. Like all news and current affairs programmes it has often had to report or reflect distressing or bleak situations, but it has been presented with a consistent good humour which has never been heartless or merely bland.

A more leisurely, considered and reflective look at world affairs is taken by *Analysis* each week. Among the more notable editions have been two devoted to Japan and its problems and presented by Ian McIntyre under the title *The Best People Yet Discovered*. There was also *The Doomsday Debate*, a remarkable discussion of world ecological problems in which John Maddox, Dr Paul Ehrlich and Jacques Monod took part. Another edition, with the title *In Support of the Civil Power*, was devoted to an examination of the Army's role in maintaining law and order in Northern Ireland and elsewhere. From time to time the whole of the programme is devoted to a conversation with a leading politician about some of the major issues of the day. Among those who aired some of their thoughts in this way were the Prime Minister, the Leader of the Opposition, the Lord Chancellor and the Rt Hon. Roy Jenkins, MP.

Listeners who feel that interviewers always fail to ask the really important questions were provided with many opportunities to make good this deficiency through the medium of the phone-in programme *It's Your Line*. Among

those to whom they could have put questions on topical issues were a number of Cabinet Ministers including the Rt Hon. James Prior, MP, the Rt Hon. Robert Carr, MP, and the Rt Hon. William Whitelaw, MP, as well as such well-known Opposition members as the Rt Hon. Anthony Wedgwood Benn, MP, the Rt Hon. Anthony Crosland, MP, and Mr David Steel, MP, the Liberal Whip. Among the many guests who answered questions on non-political subjects were Mr Chris Bonnington, the writer and mountaineer, Dame Margaret Miles, headmistress of Mayfield Comprehensive School, and Mr Charles Curran, the BBC's Director-General.

A programme which continues to enjoy a remarkable success is *You and Yours* which at noon every weekday presents the listener with hard, practical information on topics closely related to his daily life. Among the areas it deals with are those concerned with work and money, the home and family, health, welfare and the law. A Saturday edition was started during the year and the extra time was used to take a sharper and deeper interest in consumer affairs than was formerly possible. The programme conducted a searching inquiry into pyramid selling, carried out a probe into mail-order shopping and kept a continuing watch on prices in the monthly *Shopping Basket* feature. *You and Yours* has continued to attract more listeners than in previous years and has often averaged an audience of one million each weekday. The series *This Island Now* continued to make a useful contribution to thinking about the environment and planning. There were also a number of programmes about Europe. In addition to the occasional series *Into Europe* and *Inside Europe*, there were Andrew Shonfield's Reith Lectures on *Europe - Journey to an Unknown Destination*. These were widely acknowledged to be an outstanding contribution to a distinguished series.

Some interesting experiments were undertaken by producers from the Religious Broadcasting department, operating outside the pro-

gramme spaces normally reserved for them. It was they, for example, who mounted a series of five programmes under the title *A Walk in the Dark* in which effective use was made of the miniaturised radio microphone. Then there were the two-hour specials using the phone-in technique: *The Search for Jesus of Nazareth* and *The Search for the Creator*. Both looked at traditional ideas in the light of modern knowledge and thought, and the second involved a Science as well as a Religious Broadcasting producer. It is planned to present further programmes covering areas in which public attitudes to the issue are themselves a significant part of the controversy.

Radio 4 contributed a number of programmes to mark the BBC's 50th Anniversary. Perhaps the most fascinating - and for older listeners certainly the most nostalgic - of these was the series of five features in which Rene Cutforth reviewed the history of the sounds transmitted by the BBC, under the title *Fifty Broadcasting Years*. For others, the highlight of the anniversary season may well have been *The Last Goon Show of All*, in which Peter Sellers, Spike Milligan and Harry Secombe were brought together again for the first time since 1960. There was also an opportunity to hear a revival of the 1954 production of *Under Milk Wood* with Richard Burton, which proved as fresh and effective as when it was first made.

As always, Radio 4 provided a wide choice of drama, ranging from works which set out primarily to entertain, to some of the great classics of the theatre. Of particular interest was the inauguration of *A Century of Modern Theatre*, a major series which aims to present plays which not only reflect the times in which they were written, but were themselves a turning-point in the theatre. Among the works already broadcast in the series are T. W. Robertson's *Caste*, Ibsen's *Pillars of Society* and Strindberg's *Miss Julie*. Radio 4 also staged a Ralph Richardson Festival in which Sir Ralph took the leading part in a number of plays as

well as broadcasting some readings. The *Sunday Night Serial* continued to be a favourite with many listeners and, among the books dramatised, *Jane Eyre* and *South Riding* have enjoyed particular success.

After an 18-month experiment to test the response to programmes designed for younger listeners, Radio 4 launched *Fourth Dimension*, its first regular children's programme since the ending eight years ago of *Children's Hour*. The new programme takes the form of a weekly magazine and has included many different ingredients: comedy, drama serials, quizzes and panel games, and informational phone-ins. Among the most popular features have been five-minute radio cartoon series such as *Rex Radio* which told the adventures of the indestructible Captain Radio and his 'cool cat' assistant Passionflower in their dealings with the villain Krakov.

The Long March of Everyman, had its second repeat and achieved remarkably high listening figures for a demanding series of this kind. Another success was the introduction of 60-minute *Poetry Proms* in which Sir John Betjeman presented a 'concert' of favourite verse before an audience. Indeed, poetry was well represented in Radio 4, notably by a 13-part anthology of 'The Modern British Poets' starting with poets of the First World War, including Rupert Brooke and Siegfried Sassoon, and ending with such poets of the present day as Ted Hughes and Philip Larkin.

Regional contributions continue to be a significant feature of Radio 4. Northern Ireland for example, provided a fresh view of the problems and sufferings of the Province in a very effective 30-minute documentary *Why Doesn't Somebody Explain?* Scotland marked its 50th anniversary by an adaptation of Muriel Spark's witty novel *The Prime of Miss Jean Brodie*. And from Wales there was some notable singing, including *Carols for Christmas*.

The English Network Production Centres are responsible for a number of radio's most successful programmes. *A Word in Edgeways*,

which could fairly claim to produce some of the best conversation to be heard on radio, comes from Manchester which also contributes many documentaries and features. Recent examples include *The Summer of the Doodle-bug* and *No Drink, No Drink For Me* – one about the Second World War and the other about the temperance movement. Discussion rather than conversation is provided by *Any Questions?* which – with *Any Answers?* – is produced from Bristol and maintains a high reputation for the success with which it combines entertainment and information. Bristol also contributes the outstandingly successful natural history programme *The Living World*. Credit for two of the best panel games in radio, *My Music* and *My Word*, goes to Birmingham. In each case, the knowledge and skill displayed by the team is matched by an exceptional degree of likeability. Birmingham, too, is the home of one of the longest-running daily programmes in radio, *The Archers*. The death during the year of Edward J. Mason, who started the programme, and the retirement of Godfrey Baseley left a gap which was filled by the appointment of a new script editor. After a short period of fluctuating temperatures the programme can now confidently be stated to be in very good health.

Local Radio

Now that the BBC Local Radio stations can be heard on both medium-wave and vhf, a large new audience has been introduced to this form of broadcasting in England. That people are availing themselves of this in increasing numbers is demonstrated daily by the increasing volume of letters and calls to the local stations. But technical changes have also brought problems in that many stations have had to change their vhf frequencies in order to accommodate the proposed commercial stations and some of the BBC's largest stations – London, Birmingham and Manchester – are still on temporary and lower powered medium-wave transmitters.

There has also been a considerable delay in finding suitable medium-wave sites for Nottingham and Derby.

But on balance the benefits of medium-wave have been very great, in that every household in a Local Radio area can now tune in to its station. This has underlined the public service role the stations seek to fill and increased the number of requests for help which are being made to them. In the gas strike, for example, Radio Birmingham not only kept up a regular service of information in English, but repeated Gas Board warnings in Hindustani and Punjabi for the benefit of the immigrant communities. And when the strike was over, some schools which had been temporarily closed, such as the Ducie High School in Manchester, wrote letters of thanks for the messages put out by 'our station' to summon the pupils back to the classrooms.

The vital link provided in communities by BBC Local Radio at times of crises and tragedy was also demonstrated by Radio Leeds and Radio Bristol at the time of the Lofthouse Colliery accident and the Basle air crash. Both stations demonstrated the flexibility of local radio in that at a moment's notice they were able to re-schedule or cancel programmes in order to give as much information as possible to their listeners.

The close contact between listener and broadcaster has been illustrated by the great popularity of the telephone programmes. These have been adapted to all sorts of situations from the cross-examination of London's political leaders in the GLC election campaign, to consumer affairs on Radio Stoke-on-Trent. Indeed the experience gained in the Potteries has led the BBC Local Radio Training Unit to start a specialised course for producers on consumer affairs.

Public participation in local broadcasting has been encouraged by courses and seminars held by the Training Unit for many sections of the community. These included conferences for blind broadcasters, for senior police officers (at

Bramshill Police College), and for Road Safety Officers, religious groups and freelance broadcasters up and down the country.

There has also been a great deal of progress in educational broadcasts by the stations, in co-operation with education authorities, universities and the Workers' Educational Association. Some 190 teachers are seconded by LEAs to work with the individual education producers so that both the schools and the programmes gain from the expertise acquired in the local BBC studios.

Although news and information – in the broadest possible sense – dominate the thousand hours a week broadcast by the stations there have been some notable achievements in other fields. A radio feature *Oluwale*, originally written by Jeremy Sandford as Radio Brighton's contribution to the Brighton Festival, received wide critical acclaim when it was re-broadcast on Radio 3. And Radio London ventured into opera with a first broadcast of Giordano's *Siberia* and Simone Mayr's *L'Amor Conjugale*.

Another memorable programme during the period under review was the reading of a complete new novel in one three-hour programme before it was published in book form. This was *Christie Malry's Own Double Entry*, by the London novelist, B. S. Johnson.

In exploring all aspects of local life, stations such as Radio Teesside can stimulate *A Folk Song for Teesside* competition, Radio Sheffield can join in special concerts at the Crucible Theatre and Radio Nottingham can reflect the interest in Brass Band competitions in the East Midlands.

In the coming year Local Radio, along with BBC radio as a whole, will face commercial competition. Its main role will still be to provide for each community a public radio service which is clearly identified with its own area in news, discussion, education and entertainment. It will not abandon the vital minority services which have been of such appreciated benefit to local life.

Annual Report

Prize-Winning Radio Programmes

Brno Radio Prize

The Dance of Albion

Radio Industries Club

Radio Programme of the Year

*Today*¹

Radio Personality of the Year

Pete Murray

In Radio

Conservative

6 broadcasts of 5 minutes (Radio 4)

3 broadcasts of 5 minutes (Radio 2)

Labour

6 broadcasts of 5 minutes (Radio 4)

3 broadcasts of 5 minutes (Radio 2)

Liberal

2 broadcasts of 5 minutes (Radio 4)

1 broadcast of 5 minutes (Radio 2)

Broadcasts transmitted between 1 January and 31 March 1973 were as follows:

Party Political Broadcasts and Broadcasts by Members of Parliament

Party Political Broadcasts for the calendar year are arranged on the basis of time offered by the BBC. The broadcasting authorities and representatives of the leading political parties agree annually on the detailed arrangements, the number and overall length of broadcasts allocated to each party being related to the number of votes cast for the respective parties at the previous General Election. The television broadcasts are carried simultaneously by the BBC and ITV. The BBC has, of course, no editorial responsibility for the content of the broadcasts, although it provides the necessary transmission facilities and assistance, on request, for their production in the studio.

For the calendar year 1972 the arrangements agreed were as follows:

In Television

Conservative

2 broadcasts of 15 minutes

3 broadcasts of 10 minutes

Labour

2 broadcasts of 15 minutes

3 broadcasts of 10 minutes

Liberal

1 broadcast of 15 minutes

1 broadcast of 5 minutes

In Television

Conservative

1 broadcast of 10 minutes

Labour

1 broadcast of 10 minutes

In Radio

Conservative

1 broadcast of 5 minutes (Radio 4)

Labour

1 broadcast of 5 minutes (Radio 4)

Liberal

1 broadcast of 5 minutes (Radio 4)

In addition to these series of national network broadcasts by the main parties, the Scottish and Welsh National Parties were allocated Party Political Broadcasts in Scotland and Wales respectively during 1972, as follows:

In Television

Scottish National Party

1 broadcast of 5 minutes (in Scotland)

Welsh National Party

1 broadcast of 5 minutes (in Wales)

In Radio

Scottish National Party

1 broadcast of 5 minutes (in Scotland)

Welsh National Party

1 broadcast of 5 minutes (in Wales)

¹ *Today* also won the same award in 1971–72.

Broadcasts transmitted between 1 January and 31 March 1973 were as follows:

In Television

Scottish National Party

1 broadcast of 5 minutes (in Scotland)

One Ministerial broadcast was made during the year 1972–73. On 31 August 1972 the Rt Hon. Sir Alec Douglas-Home, MP, Secretary of State for Foreign and Commonwealth Affairs, broadcast on the situation of the Ugandan Asians and the steps the Government was taking to fulfil its obligations. The broadcast was carried on BBC-1 and Radio 4. HM Opposition waived the right of reply.

Budget broadcasts were given as follows on 6 and 7 March 1973:

By the Rt Hon. Anthony Barber, MP, Chancellor of the Exchequer, on both television and radio, on 6 March 1973. On the following evening, by the Rt Hon. Denis Healey, MP, on behalf of the Opposition.

During the year 1972–73 there were 667 appearances by Members of Parliament in television network programmes, and 2,131 in radio network programmes. Two hundred and fifty-nine MPs appeared on television and 364 broadcast on radio, some of them on several occasions. Since the last General Election, on 18 June 1970, the number of individual Members of Parliament taking part in these network programmes has been 486 on radio and 370 on television.

News

Events in Northern Ireland continued to demand a substantial part of BBC News effort and resources, the continuing violence in the Province being accompanied by important political developments, including the imposition of direct rule and the appointment of Mr Whitelaw as Secretary of State. The com-

plexities of the Northern Ireland situation involved a continuing challenge to editorial judgement, as well as to the courage and physical endurance of newsmen on the spot.

In other parts of the world violence was also a continuing theme, and terrorism, hi-jackings, kidnappings and letter bombs necessitated the frequent and rapid movement of both reporters and cameramen. The events at Munich in September presented an unforeseen challenge to sports reporters and commentators in covering a 'straight' news story, to which it was widely felt they had risen admirably. The first news of the attack was carried in Britain by BBC Radio, and both media continued throughout the day to carry graphic accounts and pictures of the developing tragedy. When bomb explosions occurred in London towards the end of the year under review, Radio once again displayed its flexibility and speed with live on-the-spot accounts from its reporters.

1972–73 also saw the expulsion of British Asians from Uganda, the American Presidential election, the Vietnam peace agreement, and the fishing dispute with Iceland, making it one of the most active news periods for many years. Satellite and Eurovision facilities played an increasing part in television's overseas coverage, as BBC men reported from Vietnam, from Australia, the Middle and Far East, the Americas, Africa, the Soviet Union and, nearer home, all parts of Europe. The rapid expansion in the number of satellite ground stations has, in a few short years, made the live, international coverage of events by television an almost routine affair, though viewers may not appreciate the problems involved or the extent to which cost, and technical limitations, as well as the common restraints on newsgathering, may restrict further progress in this direction.

A landmark of the year was the opening up of China to the Western news media, at least by comparison with the recent past. The BBC's Far East Correspondent, who for years had been reporting from across the border in Hong Kong, was at last allowed into China, which he

visited three times. A BBC Diplomatic Correspondent also accompanied Sir Alec Douglas-Home to Peking, while the BBC Air Correspondent was able during a visit there to gather information on China's potential as a customer for British aircraft.

While China opened the door a little to outside correspondents, the reverse was true in two other countries. In Uganda, two BBC Correspondents and their camera crew were imprisoned and then expelled during the period of unrest following the abortive invasion attempt by Ugandan exiles in Tanzania. Later, a freelance journalist resident in Kampala, Philip Short, who had been reporting regularly and successfully for the BBC and *The Times*, was deported at less than 24 hours' notice. In Rhodesia, Peter Niesewand, another freelance journalist closely associated with the BBC, was detained and then brought to trial under the Rhodesian Official Secrets Act. After the period covered by this Report he was sentenced to a term of imprisonment for offences under that Act, but had his conviction quashed on appeal and was subsequently released and came to Britain.

The new policy initiated during 1971-72 under which a number of correspondents based overseas were to work for Television News as a first priority while the remainder mainly served Radio has functioned well during the current year, and the same can be said of the arrangement whereby home-based specialist correspondents have served Television and Radio in turn. This practice, which recognises the different needs and daily rhythm of the two media, proved of special value in a year when complex industrial and economic developments, and their political implications, called even more than usual for informed reporting and assessment. The 'great debate' on Britain's entry into the EEC; industrial disputes and the decisions of the National Industrial Relations Court; the floating of the pound; the Government's efforts to curb inflation with a new prices and incomes policy - all these demanded the

expert news-seeking and comment of specialist correspondents.

Co-operation continued between Network Radio News and Local Radio and regional newsrooms to cover events throughout the United Kingdom. Radio News already provides more than eighty scheduled transmissions a day, but during the coming year will be increasing its News service still further, with, from the end of June 1973, a bulletin or news programme on Radio 4 every hour on the hour from 7.00 am to 7.00 pm.

The change in format, and increase in length, of the *Nine O'Clock News* on BBC-1 has been mentioned earlier in this Report. The new format, involving two-man presentation, which makes for greater flexibility of treatment, and a 'menu' of headlines, has provided scope for a fuller coverage of world news from the BBC's reporters and correspondents at home and abroad. The early evening news was also extended during the year, to meet the continuing public appetite (as indicated by the consistently large audiences the programmes attract) for news, especially when background information and explanation are provided to amplify the basic facts. On BBC-2, the early evening *Newsroom* for so long a pioneer in its field, was succeeded in January 1973 by the late night *News Extra*. This half-hour programme, while continuing to meet its obligation of reporting the day's events, sets out, in two or three special reports each evening, to provide fuller background and more specialised information.

Religious Broadcasting

It seemed fitting in the aftermath of the murder of Israeli athletes at Munich to make some special response to the deep and widespread feeling of horror and concern. The BBC's Religious Broadcasting Department accordingly arranged a special service of prayer at St

James's, Piccadilly, kindly made available at very short notice by the rector and churchwardens, at which the Archbishop of Canterbury preached and Mr Richard Meade, one of the British contingent at the Games, read a lesson. The result – broadcast on both radio and television – was impressive at all levels and achieved one of the largest audiences ever recorded for a religious programme.

Television

The service just mentioned was one of many religious outside broadcasts during the year. Another was the Service of Thanksgiving in Westminster Abbey for the Inauguration of the United Reformed Church, on 5 October, which brought together not only the churches directly involved but the leaders of all major denominations in the country. Other outside broadcasts included the John Knox Memorial Service from St Giles's Cathedral, Edinburgh, a large-scale Methodist Youth Service from the Albert Hall (on Whit Sunday), a Christmas Service from the town square in Runcorn and two services from Portsmouth, one from the Roman Catholic Cathedral and the other from the famous parish church of St Mary, Portsea.

Songs of Praise has continued to attract large audiences. The programme, which comes from churches and other locations all over the United Kingdom, is usually ecumenical, people from several churches in a district taking part on each occasion. The best of *Songs of Praise* during the year again found its way into *Praise the Lord*, a series of compilations presented by Barbara Mullen, which added the variety which it is difficult to achieve in an ordinary programme. A new venture was *The Choice Is Yours*, a series of eight programmes of hymns and other religious music requested by listeners, the music being sung not by congregations but by large amateur choirs.

On Sunday evenings at 6.15 pm discussion programmes have again been the staple diet. In addition to the established programme series,

A Chance to Meet, a major new series called *The Sunday Debate* was launched under the chairmanship of Robin Day. Each of the four topics covered was dealt with in three successive programmes. The subjects chosen were the punishment of violent crime, the permissive society, immigration and the distribution of wealth and the discussion in each case concentrated on their religious and moral aspects. Other series placed at 6.15 pm were *How Can You Be So Sure?* in which one deeply committed young person was questioned by a group of others not so committed, and *The Origins of Christianity*, which provided an opportunity for a dialogue between Christians and Jews. *All in a Day's Work* was another discussion programme which looked at the moral dilemmas which face people in different jobs, including police, journalists, missionaries, farmers, doctors, trades unionists, teachers and shop-keepers.

During the year there have also been a number of films on Sundays at 6.15 pm, notably two called *Thank God It's Sunday* in which the Poet Laureate ruminated in verse upon various aspects, both grave and gay, of the way in which British people spend their Sunday, and *The Church and Apartheid*, a documentary in which the Anglican Church in South Africa took a critical look at itself.

For children a series called *In the Beginning* described the life of Jesus with the help of drawings and was generally considered a great success. For the first time regular weekly Sunday evening programmes have also been shown on BBC-2. So far these have consisted of *Doubts and Certainties* (previously transmitted on weekdays), but new programmes for BBC-2 are being planned for the coming year.

Weekday programmes have included some *Viewpoint* films and a successful series of interviews called *The Open Persuaders* in which Joan Bakewell talked to, among others, Bishop Colin Winter, Adolf Holl, Professor Moelwyn Merchant, Father Rodzianko, Father Harry Williams, the Reverend Martin Lloyd Jones and the Reverend Colin Morris. Films on

BBC-2 have included *A Place for Today*, a documentary about the remarkable French Protestant community of Taizé, to which many thousands of visitors flock each year, and *Simone Weil: Pilgrim of the Absolute*, a long account of the life and work of a woman who has been described as a secular saint.

Radio

The large output of religious broadcasting in radio has been maintained and in some respects extended. The *Daily Service*, broadcast live every day from All Souls Church, Langham Place, continues to be cherished by a considerable number of listeners, especially the elderly and infirm. Two services are broadcast on Sunday morning. One of them, on Radio 4, is a straightforward outside broadcast reflecting over the year what is best in the various church traditions in the country. The other, on Radio 2, is entitled the *People's Service*, and is specifically designed for radio. It includes elements, such as recorded testimonies and interviews, which do not usually find a place in public worship.

Prayer for the Day and *Thought for the Day* have continued on Radio 4 in the early morning and the latter has in recent months changed its format to include music at the beginning and end. *Pause for Thought*, a five-minute Radio 2 programme, broadcast on weekday mornings, is now transmitted twice, at 6.15 am and 8.45 am. It is more closely integrated than formerly into the preceding and following programme material, a change which seems to be working well and attracting a much larger regular audience.

Radio 1 continues to carry *Speak-Easy* on Sunday afternoons. This, while not strictly a religious programme, continues, under the hand of Jimmy Savile, to deal with a large number of religious, ethical and social topics. It enjoys a large and loyal audience each week, and many young people are eager to be present at the recording and to contribute to it. *Music*

for Sunday and *Sunday Half-Hour* on Radio 2 continue to be popular with listeners, as does *With Heart and Voice*, a religious music programme recorded by Welsh choirs in a Bangor studio, which for three months of the year replaces *Music for Sunday*.

A new and important Sunday evening programme has been *Pilgrim's Way*, in which a different person each week has been asked to relate the story of his spiritual pilgrimage and to speak of the people, places and events which have most influenced him. Contributors have included Dame Flora Robson, Bishop Trevor Huddleston, Donald Swann, David Stafford-Clark, Norman St John Stevas and C. A. Joyce.

Special programmes and series of programmes have included a major project called *The Search for Jesus of Nazareth*, a two-hour study of the personality of Jesus, which consisted of interviews with a number of notable New Testament scholars, followed by a question-and-answer session in which listeners were able to put their questions to Professor William Barclay and Dr George Caird in the studio. The programme aroused a great deal of interest and the same formula has already been applied to a similar enquiry, entitled *The Search for a Creator*.

Five special programmes were produced by Religious Broadcasting to mark the BBC's fiftieth anniversary, all being introduced by Baroness Stocks. The first four programmes told the story of religious broadcasting from the earliest days, with the help of archive recordings, while the fifth and final one considered what religious broadcasting might be like by the end of the century, under the influence of the technical developments which might have occurred by then.

Educational Broadcasting

During the year the BBC provided more than 3,100 programmes for schools by radio or

television, and about half that number for those interested in further and adult education. The cost, which was met from licence revenue, was a little under £5 million.

For the calendar year 1973, 520 hours of radio and 606 hours of television will be provided in support of 42 courses prepared by the Open University. The cost of these programmes will be met in full by the University, which derives funds from the Department of Education and Science.

Of the questions which continue to occupy the minds of those responsible for the BBC's educational broadcasting perhaps the most important is how to secure more effective use of the programmes by their audiences. A pilot study (see page 49) involving schools and local education authorities aims to identify the time-tabling and equipment problems which confront schools when integrating the broadcasts into their schemes of work. In adult education, where about 90 per cent of those who use the programmes do so at home, the problem has been one of finance for promotion and publicity.

Over many years, the BBC has been able to meet the broadcasting needs of the educational world by the allocation of annual sums equivalent to about 5 per cent of licence income. In the past, this has risen in real terms year by year, and programme output has risen with it. At present, however, rising licence income hardly keeps pace with inflation. The educational broadcasting service could only be further enhanced and developed by diverting funds from other areas of broadcasting, a solution unlikely to be acceptable to the licence-holder. The question therefore arises whether some alternative sources of funds can be found, at least for that part of the service which is directed towards schools and colleges rather than to the general audience at home.

Next there is the problem of air-time. Peak viewing and listening time naturally tends to be reserved for programmes for general audiences. An interim solution has been found for schools

radio by transferring the service to Radio 4 vhf only with effect from September 1973 (a change vigorously publicised by the BBC and the School Broadcasting Council among users) leaving the Radio 4 medium-wave channels free for programmes of general interest for listeners. Further Education presents a more intractable aspect of the same problem, and at present many programmes have to be transmitted at inconvenient times, well outside peak viewing hours. It is difficult to see how a more permanent and satisfactory solution can be achieved without new radio and television networks substantially committed to educational broadcasting, including Open University programmes (and perhaps also carrying other programmes of minority interest, such as those in languages other than English for the relevant parts of the United Kingdom). This would not, of course, be a reason for excluding from the general networks educational broadcasts aimed at the ordinary listener.

The off-air recording of educational programmes by educational institutions is another problem to which thought is currently being given. The present arrangements represent significant concessions by the owners of rights in the broadcasts and have been obtained without additional payment by the BBC, but they are no longer wholly adequate, following recent developments in the educational world. What is needed is the right to retain recordings for at least three years, instead of the present one year, and also the right for various Resource Centres to record and circulate copies of programmes to the institutions they serve.

Finally, there is the continuing need to make as effective as possible the liaison between the BBC and the IBA on the one hand, and the BBC and the Open University on the other. The intention always must be to ensure that scarce resources of money and air-time are deployed to cover the widest spectrum of educational needs.

School Broadcasting – Radio

The contribution of school radio to parts of the infant and primary school curricula continues at the high level of previous years. Use in secondary schools remains steady, and although the audience figures are much smaller, listening is spread widely across the curriculum, aided by tape recordings which the schools have made themselves, for use at times convenient to them.

Radiovision programmes, which are radio broadcasts for schools to tape-record and use with 35 mm film strips purchased from BBC Publications, have been a significant part of the output, either as individual programmes within established series broadcast throughout the year, or as special groups of programmes. The sales of radiovision film strips are encouraging and indicate that teachers are becoming increasingly aware of this medium as a resource which they can use in a variety of teaching situations.

Radio has stimulated a wide range of creative activities in the schools. Children's work of high quality has been broadcast at the end of each term in the English series, *Stories and Rhymes*, *Living Language*, *Listening and Writing* and *Books, Plays, Poems*. To many of these series well-known writers for children and for television and radio have contributed specially commissioned works. *Time and Tune* and *Music Workshop* are music series for primary and middle schools which have been particularly successful in stimulating active music-making by the children. For older pupils, *Music Club* has brought musical experience of many kinds: jug bands, skiffle, jazz, pop, as well as the more commonly encountered classical repertoire. *Guitar School* has presented a one-year course for pupils with no previous knowledge of the guitar or of music.

Several important series for secondary schools have described and discussed problems of society and the environment today. *Inquiry*, for the less academic school leaver, has turned

attention to sport, life in cities, communications, science and society, and the consumer's world. *Prospect*, for sixth formers, marked the occasion of Britain's entry into Europe with *Inside the EEC*.

A Religious Service has continued to provide a regular weekly occasion of worship, hymns and prayers, centred upon a narrative or dramatised interlude, for primary and middle schools. The weekly service for secondary schools has been replaced by *Material for Assembly* which teachers can tape-record and draw upon as a source of material to use in a variety of school assembly contexts. For classwork in religious education, radio series have included *Quest* for primary schools, and *The Bible: How and Why*, *Christian Focus* and *Religion and Life*, a sixth-form series for secondary schools.

Learning About Life, for pupils of 15 and 16 years, has dealt with human relationships, the changes which occur in adolescence, and preparations for marriage and parenthood. Comments from young people about their attitudes towards these matters played an important part in the structure of the series.

Modern language series have concentrated on French and German and the provision of topical material, recorded in France and Germany.

School Television

In 1972–73, the audience for School Television series increased, particularly in Primary Schools. Two miscellany series for children between six and nine years of age were watched in over 78 per cent of those primary schools with television sets. There has also been an increase in the number of video tape recorders in schools.

The wide range of programmes included documentaries and dramatisations and made use of the great variety of facilities available in the Television Service. In 1972–73 there were 11 series for children up to the age of thirteen and 19 series for the thirteen- to eighteen-year-

olds. Many primary series run for two or three terms a year while some secondary series run for one term only. Just over half the total annual provision was for the primary schools. An important element in this year's output was a number of series connected with the raising of the school leaving age; these included *Count-down*, a mathematics series for fourteen- to sixteen-year-olds. The two new series on American studies were relevant to contributions about America made by School Radio. A new French-language series, *Tout Compris*, for twelve- to fourteen-year-olds, was filmed on location in France. The programmes were suitable for video tape recording and film strips and audio-tapes were provided in support. These varied audio-visual resources proved to be of considerable help to teachers in integrating the broadcasts into their own schemes of work. Overall, there has been a gradual increase in publications and other material to help with the use of broadcasts in the classroom. Some school television programmes were made in colour during the year, including two series to help with reading. In the gradual colourisation of all school programmes, priority is given to those for young children. By 1974-75, half the output will be in colour and it is hoped to make all new programmes in colour in 1975-76.

In March the programme *Hands and Feet from Watch!*, a series for six-year-olds, won the Flame of Knowledge, awarded by the Society for Film and Television Arts for the best educational programme shown during the preceding year. The runner-up was *Bank Holiday*, from the secondary humanities series *Scene*.

Further Education

Programmes in this field serve two major purposes: vocational and professional training; and non-vocational and recreational education.

Those in the first category included a sequence of twenty-five radio programmes designed primarily for the nursing and related professions, on aspects of community care, and

a further twenty-five which examined the cycle of work from choice of a first job to retirement. On television, *Man at Work*, a regular weekly series, explored a variety of problems encountered in working life, while *Workers at Risk* followed up the Report of the Committee on Safety and Health at Work in a series designed for management and safety officers. The BBC's 'in-service' education project for teachers, begun in 1972 with *ROSLA and After*, was continued with two new linked television and radio series, the first for teachers of students aged between sixteen and nineteen at school or college, the second on moral education for teachers in secondary schools. For the students themselves, there was a newly-made vocational television series, *Engineering Craft Studies*, in addition to the well-established general studies provision, *Twentieth Century Focus*. During this year work has continued on an important series due to begin in Autumn 1973, designed for adults who wish to earn an 'O' level qualification. The Associated Examination Board has approved the syllabus, and the course will be called *Living Decisions*.

In the second category the BBC continued its contribution to language teaching with a colour television series for beginners in Italian, *Avventura*, and with a radio series, *Introduction to Arabic*. In the television series *Jimmy Young Asks*, a group of housewives in East London raised consumer and community problems which they had themselves experienced. Another new television series provided parents with an opportunity to examine a whole range of problems associated with growing children. For those interested in the background to contemporary problems television provided a series on the history of Ireland. Rebroadcasts of radio's local history series, *This Was Their World*, were accompanied by specially designed and linked series on several BBC local radio stations. Among a number of programmes on the arts, radio's *Spare Time for Music* was designed to encourage sometime amateur performers to make a fresh start. To mark the

BBC's Fiftieth Anniversary, radio provided a six-part study on *The Impact of Broadcasting*. Many of these and other series were accompanied by books or other support material to enable listeners and viewers to consolidate their learning or to take it further.

Open University

The BBC's partnership with the Open University continues to develop. The two bodies have now made it known that they wish to remain in partnership when the present agreement between them expires at the end of 1975.

The University began its third operational year in January 1973 with a student population of approximately 48,000 (including some 3,000 non-graduating post-experience students). To serve this student body the University at that time offered 43 undergraduate courses or part-courses and 3 separate post-experience courses.

The BBC Open University Production Department produced more than 600 broadcast programmes (some 300 television and 300 radio) during the year. When these were added to the programmes made in previous years which were retransmitted in 1973, they occupied together some 18 hours of television and 15 hours of radio transmission each week. The problem of integrating the future needs of the University with those of the general broadcasting services is likely to become increasingly acute.

The production centre at Alexandra Palace continued to be a focus of interest for educational visitors from all parts of the world.

Education on Local Radio

Each of the BBC's 20 Local Radio stations continued to develop the concept of direct co-operation with educational bodies, and during 1972-73 more than eighty teachers were seconded to the stations, where they worked alongside the BBC Education producers. In this way local educationists became fully involved in every stage of creating educational programmes

for local needs. Currently, the combined educational output of the BBC stations exceeds 180 series a term. Most of the stations are now broadcasting on medium frequencies and vhf and this has been a great advantage particularly in reaching out to the home-based adult audience. As stronger, more stabilised patterns of co-operation emerged it became progressively easier to obtain audience response to programmes and to evaluate the worth of broadcast material. At the same time, stronger connections with the Teachers' Centres resulted in a considerable increase in the incidental in-service training of teachers. This is perhaps one of the most valuable aspects of the initial association between local radio stations and the educational world.

Recording Off-Air

Educational institutions may record and retain BBC Educational broadcasts for up to 12 months (or for three years including the year of transmission if the tape is part of one of the radiovision presentations) subject to conditions which are widely publicised in programme literature.

Some 92 per cent of primary schools as a whole (86 per cent of infant schools, 92 per cent of junior schools with infants, 97 per cent of junior schools, without infants) were equipped with sound tape recorders by summer 1972. Figures differed slightly in the National Regions. The percentage of secondary schools with sound tape recorders by summer 1972 was 98 per cent. As was to be expected, the figure for video tape recorders was smaller – 17 per cent of secondary schools in Autumn 1972. However, this represents a considerable increase compared with the previous autumn, when the figure was 9 per cent. Significantly, too, as many as 38 per cent of the largest secondary schools (those with more than 800 pupils) were known to possess video recorders. Some 47 per cent of colleges of further education now use video tape recorders in their work.

The growth of Resource Centres in schools and colleges under the auspices of Local Education Authorities made it urgently necessary to review existing agreements if they were to make the fullest use of what was on offer. To this end a committee of the National Council for Educational Technology, on which the BBC is represented, continued work with a view to devising a system whereby rights owners could be compensated for agreeing to more extensive and flexible arrangements for the copying and distribution of educational broadcasts. This is in addition to the efforts, already described, which are being made by the BBC.

Supporting Services

BBC Publications and BBC Enterprises, whose more general activities are described in full in other sections of this Report, provide supporting services for the BBC's educational broadcasts, many of them planned in close consultation with the Education departments.

BBC Publications produce each year about 13 million pieces of material related to school broadcasts. The basic publications are notes for the teacher or lecturer and pamphlets for the student but there is a wide variety of other learning aids: film strips, wall pictures, pupil's worksheets and so on. For the adult student, they produce about 700,000 publications to accompany Further Education series, usually in the form of books or pamphlets, but including gramophone records to accompany the language series, colour slides, and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value.

The sales catalogue of the television Enterprises department includes some 800 items in monochrome or colour, many of them based on BBC Schools or Further Education programmes. It both sells and hires. In radio, Enterprises provide a series of 12 in. long-playing Study Records, either based upon School Radio programmes or upon general pro-

gramme material relevant to work in educational institutions. Thirty-three records are currently available.

Schools and Further Education Liaison

School radio and television are complementary, not competitive. The deployment of resources and media appropriate to particular educational aims involves a careful scheduling and identification of priorities. In this, and in the formulation of policy, the BBC is helped and guided by the School Broadcasting Council for the United Kingdom, an autonomous body on which professional associations of teachers, local education authorities, the Department of Education and Science, and other educational organisations are represented. The Council and its programme Committees meet regularly to consider the changing character and needs of the schools, to recommend areas of the curriculum to which broadcasting might most usefully contribute, and review the effectiveness of what is being done. The Council has its own staff of Education Officers in various parts of the country, who regularly visit schools to study the current classroom situation, the present-day needs of the schools which broadcasts might help to meet, and the educational effectiveness of programmes.

During the year the Council has given evidence to the Broadcasting Commission of the General Synod of the Church of England and to the Department of Education and Science Inquiry into Reading and the Use of English. Its officers have also held joint informational meetings with those responsible for curriculum development through Schools Council projects in the areas of geography, history, health education and vocational guidance. In the spring of 1973 the Council convened a national conference of science advisers of local education authorities to discuss developments in school broadcasting.

Following the published report on school broadcasting issued by the Department of

Education and Science in 1972, the Council has taken further steps to encourage the effective use of broadcasting in schools and to this end has set up, in association with the Independent Broadcasting Authority and its contractors, a developmental research project involving 119 schools and 58 Local Education Authorities. A report is expected in 1974.

The main efforts of the Council's field staff in their liaison work in schools have been directed to studies of developments in education and broadcasting in integrated studies, in science, in religious education and in the implications for language and 'humanities' broadcasts of closer association with Europe.

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

Appeals for Charity

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

The total amount received in response to all regular television appeals in 1972-73 including regional appeals, was £193,592. Some of the largest sums raised were as follows: Bath Institute of Medical Engineering £15,733; Simon Community Trust £18,711; Friedreich's Ataxia Group (which conducts research into a rare disease which attacks children) £28,827; 'Refresh' (a charity arranging seaside holidays for those dependent on breathing machines)

£38,858; and the Handicapped Adventure Playground Association (South East only) £6,400.

The total of all *Week's Good Cause* appeals during the year was £208,918, including St Francis Leprosy Guild £5,703; Royal Air Forces Association £8,034; Royal School for Deaf Children, Margate, £4,000; Invalids-at-Home £4,621; St Martin's in the Field's Christmas Fund £40,650.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £47,184. On BBC-1 on Christmas Day, the appeal of the Royal National Institute for the Deaf for 'Television for the Deaf' raised £6,746.

The BBC's own annual appeal for Children in Need of Help (television and radio) resulted in contributions totalling £21,732.

One emergency appeal was broadcast, on behalf of the victims of the earthquake in Nicaragua; the overall result of this appeal, which was made on BBC, ITV and through the national press, was £340,000.

Audience Reaction

The continuous Survey of Listening and Viewing, in the course of which over three-quarters of a million people were interviewed, indicated that by the end of March 1973 the proportion of the population with colour television sets had risen to 22%, compared with 10% a year earlier. They were spread unevenly throughout the country, the figures ranging between 26% in London and the South-East and 15% in Northern Ireland. The proportion of the population equipped with uhf television sets enabling them to receive BBC-2 as well as BBC-1 and ITV (including those with colour receivers) also continued to rise, reaching 82% by the end of March according to the survey.

The average amount of viewing per head of population during the first three months of 1973 was 18 hours 46 minutes per week. No

valid comparison can be made with earlier years, owing to the extension of transmission hours in October 1972. Taking the year as a whole, BBC-TV's share of the total amount of viewing was a little larger than ITV's, the lead being particularly marked in the third quarter of 1972 when the normal pattern of viewing was drastically affected by extensive coverage of the Olympic Games.

Children between the ages of 12 and 14 continued to be the most voracious viewers. Though just as many younger children found something to view on the average day, they viewed for a rather shorter period – presumably because of earlier bedtimes.

Radio listening during 1972–73 amounted to an average of 8 hours 57 minutes per week per head of population – a little below the level of 1971–72, but about the same as in 1970–71. A major part of the decline can, of course, be attributed to the impact of the regular daytime television transmissions since October last, but there were signs that the slow but steady rise in listening during the past few years had already petered out by the summer of 1972.

Most of the BBC's Local Radio stations started transmitting on medium wave at the beginning of September. This almost doubled the amount of listening to these stations. The most notable feature of local radio listening is the great variation from station to station, those which serve communities with clear 'local identities' being listened to about as much as is Radio 4, whereas stations serving the major conurbations attract relatively very much smaller audiences.

Public satisfaction with current BBC television and radio programmes is regularly tapped by means of a question in the continuous Survey. There has been little change in the pattern of replies for many years, about 35% expressing themselves as 'completely satisfied' with current BBC-TV programmes and about 50% as completely satisfied with current BBC radio programmes. Most of the rest were at least 'moderately satisfied', only small minori-

ties of no more than 8% for television and 3% for radio being 'thoroughly dissatisfied'. There was little difference between the sexes or between persons of different ages in the extent to which they were satisfied with current programmes.

Reactions to Selected Programmes

Apart from major sporting occasions or events such as *Miss World* – seen this year by 23½ million people – the biggest viewing audiences are generally recorded for light entertainment. *Morecambe and Wise* continued to head the list, but another short series of *Till Death Us Do Part* in September/October 1972 proved just as popular, both having audiences averaging 17½ millions. Not far behind amongst the light entertainment series came *Dad's Army* (16 millions), followed by *The Generation Game*, *My Wife Next Door* and a newcomer, *Some Mothers Do 'Ave 'Em* (all averaging 11–13 million). Dave Allen's BBC-2 series is noteworthy in that it drew audiences averaging 9½ millions.

Amongst the drama series, *Colditz* stood out with figures averaging over 16 millions, the next largest being 10 millions for *Softly, Softly*. 'Play for Today's' audiences varied very widely, reaching 7½ millions for Colin Welland's *Kisses at Fifty* but averaging no more than 4 millions.

Most documentaries are seen by many fewer people, though the appearance of Morecambe and Wise in *Omnibus: Fools Rush In* boosted the audience from an average of 2 millions to 7½ millions. Alistair Cooke's *America* was seen each week by only 1½ millions but was enthusiastically applauded by them. Similarly enthusiastic responses were given to some 'one-off' programmes, Henry Williamson's *The Vanishing Hedgerows*, the Harold MacMillan/Robert McKenzie conversation *Pointing the Way, 1959–1961*, and above all *The Making of a Natural History Film*.

Of the programmes produced for children,

Blue Peter continued to prove the most attractive, with audiences averaging 40% of all 5–14-year-olds. Even larger audiences are to be found amongst 2–4 year-olds for series such as *Watch with Mother* and *The Magic Roundabout* which were seen each weekday by over 50% of children of these ages.

The largest audiences for radio programmes continued to be those attracted by record request programmes such as *Two-Way Family Favourites* at midday on Sundays (12 millions) and *Junior Choice* on Saturday morning (6 millions). On weekdays, the audiences for the Morning Sequence on Radios 1 and 2 – Tony Blackburn, Pete Murray's *Open House* and Jimmy Young – overshadowed most others. However, many programmes that were heard by comparatively few (by broadcasting standards) gave much pleasure. The long-running *My Music* and *My Word* never failed to delight their listeners. Nor did Stanley Holloway and Paul Robeson in *The Entertainers* series. In a quite different vein, but equally applauded, were the feature *The Shipwreck of the Juno* and *One Word of Truth*, Alexander Solzhenitsyn's 'undelivered' Nobel Prize address (read by Paul Scofield). The new Radio 3 venture in the field of news, *The Positive World*, was greeted with enthusiasm by most of its disaster-weary listeners, though a sizeable minority felt that the topics chosen were generally rather dull – implicitly confirming that to this sample, at least, only bad news is really interesting.

The programmes mentioned here are just a few from the 2,000 that, during the year, were the subject of detailed assessment of audience reaction.

Some Special Researches

The latest in a long line of studies of the effectiveness of broadcasts in conveying information concerned 'Sex Can Be a Problem', the edition of *Horizon* dealing with conditions such as impotence and frigidity. In view of the subject matter, it was placed later in the evening than

usual but this did not affect the size of the audience and, in the event, there was no evidence that viewers found the programme offensive. On the contrary, it was widely regarded as frank and in good taste. However, it appears that it did not persuade viewers that they should visit their doctors if they were worried about sexual difficulties nor did it leave them materially better informed.

Wildlife Safari to Ethiopia, on the other hand, *did* prove informative, as well as being fascinating in content and attractive to look at. The research into this programme also yielded much information of potential value to producers of wildlife programmes in general.

Other special researches included studies of the contribution of *Till Death Us Do Part* to the process of eroding prejudices and – in collaboration with The Samaritans organisation – of the impact of the series *The Befrienders*.

The Regions

This chapter tells the story of broadcasting in Northern Ireland and in the English Regions and Network Production Centres in 1972–73. The separate reports of the Scottish and Welsh Broadcasting Councils can be found between pages 106 and 114.

Northern Ireland

The continuing political controversy and communal strife put severe pressures on both staff and resources at Broadcasting House, Belfast. To meet the world demand for news the local staff were again reinforced with teams from the news and current affairs departments in London. At the same time scores of foreign television and radio journalists all required studio facilities, 'links' to their own countries, as well as other technical and support services.

Security of BBC premises and installations remained a major problem. On 11 May 1972 a stolen delivery van containing a large bomb exploded outside the studios. Fortunately the terrorists were seen running away from the vehicle and a warning was given in time to evacuate at least the most vulnerable part of the building. In the explosion which followed no one was seriously hurt though there were some cases of ear injury and delayed shock. The massive walls of the studio tower were only scarred and broadcasting was not interrupted. The local *What's West* programme went on the air 'live' less than fifteen minutes after the explosion, and within half-an-hour the staff who run the colour film processing plant had cleared away the rubble and started their machines again – to process news film of the attack. Indeed, for a few days of that week

Broadcasting House, Belfast, was ringed with explosions, although the building suffered only broken windows and some structural damage to the scenery workshop.

There was another attack on BBC premises on 25 January 1973, when a warehouse and offices, the property of the Corporation and immediately adjoining Broadcasting House, were bombed and set on fire. Only a few seconds warning were given to BBC staff, including those in the crowded canteen – overlooking the warehouse. With flames reaching more than thirty feet high there was a considerable fire hazard to the studios and for a time the building was evacuated, but although the warehouse was totally destroyed there was happily little serious damage to Broadcasting House and programmes were not interrupted – thanks mainly to the work of the Belfast fire services.

While so much time and effort had to be taken up with the reporting of violence and tragedy, care was taken to show the more constructive sides of life in Northern Ireland, reflected in some five hours of television and fifteen hours of radio programmes from the local studios each week and despite all the tension and anxiety which must affect living in Northern Ireland at the present time some memorable programmes were produced.

Dusty Bluebells, a colour film capturing the timeless patterns of children's rhymes, songs and street games in Belfast, came first among thirty-two entries to win the Golden Harp International Award. The Swedish chairman of the judging panel described it as 'a very beautiful and moving film'. Other areas of success were in the number of local programmes selected for network showing. These included another colour film, *You*

Don't Make Any Money Ashore, most of it filmed at sea with the County Down fishing fleet; *Protestant and Proud of It*, a film about the position and attitudes of Protestants, the so-called 'Five Per Cent', in the Republic of Ireland; and *In the Name of God*, shown on *Midweek*, a remarkable documentary on the terror campaign in Belfast, much praised by the critics and now also entered for international showing. *The Price of Violence* brought viewers in Great Britain an unforgettably moving picture of human suffering in the Northern Ireland troubles.

On the regional service there were almost weekly documentaries of widely ranging interest; a film on the recovery of the sixteenth century *Girona* treasure; studies of the craftsmen and problems of the Belfast shipyard; *Jobs for the Boys* and *Paid Off*, two programmes about unemployment and redundancy; a colour film exploring the deep underground caverns of the Marble Arch caves in County Fermanagh; *In Two Minds*, a thoughtful examination of the two cultures and two communities in Northern Ireland; a highly topical film on the work of Belfast Fire Brigade; and one on *The Servites*, the ancient religious Order of monks now resident at Benburb in County Tyrone. Looking ahead to the Common Market six films were specially shot in Holland, Germany, France, Belgium and Italy, examining the opportunities for Ulster agriculture and industry.

In entertainment the highlight of the year for many people was the *Saturday Night* show, starring James Young, who kept huge audiences laughing and happily out of their beds until well after midnight. The extraordinary quality and variety of talent in Londonderry was reflected in an impressive series called *The Derry Sound*. *Sunday Gallery* on television and *The Arts* series on radio did valuable service in reflecting, discussing and stimulating the practice and appreciation of the arts.

Over the year nine plays, most of them by Ulster authors, were produced for the Radio 4

network, as well as five stories by local writers for the Radio 2 series *Morning Story*. Prose, poems and music from contemporary Ulster were presented in two special programmes for the *Causeway* series on Radio 3. The many music programmes included performances by six local youth orchestras. During the year, incidentally, the orchestral studio in Broadcasting House was converted to stereo broadcasting.

The BBC now owns the whole 'island site' in central Belfast on which the present Broadcasting House stands. For years it has been buying adjoining properties as they became available. The acquisition of the complete site means that the BBC can now look forward to continuing development of its studios, office accommodation and technical facilities in the central city area, providing an important springboard for the future of broadcasting in the Province.¹

English Regional Broadcasting

Regional Broadcasting in England takes two forms: programmes made at three Network Production Centres for networks, many of them projecting the regions to the nation; and programmes made in eight television regions primarily for their regional audiences. Local Radio, consisting at the moment of 20 largely autonomous stations in England, is separately organised. An account of the year's work in Local Radio can be found on pp. 38-9.

The year in English Regional broadcasting has been notable for an event already referred to in the Introduction to this Report, the launching of a 30-minute lunch-time programme for the national network every week-

¹ At a meeting in Belfast on 5 July 1973 the Board of Governors approved plans for the construction of a new building next to Broadcasting House.

day, produced in Birmingham. It constituted the biggest regular commitment of any of the three Network Production Centres, and made imaginative use of the facilities of the Pebble Mill headquarters, whose first full year in operation this was. The programme firmly put the new Centre 'on the map'. It also demonstrated the reality of the BBC's commitment to the proposition that network programmes produced outside London should enjoy resources and facilities commensurate with those available to producers in London.

Network Production Centres

Birmingham-Television

The year has been one of both consolidation and development and the television studios have been working to capacity with output conceived and planned in Birmingham – including *Pebble Mill at One* – and covering a wide variety of programmes. These have included contributions to the '30-Minute Theatre' series, weekly programmes for farmers and immigrants (the latter also being repeated) and the snooker series *Pot Black*. The Centre has also 'hosted' drama serials, Welsh programmes, light entertainment shows and further education programmes, the casts and director, etc., coming from elsewhere, with Birmingham providing studio space and production facilities.

Birmingham-Radio

For the Birmingham Centre the most significant radio advance has been in the local production of *The Early Show*, a two-hour-long five days-a-week programme for Radios 1 and 2, and the only 'magazine-type' network music programme produced outside London. The Agricultural Unit met demands for information about the implication for British farmers of Britain's entry into the European Economic Community, a topic fully dealt with in *Farming Week*, *Farming Today* and *On Your Farm*. At

the same time a widespread outbreak of swine vesicular disease provided a very different kind of challenge, and many farmers expressed appreciation of the help given by broadcasting. During the latter part of the year the programme *In Touch* for blind listeners was transferred to Birmingham and the Centre was also involved in the new children's programme *Fourth Dimension*. It contributed, too, to several other series of interest to children, including *Dial-a-Career* and *How a Pop Record is Made*. During the year plans were completed for the restyling of the BBC orchestra based in Birmingham, and on 1 April 1973, just outside the period covered by this Report, the Midland Radio Orchestra came into existence, with a new permanent conductor, Norrie Paramor.

Bristol-Television

The Bristol Network Production Centre has worked at full capacity throughout the year and film-crews and producers (notably those in the Natural History Unit) have ranged the world in search of material. The Unit made many contributions to *The World about Us* series (which it shares with the BBC's Travel and Exploration Unit); its *Web of Life* series dealt with the world-wide problem of the environment; Jeffery Boswall undertook another of his 'Safaris', this time to the Argentine; and the Unit also produced three new strands of programming – *Animal Stars*, a series which, week by week, devoted itself to a particular study of a particular animal; *Animal Design*, a series which examined the 'mechanism' of animals to demonstrate how their 'design' fitted them for their own particular environment; and *The Animal Game*, a natural history quiz.

The Centre also continued to play a major role in the contributions it makes to children's television (*Animal Magic*; *It's Your Word*, a children's quiz; and *Search*, including the organising of a competition for young filmmakers which attracted 200 entries); to

Further Education (with series on athletics, canoeing, and fencing); and to religious broadcasting (including a number of contributions to *Songs of Praise* and *Morning Service*). In general TV programming, *Collector's World* continued to serve a large audience; *The French Way*, a series of films about French provincial life gave an entertaining glimpse of our soon-to-be Common Market neighbours; and Johnny Morris journeyed, in his own inimitable way, down the Rhine.

On the documentary side, Bristol produced two programmes of special interest – *The Stallion*, filmed entirely on Dartmoor, the story of a man's attempt to capture and tame a wild stallion; and *For Loving*, a filmed play providing a modern Christmas story.

Bristol-Radio

In radio there has been a continuation of the many programme strands which have now become regular and popular features of the BBC's output. *Any Questions?*, *Any Answers?*, *The Living World*, and *Talking about Antiques* all continued to attract a large and loyal audience on Radio 4; and they were supplemented by numerous productions from Bristol Drama Department, which contributed to *Afternoon Theatre* and *Storytime* and produced several serials. Other Bristol programmes included documentaries, notably one in the *A Story of Our Time* series on the murder of a local teenager; a further education series on photography; and light entertainment programmes for series like *Radio One Club*. In the realms of more serious music there were regular broadcasts from the BBC Training Orchestra and the Bournemouth Symphony Orchestra, and relays from the Bristol Proms and the Bath Festival, as well as a number of organ and chamber music recitals.

Manchester-Television

The new Broadcasting Centre at All Saints,

merely a hole in the ground in December 1971, is fast becoming a part of Manchester's city centre skyline. The frontage to Oxford Road now rises to the fifth floor and the encouragement which this visible symbol of development provides for staff was increased by the Director General's announcement in March that, following the completion and opening of the new Centre in 1975, work would continue on the provision of a radio concert studio and an additional television studio. These would enable the anticipated increase in Network programmes from Manchester to be concentrated in the main studio. Meanwhile, output from the nine buildings which at present house the Network Centre has increased overall by 25 per cent, with, notably, a 26 per cent improvement in the number of programmes of the Centre's own origination.

Over half of the Centre's output comes under the general heading of entertainment, both from the studio and from Outside Broadcast locations. This included programmes such as *The Spinners* from various locations, *Personal Cinema*, *Right Charlie* (with Clown Charlie Cairoli), from the Octagon Theatre at Bolton, *We Want to Sing*, with hundreds of children joining in at both the Forum, Wythenshawe, and the University Theatre in Manchester; and *It's a Knockout* and *Jeux Sans Frontières*, produced in both the United Kingdom and on the Continent; while *The Good Old Days* celebrated its 150th edition from the famous City Varieties, in Leeds.

Panel games of various kinds, *Call My Bluff*, *The Movie Quiz*, *Face the Music*, *Screen Test*, and *A Question of Sport*, have all been produced at Dickenson Road, in a studio that was once a church.

The Manchester Centre has experimented with cabaret shows from the North's famous club-land and latterly recorded *Stars of the Year* at the Batley Variety Club. *Salute to Gershwin*, mounted in the new Guild 'Concert' Hall at Preston, pointed the way to the combined use of the Northern Symphony Orchestra

and the Northern Dance Orchestra in spectacular music programmes. In church music, the first two programmes in a proposed new series featuring *Great Choirs* were recorded in Westminster Abbey. Films were contributed to *The Countryman*, *Look Stranger* and *The Fanatics* series. Ian Nairn was featured in another successful travel series and two 'profiles' were transmitted, one of Mrs Mirabel Topham, *The Lady of Aintree*, and the other of the retired Chief Constable of Lancashire, *Bill Palfrey - Copper*. Additionally, as the major provincial source of outside broadcasts the Manchester Centre both contributed to and serviced the usual wide range of sporting events, including The Grand National, Cricket, Rugby League, *Match of the Day*, and numerous items for *Sportsnight with Coleman*, and *Grandstand*.

Apart from its own output, over 300 'hosted' Network programmes originated by other producing departments, mostly based in London, emanated from the Manchester Centre's studio and outside broadcast catchment area in the North during 1972. This did not, however, mean any decline in programmes originated by the Centre, and Manchester's output has recently been raised to the very high figure of 30 programmes per producer per year.

Manchester-Radio

In Radio the period presented several encouraging features, although, with stiffer competition for fewer spaces available on the networks, output did not reach the exceptionally high level of 1971-2. There was, however, a substantial acceleration in programme activity during the first quarter of 1973, the results of which will be reflected in next year's Annual Report.

The talks unit consolidated its position as the main contributor of current affairs documentaries and other features outside London. Drama output was also considerable, covering both established 'middle of the road' and con-

temporary writing. The Religious Broadcasting unit, now back at full strength, was able to extend its range and undertake more ambitious productions. The Light Entertainment team developed new ideas to replace some older series and made full use of the stereo production resources added during the year to the refurbished Playhouse Theatre. The range of Outside Broadcasts reflected the North of England's wealth of sporting occasions in network programmes, and included contributions to Radio 4's new Saturday afternoon programme for younger listeners. The Music Group enjoyed another prolific year, greatly heartened by the announcement that a large music studio would be built later in the seventies to replace the present rented premises in Manchester.

In November the Centre celebrated the fiftieth anniversary of the commencement of broadcasting in Manchester with a number of concerts and other specially arranged events. A perhaps more melancholy, if necessary, landmark was the ending of the old Regional radio system in the North of England. The final 'opt-out' programmes for listeners north of the Trent - *Talkabout*, *Sport Spotlight* and *It's Saturday* - were heard in the last week of March 1973.

The Television Regions

The primary role of the eight English Television Regions is to provide a daily service of news of regional interest, and to reflect the life of the Region by enabling as wide a range of local residents as possible to speak about their problems and achievements. During the course of a year the stations enable many issues, which may be of burning local interest but do not directly involve the whole country, to be raised on television, and some hundreds of citizens appear in front of the cameras. Each station covers a much larger area than any local radio station outside London, but is on the air for a much shorter period each day and

cannot therefore provide as wide a range of programmes. It can, however, supply the visual element necessarily absent from radio, and, since the regional stations broadcast on the normal BBC-1 channels, reach the large audience which that channel enjoys. The BBC thus regards the Television Regions and Local Radio as complementing, rather than competing with each other, on the same lines as network radio and television.

The secondary role of the Television Regions is to supply a weekly opt-out programme of a more general kind, at a favourable viewing time during the late evening, although of a nature varying from Region to Region. During the year this weekly programme has consolidated its position in the BBC-1 schedules and has covered in one area or another almost every aspect of regional life. The programme has proved a particularly appropriate place to consider in a regional context national issues currently in the news, such as the whole subject of planning and development and of community involvement in official decisions. There has also been a continuing interest in the protection of the environment and some issues raised regionally, for example the dumping of poisonous waste in the Midlands, later became a matter of national and Parliamentary concern. The technique of telephone 'call-in' discussion programmes, already referred to in this Report, has been developed throughout the year with a most encouraging public response and viewers have also been keen to offer poetry, prose and simple drama for consideration by Regional stations. Although not originally intended for the national audience, some Regional programmes have achieved additional showings on the national Networks.

Another important development for the English Regions has been the extension of *Nationwide* to five days a week. The programme, built around the nightly regional magazines, which have for so long formed the backbone of local news and current affairs, now provides a regular opportunity for the national

'airing' of local and regional issues as well as developing opportunities for network broadcasting by regional performers. A number, having trained in the Regions, are now regular members of the *Nationwide* presentation team in London. In a year which has seen an increasing number of important news stories developing in the provinces, the regional news-rooms have also continued to provide a much appreciated service for the networks in radio and television as well as developing the news links between themselves and the local radio stations in their areas.

Meanwhile, technical improvements to the Regional stations are continuing; larger studios are being built in Leeds and Plymouth, and improvements to the facilities at other regional stations are being planned or carried out. It has been decided to provide a new studio for the North-West Region in Manchester, as part of the Broadcasting Centre complex now under construction on the All Saints site. Finally – a most important development – the total colourisation planned for the Regional Stations is now well under way, and, but for an industrial dispute, colour would already have been introduced at a number of stations during the year.

External Broadcasting

In a year which has seen the 50th Anniversary of the BBC and the 40th Anniversary of the External Services, there has been plenty of opportunity for retrospection and reminiscence. But they were only passing occasions, and the staff at Bush House have throughout the year been, as usual, deeply involved in reporting and putting into perspective the many important and continuing changes in the pattern of world politics. These have included the petering out of the Vietnamese war, the withdrawal of US troops from Asia, the rapprochement between China and the USA, China's full emergence on to the world scene, and, in Europe, Britain's entry into the EEC, the patchy and partial thaw in the Cold War, and nearer home the bitter conflict in Northern Ireland. All these trends and events have a significance beyond those immediately concerned, and it is of the essence of a successful international broadcasting service that it should always show itself to be aware of these wider implications and sensitive to their impact on any particular audience. It is also essential that the broadcaster should always keep in mind the unresolved conflicts that are ticking away like time bombs and which will inevitably explode, unless, which is unlikely, they are defused by peaceful change. Some of these major issues, like the conflict of Black and White in Southern Africa, splutter continuously and can be reported. Some, like the smouldering issue of nationalism in the Soviet Union, are smothered by censorship and rigid repression, but are none the less explosive for that. Others, like the urban guerillas in Southern America or the expulsion of racial minorities in Black Africa, may provide examples all too easy of imitation in other countries.

In reporting, studying and interpreting this complex and unstable world scene the BBC External Services have found their resources undergoing strain. There are two main reasons. In the first place, the pressure of inflation has resulted in successive financial squeezes which have affected the amount of money available to be spent on programmes. At the end of the ten-year period from 1961 to 1971 this shortfall amounted to no less than 20 per cent, some quarter of a million pounds a year. In the second place, competition from other international broadcasters has increased, many of them flatteringly imitating BBC style and spending a lot of money in the process. So also has competition from the domestic radio services in the countries to which the BBC broadcasts. So far from the spread of television resulting in a downgrading of radio, it has in very many countries resulted in a marked raising of broadcasting standards. This competition is particularly noticeable in the fields of world-wide news coverage and sophisticated programming, and in the coverage of the British scene. Many countries now spend significantly more on foreign correspondents than does the BBC.

The evidence of audience surveys, conducted by independent commercial organisations, and the increasing flow of letters from listeners to a record total of over 300,000 in the year, indicate that the BBC External Services are still holding their own. But for the BBC to continue to retain its position, all the factors that make for success – a strong signal, comprehensive and up-to-date information, and compelling programmes – demand financial support.

World Radio and Television Receivers—1972

| | RADIO SET OWNERSHIP | | | | | TELEVISION | |
|---------------------------------|----------------------|-------------|-------------|-------------|-------------|--------------------------------|-------------|
| | Number of radio sets | | | | | Number of television receivers | |
| | 1972 | 1955 | 1960 | 1965 | 1972 | 1965 | 1972 |
| POPULATION | 1972 | 1955 | 1960 | 1965 | 1972 | 1965 | 1972 |
| EUROPE | 398,400,000 | 65,308,000 | 82,700,000 | 116,500,000 | 165,200,000 | 49,400,000 | 88,500,000 |
| Western Europe | | | | | | | |
| USSR & European Communist Group | 355,700,000 | 20,260,000 | 31,790,000 | 59,700,000 | 80,300,000 | 24,000,000 | 63,500,000 |
| MIDDLE EAST (inc. North Africa) | 158,900,000 | 2,200,000 | 5,700,000 | 12,300,000 | 20,900,000 | 1,250,000 | 3,500,000 |
| AFRICA | | | | | | | |
| South Africa | 22,000,000 | 875,000 | 1,150,000 | 2,600,000 | 4,700,000 | — | — |
| Other African countries | 260,000,000 | 360,000 | 1,600,000 | 4,800,000 | 13,800,000 | 98,000 | 410,000 |
| ASIA | | | | | | | |
| Japan | 105,000,000 | 12,000,000 | 20,000,000 | 27,000,000 | 87,000,000 | 18,000,000 | 25,000,000 |
| Communist China | 790,000,000 | 1,000,000 | 4,000,000 | 6,000,000 | 20,000,000 | 70,000 | 650,000 |
| India | 570,000,000 | 1,000,000 | 2,350,000 | 4,800,000 | 16,000,000 | 2,000 | 35,000 |
| Other countries | 535,000,000 | 1,800,000 | 5,850,000 | 13,300,000 | 32,400,000 | 700,000 | 4,615,000 |
| AUSTRALIA, PACIFIC & OCEANIA | 21,700,000 | 2,760,000 | 3,200,000 | 7,800,000 | 10,800,000 | 3,200,000 | 4,200,000 |
| WESTERN HEMISPHERE | | | | | | | |
| United States of America | 209,000,000 | 111,000,000 | 156,000,000 | 230,000,000 | 320,000,000 | 68,000,000 | 98,000,000 |
| Canada | 22,000,000 | 5,500,000 | 9,000,000 | 14,000,000 | 21,000,000 | 5,000,000 | 8,300,000 |
| Latin America | 282,100,000 | 12,600,000 | 24,500,000 | 29,400,000 | 50,400,000 | 7,400,000 | 18,200,000 |
| West Indies | 9,500,000 | 189,000 | 500,000 | 860,000 | 3,000,000 | 101,000 | 910,000 |
| WORLD FIGURES (approx.) | 3,739,000,000 | 237,000,000 | 348,000,000 | 529,000,000 | 845,500,000 | 177,000,000 | 316,000,000 |

External Broadcasting

Estimated Total Programme Hours Per Week of Some External Broadcasters

| | 1950 | 1955 | 1960 | 1965 | 1970 | 1971 | 1972 |
|--|------|------|------|------|------|------|------|
| UNITED STATES OF AMERICA | 497 | 1274 | 1495 | 1832 | 1907 | 1829 | 2001 |
| Voice of America | 497 | 843 | 640 | 831 | 863 | 785 | 929 |
| Radio Free Europe | — | 431 | 444 | 523 | 547 | 547 | 574 |
| Radio Liberty | — | — | 411 | 478 | 497 | 497 | 498 |
| USSR | 533 | 656 | 1015 | 1417 | 1908 | 1915 | 1884 |
| WARSAW PACT COUNTRIES (other than USSR) | 386 | 783 | 1009 | 1215 | 1264 | 1287 | 1325 |
| Poland | 131 | 359 | 232 | 280 | 334 | 336 | 340 |
| East Germany | — | 9 | 185 | 308 | 274 | 273 | 284 |
| Czechoslovakia | 119 | 147 | 196 | 189 | 202 | 211 | 225 |
| Romania | 30 | 109 | 159 | 163 | 185 | 188 | 190 |
| Bulgaria | 30 | 60 | 117 | 154 | 164 | 175 | 175 |
| Hungary | 76 | 99 | 120 | 121 | 105 | 104 | 111 |
| CHINESE PEOPLE'S REPUBLIC | 66 | 159 | 687 | 1027 | 1267 | 1309 | 1292 |
| GERMAN FEDERAL REPUBLIC | — | 105 | 315 | 671 | 779 | 792 | 806 |
| UNITED KINGDOM (BBC) | 643 | 558 | 589 | 667 | 723 | 720 | 746 |
| EGYPT | — | 100 | 301 | 505 | 540 | 545 | 601 |
| ALBANIA | 26 | 47 | 63 | 154 | 487 | 487 | 490 |
| NETHERLANDS | 127 | 120 | 178 | 235 | 335 | 327 | 388 |
| SPAIN | 68 | 98 | 202 | 276 | 251 | 237 | 371 |
| AUSTRALIA | 181 | 226 | 257 | 299 | 350 | 360 | 362 |
| CUBA | — | — | — | 325 | 320 | 327 | 354 |
| INDIA | 116 | 117 | 157 | 175 | 271 | 300 | 314 |
| FRANCE | 198 | 191 | 326 | 183 | 200 | 196 | 309 |
| PORTUGAL | 46 | 102 | 133 | 273 | 295 | 295 | 297 |
| JAPAN | — | 91 | 203 | 249 | 259 | 259 | 259 |
| ISRAEL | — | 28 | 91 | 92 | 158 | 161 | 185 |
| ITALY | 170 | 185 | 205 | 160 | 165 | 165 | 170 |
| SOUTH AFRICA | — | 127 | 63 | 84 | 150 | 172 | 168 |
| GHANA | — | — | — | 212 | 186 | 177 | 166 |
| CANADA | 85 | 83 | 80 | 81 | 98 | 113 | 123 |
| YUGOSLAVIA | 80 | 46 | 70 | 78 | 76 | 86 | 86 |

- i) The figures are for December 1950 – 1972, or the nearest available month.
- ii) The list includes fewer than half the world's external broadcasters. Among those excluded are Nationalist China, North & South Vietnam, North & South Korea, and various international commercial and religious stations, as well as clandestine radio stations. Certain countries such as France and Egypt transmit part of their domestic output externally on shortwaves; these broadcasts are mainly also excluded.
- iii) The 1970 and 1971 figures for China have been adjusted since the last issue of this table following re-estimation of Russian language output.
- iv) The increase in the total for France is partly due to a genuine increase in output and partly to re-estimation based on more reliable information.

Language Services: General and Programme Developments

Europe

A number of specifically European topics required close coverage during the last twelve months, chief among them being Britain's entry into the EEC, the protracted domestic debate that preceded it, and the British position on Community issues since 1 January 1973; the preparations for a European Security Conference; and the preliminary negotiations for Multilateral Balanced Force Reductions.

The principal subject of interest in the United Kingdom's internal affairs remained the conflict in Northern Ireland, not least because of the generally confused coverage given to it by European news media and the intense campaign of vilification of Britain's role kept up by the communist – especially Soviet and East German – information services.

Whenever resources permitted, topics of European interest were covered, both in English and the European vernaculars in which the BBC broadcasts, by correspondents' despatches, interviews with observers on the spot and discussion programmes linking London with regional centres on the Continent. This, together with an energetic and efficient news service, provided the best counter for competition with national networks and the commercial radio stations which continue to proliferate throughout Western Europe.

Northern, Western and Southern Europe

In broadcasting to member countries of the EEC, as well as to Switzerland, Austria and Finland, the main effort of the vernacular Programme Services was directed at identifying and illuminating matters of common concern in order to satisfy the interest of the audience in hearing the British viewpoint on these issues, which ranged from the control of inflation to student protest and pollution.

The return of a second medium wave for

External Services' use (in October 1972) increases in the power of transmitters and a rescheduling of English, French and German language programmes enabled the BBC European Services to compete on a better footing, at least during the hours of darkness, with other radio stations in North-West Europe, as well as North and Central France and Germany. The opportunities offered by these improvements were used, apart from increasing the number of 'hook-up' discussion programmes already mentioned, to intensify co-operation and joint ventures with radio networks in the countries concerned. Among the most notable of such programme departures was France Inter's *British Day* in January, when ORTF, the French State Broadcasting Organisation, brought a team to London and produced a complete day's programmes here with the co-operation of the BBC's French Service. Distinguished contributions in French were made on this occasion by the Chancellor of the Duchy of Lancaster and Sir Christopher Soames, Vice-President of the Commission for External Affairs at the EEC.

Existing co-operation between the BBC's European Services and national domestic radio networks in all Western European countries has continued to develop. Programme items, for instance, prepared by the German Service mostly in answer to specific requests during 1972 achieved no less than 3,600 re-broadcasts by German radio stations, an increase of more than 50 per cent over the previous year. Another example of this way of bringing the British point of view on the important questions of the day to the attention of large national audiences is the use in the last twelve months by the Italian RAI networks of a total of over 50 hours of BBC generated programme contributions, mostly broadcast at peak listening times. The most unusual and successful enterprise of this sort, however, has been the weekly linked-up discussion programme by the important Spanish commercial network SER entitled *Piccadilly – Puerta del*

Sol which owing to its great popular success has recently been extended from a duration of 30 minutes to three-quarters of an hour.

Correspondence from listeners remained at a high level. Thus, letters addressed to the French Service are now coming in at an annual rate of more than 20,000, while those to the Turkish Service reached over 12,000, many of these being signed by groups of listeners. In Spain, Portugal, Italy and Greece, however, many listeners complained of difficulties in hearing transmissions from London, even in those areas where coverage on BBC medium-wave and in the more popular short-wave bands might have been expected to be adequate. Further technical studies are now in progress to devise ways of providing for better reception in these areas.

Eastern Europe

In broadcasting to the Communist-ruled countries of Eastern Europe special attention was paid to those aspects of European developments most likely to concern audiences there, such as the economic implications of the enlargement of the EEC and the progress towards a relaxation of tension between East and West. It proved necessary to state and explain the British position on topics such as these with special reference to the adverse propaganda generated by many of the official information services in this area.

Relations with the authorities in Yugoslavia and with listeners there remain excellent. Comments from Croatian, Serbian and Slovene listeners continue to reach the BBC at a rate of over a thousand letters a year. Recorded features, scripts and background material about Britain are regularly supplied to radio stations in Yugoslavia, a notable example being the preparations for Her Majesty the Queen's outstandingly successful visit to Yugoslavia in 1972.

It is clear from individual contacts and statements published in the Western press that

the BBC English and vernacular broadcasts also continue to be in good standing with audiences elsewhere in Eastern Europe and, in particular, among the educated and influential. An assessment of the relative size of audience in the various countries, however, remains as difficult as ever owing to the undiminished official disapproval of listening to foreign broadcasts. Despite this, the flow of letters from listeners in Poland and Hungary is once again increasing and running at an annual rate of nearly three thousand and over fifteen hundred respectively. At the other end of the scale, virtually none got through the postal censorship in Bulgaria and the Soviet Union. In both these countries, too, the jamming of foreign vernacular broadcasts, including those of the BBC, continued in full force, though no more effectively than in former years. It should, however, be noted that the jamming of transmissions in Czech and Slovak appeared to have virtually ceased in March 1973 – a hopeful sign for the future.

South Asia

In a year dominated by the aftermath of the Indo-Pakistan war, there is already evidence that the increased hours of broadcasting for the Hindi and Bengali Services is helping the Eastern Service hold many of the new listeners who turned to the BBC during the crisis. It is also satisfying to find that Urdu listeners in Pakistan seem to have now broadly accepted the fairness of the BBC's coverage. The audience includes many senior Pakistanis, including the Minister of Information, who in London recently emphasised the value of the BBC news service to him personally.

Of all sections in the Eastern Service, the Bengali Service appeared to attract the biggest increase in its listenership during the crisis from which an independent Bangladesh emerged, and its listeners extend from the Prime Minister and his ministers and government officials to a large number of ordinary people in

both town and country areas. The Service now has one hour a day on the air, an increase of thirty minutes. One indication of increased interest was the growth in the number of listeners' letters from nearly 9,000 in 1969, the last year that can be fairly described as 'normal', to 17,500 in 1972 and nearly 6,500 in the first two months of 1973 alone.

Technical developments made it possible to expand the Hindi Service so that by October 1972 five news bulletins could be broadcast daily. At the same time, the Service has been able to improve its coverage of Indian affairs as a result of the restoration of harmonious relations with India. Letters to the Hindi Service went up from about 5,500 in 1971 to an all-time record of nearly 19,000 in 1972 and a further 16,000 arrived in October as a result of a press campaign advertising publicity material linked to the increased transmission times.

The Far East

There have been expansions in five of the seven languages in which the Far Eastern Service broadcasts. The Japanese Service 'dawn' transmission was extended by an additional fifteen minutes; the main Chinese transmissions in Standard Chinese and Cantonese were extended by an additional fifteen minutes each and the Indonesian and Vietnamese Services were increased by an additional thirty minutes each to give new transmissions at peak evening hours for listeners to both these Services.

Since these increases, listener correspondence to the Far Eastern Service has broken all previous records.

In the Chinese Service, special attention has been paid to the increasing range of Anglo-Chinese contacts and has included an interview with the British Foreign Secretary before his visit to Peking last October and, significantly, the first interview for many years with a Chinese official visiting Britain from Peking.

Considerable coverage was given to the British Industrial Technology Exhibition in Peking. It is symptomatic of the role the Chinese Service has played in this improved climate of Anglo-Chinese relations that the BBC's Chinese Programme Organiser was granted a visa for Peking to report on the Exhibition. Official Chinese interest in English by Radio has continued to grow throughout the year.

The Japanese Service has received more comment from listeners than at any previous time, and a large number of enquiries from listeners for information about British products mentioned in its programmes. An interview given to the Japanese Service by the British Prime Minister before his visit to Tokyo was picked up and published in at least one leading Japanese newspaper.

The fact that letters from listeners in all parts of Indonesia totalled more than 12,000 over the past year gives some indication of the Indonesian Service's popularity. On a visit to Indonesia, the Indonesian Programme Organiser was struck not only by the spread of the audience but also by its social depth – from the intellectual élite through urban workers to peasant farmers.

Over the past year there has been yet more dramatic evidence of the impact of the Vietnamese Service. In South Vietnam, the Director-General of Radio Vietnam has stated that the audience to the BBC's relatively short Vietnamese broadcasts is larger than the audience to Radio Vietnam's domestic service.

The Arab World

In November 1972 the Egyptian Government complained to the British Ambassador in Cairo about what it called the anti-Egyptian attitude of the BBC. The occasion appears to have been a news story concerning an abortive Army-based coup against the regime and arrests among the officer corps. The BBC had indeed carried this story, although it must be added that it also carried the official Egyptian

version within twenty-four hours. There followed an Egyptian press and radio campaign against the BBC, including threats of action to be taken against Arab writers and artistes working for the Corporation. It lasted some six weeks.

Throughout there was no direct approach to the BBC from the Egyptian Government and it is noteworthy that there was never any attempt to interfere with the working of the Cairo-based BBC correspondent. Jamming of Arab Service transmissions on both medium-wave frequencies and on two short-wave frequencies continued for most of this period, but ceased a few days before the end of March; it remained to be seen whether this satisfactory state of affairs would continue.

Africa

The BBC Swahili, Somali and Hausa Services continued to attract large and influential audiences. The strong impact of the Somali Service was illustrated by French Government sensitivity before President Pompidou's visit to the French Territory of the Afars and Issas (formerly French Somaliland) in January 1973. Certain Somali Service programmes monitored by the French were felt by the latter to be unsympathetic to France and representations were made to the BBC through diplomatic channels: investigation showed these anxieties to have been groundless.

A special effort has been made to provide a better English service for weekend listening in Africa.

African Service radiotape programmes are now used by 21 African broadcasting services, and the Script Service for Africa mentioned last year is now being used by 17 broadcasting services.

Nine senior members of staff from five African broadcasting services were attached to the BBC African Service for in-service training during the year.

Latin America

The year opened with the UNCTAD Conference in Chile, and closed with the UN Security Council in Panama. Other noteworthy regional events were the Chilean congressional elections and the Peronist victory in Argentine. All were fully covered in the news and current affairs output.

The demand by Latin-American radio stations for BBC recorded programmes continued to increase.

World Service

The year under review saw considerable expansion of coverage for World Service in Western Europe with the return of a second medium frequency, which had the effect of doubling transmissions on medium frequencies for that area. This meant better coverage for the important breakfast editions of *World News*, *Radio Newsreel*, *Press Reviews*, *Commentary* and *News About Britain*, as well as for the evening transmissions.

This has already led to a steep rise in listeners' letters from Western Europe and was well timed to allow World Service to give full coverage to Britain's accession to the EEC on 1 January 1973. Special programmes on this theme were mounted during the first four months of the year not only for listeners in Europe but for the whole World Service audience.

The main innovation during the year was the start of a new twenty-minute world affairs programme, *Twenty Four Hours*, produced three times daily, Monday to Friday, live, after the World News at 1100 GMT, 1700 GMT (for Europe) and 2000 GMT. *Twenty Four Hours* covers the main international news stories by means of interviews, reports, comment in London and short features taped overseas. In its first six months the programme has already secured a sizeable regular audience.

Membership of World Service Pop Club and World Radio Club continues to grow,

with a young audience, a large proportion of whom listen to *World News* and other programmes as well. Letters to World Service went up from 59,000 in 1971 to 73,000 in 1972. In addition, there were some 22,000 letters resulting from press advertisements placed in India and West European countries.

The 1972 Olympic Games were fully covered, and special World Service representatives worked in Munich with the team from Outside Broadcasts (Radio). They were thus able to give extensive coverage both to the Games and to the tragic kidnapping and death of the Israeli athletes.

Early in 1973, a sample survey was conducted by telephone in Columbus, Ohio, USA. The survey indicated that almost a third of adults in Columbus had access to a short-wave radio set and of these nearly 4 per cent, equivalent to some 6,000 listeners, listened regularly (at least once a week) to BBC English broadcasts direct from London. The survey also provided evidence of listening to BBC material carried on Columbus stations.

Industry and Exports

The World Service continued to reflect industrial, financial and trade matters, primarily in the programmes *Business and Industry*, *Money and Markets* (for European listeners) and *New Ideas*. This latter programme, which week by week publicises the latest original products from British manufacturers, received during 1972 more than double the number of inquiries received in 1971 – 4,458 against 2,208.

A considerable number of leading British industrialists and financiers were heard by overseas audiences in *Business and Industry* and *Money and Markets* during the year, and a special four-part documentary series entitled *The City and Europe* also involved financiers. This series looked at the challenge which

Britain's entry to the EEC constituted for the City, and at its ability to meet that challenge.

Foreign language services also devoted a sizeable part of their broadcasting time to British industry and agriculture. The Chinese Section, addressing itself to what has been described as 'the biggest market left', broadcast about exhibits at the Industrial Technological Exhibition in Peking for several months prior to the opening. One hundred and fifty of three hundred and fifty exhibitors collaborated.

Other growing markets – such as Japan, Brazil and Persia – received attention. Nearly 600 enquiries from Japanese listeners have been passed on to British manufacturers.

The German Service's *Made in Britain* programme draws enquiries not only from individual listeners and small firms, but from big corporations such as Siemens, Rhein-Main-Bau-Union and VNDK.

British sales successes abroad are followed up by broadcasts, e.g. a computer to Rangoon University, Concorde to Persia and China, a dredger and hovercraft to Brazil, coke ovens to Columbia, 'Skylark' rockets to Argentina and communications equipment to Bangladesh, Venezuela and Bolivia.

Major international exhibitions – Bogota, Poznan, Budapest, Brno, Bilbao, Jeddah, Paris and Geneva – provided an opportunity for broadcasts about the most interesting British products on show.

Programmes on tape, provided by the BBC and broadcast by foreign stations, frequently include industrial subjects: for example, a half-hour programme on British computers was broadcast on the Italian network, a programme on the Short Brothers 'Skyvan' over thirteen stations in Indonesia, another on fertiliser-spreaders by several Thai stations, an item on water-drilling equipment in the Dari and Pushtu languages in Afghanistan.

English-language tapes such as *Dateline London* and *Techniques for the Tropics* are rebroadcast by thirty and fifteen stations res-

pectively ranging from Fiji to the USA. The latter programme features simple intermediate technology demonstrating British ingenuity.

British manufacturers have become increasingly aware of the opportunities offered by the Arabic Service's magazine *Huna London* – a combination of *Radio Times* and *The Listener*. The sale of advertising space has increased and now averages ten pages of every fifty-six page edition.

In November 1972 *Trade and Industry* – the Board of Trade's journal – devoted an eight-page supplement to showing how the BBC External Services can help British exporters.

Rebroadcasting, Topical Tapes and Transcriptions

BBC External Services programmes, both in the vernaculars and in English, are rebroadcast all over the world, both by direct relays and in recorded form. There are daily rebroadcasts of World Service News, sport and talks programmes in over forty countries, and over 160 daily relays of World News alone. Additionally, Overseas Regional Service provides a special weekday transmission to the West Indies which is rebroadcast in whole or part by twelve stations in the Caribbean; a daily selection of Overseas and Domestic Services' output which is transmitted by cable to National Public Radio in Washington for selective inclusion in their main current affairs programme, networked nationwide to 137 member-stations; and a daily commentary in Maltese which is relayed in Malta. Special news bulletins are line-fed daily for relay in Australia and Canada, and special talks and programmes are provided for French Canada and Mauritius (in English and French).

Fifteen series of taped programmes, covering current affairs, sport, science, the arts, education, finance and British personalities, life and achievement, are air-mailed weekly to radio organisations in fifty-four countries in the West Indies, America, Australasia and the

Pacific, Africa, East Asia and the Middle East and are regularly rebroadcast by 260 stations (including over 150 in the United States). New customers in 1972/3 included stations in Mexico, Sri Lanka, Mozambique and the Canary Islands.

Weekly sales rose from 300 weekly to 330; during the year over 16,000 tapes were despatched.

BBC Transcription Service, which provides to subscribers a comprehensive selection of more than 400 hours of programmes a year, is finding additional markets in the reviving world of radio. Useful revenue is now being obtained from the United States for such programmes as *The History of The Beatles* and for classical music, thus enabling the service to expand its programme output without increasing its cost to Grant-in-Aid.

Central to the operation of Transcription Service within the BBC is the fact that, in order to acquire rights to place the best of UK programmes in overseas radio stations, payments have to be made to union performers and copyright owners amounting to slightly more than the cost of the original broadcast, while at the same time BBC Radio in the UK benefits from foreign transcriptions coming into the country free. Working relations between BBC Transcription Service and BBC UK Radio have been carefully developed during the year to increase mutual benefit while ensuring a proper reimbursement for extra definable costs.

English by Radio and Television

In addition to its full programme of radio English lessons for audiences abroad, the Department has produced within the year no fewer than fifty-six English-teaching television programmes in colour. These formed part of two series, *On We Go* for school children, and *People You Meet* for young adults, which were

co-produced with the Bavarian TV. West German TV in Cologne, the biggest German station, is also broadcasting *People You Meet*. A large part of the funding of these two series was provided from Germany, where the explanatory parts of the programmes were also written and produced. The BBC was responsible for filmed scenes and teaching sequences amounting to some fifteen minutes in each half-hour programme. The BBC has also retained world rights outside German-speaking areas and is now actively engaged in placing the series in other countries overseas.

As the result of an initiative by the Prime Minister, BBC English by Radio and Television is beginning work on six separate projects involving both radio and television for the teaching of English within the educational systems of developing countries. The whole of the funding, amounting to £315,000 for a period of two years, is being provided by the Overseas Development Administration of the Foreign and Commonwealth Office. The BBC is collaborating closely with the British Council in its capacity as the ODA's arm for English-teaching overseas, and a joint staff has been set up for this purpose. The six projects include teacher-training, elementary business, elementary engineering, assistance to students in the passing of 'O' Level examinations in the English language, set books in English literature, and a series for schools in Francophone Africa.

In the publishing field, 1972-73 has been the most successful year's trading so far. This was due partly to penetration of the school market in European countries and partly to a phenomenal increase of business in Spain.

Capital Projects

The programme for the improvement in the technical facilities of the External Services has continued, both in the United Kingdom and Overseas, subject to financial limitations.

Planning has been completed for the construction of an hf relay station in the Caribbean and for the modernisation of the medium-wave facilities at the Eastern Mediterranean Relay Station. In the United Kingdom the major improvement in facilities has been the bringing into service of a second high-power, medium frequency transmitter for broadcasting to Europe. The programme of aerial work at Rampisham and Daventry has been completed, and the new aerials have significantly improved BBC transmissions to Asia and Africa. Work has continued on the combining of the Tatsfield and Crowsley Park receiving stations which will be finished in a year's time.

Construction has started on the initial office moves associated with the five-year project for a major improvement of the studio facilities at Bush House. This, if carried through, will provide a much needed modernisation of the ventilation, office and technical areas and provide modern news and message handling facilities for External Services News.

International Broadcasting 1972-1973

The table on page 61 shows the output in programme hours per week of some of the world's external broadcasters as at the end of 1972, with comparative figures to illustrate the growth of international broadcasting since 1950.

The USSR, Communist China, Voice of America, the German Federal Republic, the BBC and Egypt, in that order, were again the leading broadcasters in terms of hours of output. The USSR overall output at the end of 1972 (1,884 hours per week in over eighty languages) was slightly lower than in 1971, due to reductions in broadcasts in Soviet languages. China's total (1,292 hours in 41 languages) was also a little lower than in 1971, increases in Spanish to Latin America and in Mongolian and the introduction of a service in Foochow Dialect being more than offset by a reduction

in broadcasts in other Chinese languages and the halving of Rumanian output.

The other leading broadcasters all increased output, notably the Voice of America with a December 1972 total of 929 hours weekly in 36 languages. There was a massive increase in Vietnamese to the highest total ever, 126 hours per week. VOA's broadcasts in French to Africa, Polish, Russian and Ukrainian were also increased and a new service in Uzbek introduced. The increases in Soviet languages occurred in November when the short-wave transmitters – designed to send a strong signal into Central USSR – at the Voice of America's new relay station in Northern Greece were brought into operation. Medium-wave transmissions to Europe from the new station started in April 1972. West Germany's overall output was increased by a few hours to 806 hours per week in 38 languages, mainly due to small increases by Deutsche Welle in German, Slovene and in Pushtu and Dari for Afghanistan. Some of Deutsche Welle's twelve short-wave 500 kW transmitters under construction in Bavaria have come into operation, and work continues on the Malta relay station, where the three 250 kW short-wave transmitters are due to be in operation by the end of 1973 and the 600 kW medium-wave transmitter by mid-1974. The BBC (746 hours weekly in 40 languages) expanded services for Asia and the Far East in Hindi, Bengali, Cantonese, Standard Chinese, Indonesian, Japanese and Vietnamese. Egypt's overall increase in output to 601 hours per week in 34 languages was almost entirely due to the trebling of Hebrew broadcasts to a total of 84 hours per week.

Almost all the other broadcasters appearing in the table on page 61 increased output to some extent, and there were no significant reductions. Here are a few of the more interesting developments: Albania, with Chinese help, maintained a relatively large output and increased broadcasts in Portuguese to Latin America. The Netherlands doubled output in Indonesian to a total of 37 hours weekly, in-

creased English output to Africa and the Pacific and Spanish to Europe and North Africa; some of these and other broadcasts were carried by the new Malagasy relay station, consisting of two 300 kW short-wave transmitters, which was inaugurated in May 1972.

France lost her relay facilities at Brazzaville following the nationalisation of the Congo Republic's communications system. However, overall there was an expansion in output. Israel doubled Russian broadcasts to about 30 hours weekly and broadcasts in Georgian and French were also increased. In 1972, South Africa made only minor adjustments to output but early in 1973 it was announced that a Latin American Service would be started and also English broadcasts for the Far East as soon as the necessary transmitters had been installed. Among the many other countries with external services which do not appear in the table on page 61 is Bangladesh which inaugurated an external service in January 1972 immediately after the Indo-Pakistan conflict; some increases were made later in the year and it was announced that the Soviet Union was supplying a 100 kW short-wave transmitter to expand the external services, including Russian broadcasts, and a 1,000 kW medium-wave transmitter 'to cover almost all of Asia'.

Apart from the improvements in technical facilities already mentioned, one or two other examples may be of interest. Algeria's 1,500 kW long-wave transmitter, which should cover a large part of West Europe as well as North Africa and the Western Mediterranean, was brought into operation in July. A 1,500 kW medium-wave station is under construction in Sudan which should reach East and Central Africa. Two 1,200 kW medium-wave transmitters are being constructed in Jordan to cover the Arab World. Libya is being supplied by Yugoslavia with two 100 kW short-wave transmitters. Israel has several transmitters under construction and has brought into operation a new 1,200 kW transmitter for Arabic broadcasts.

One of the four 500 kW short-wave transmitters being constructed for Sweden's external service was brought into regular use early in 1973. In November 1972, Turkey inaugurated a 1,200 kW long-wave transmitter which will cover virtually all Turkey and also reach Macedonia, Iran and Azerbaijan during nighttime; a number of other powerful transmitters have been completed recently, or are under construction in Turkey. Radio Monte Carlo's new Cyprus relay station came into use in 1972 for broadcasts in Arabic and French. Finally, in November 1972, Greece brought into operation a new transmitting centre comprising two 100 kW short-wave transmitters for external broadcasts.

The Monitoring Service

The establishment of a listening post in Europe, and means of relaying back to the Monitoring Service's headquarters near Reading broadcasts received in Europe, proved valuable additions to the existing network of the Service's other outposts and the monitoring stations of its two partners, the US Foreign Broadcast Information Service and the West German Deutsche Welle Monitoring Unit. Much still however remains to be done to overcome the difficulties caused by increasing congestion of the broadcasting bands, the growing use of fm, and the development of television. The BBC Research Department has been making studies of the problems involved in maintaining the ability of the Monitoring Service to hear the broadcasts it has to cover. Their solution may call for substantial expenditure on aerials and equipment. Work has started on enlarging the Service's receiving station at Crowsley Park in Oxfordshire in order to combine its functions with those of the BBC's technical receiving station at Tatsfield in Surrey. The combined station will increase the technical facilities and engineering staff available to assist the Monitoring Service.

The operations of the Service's East African Unit were temporarily expanded in order to give full coverage to events in Uganda. If funds can be found it is hoped to maintain the new level, since it has proved very valuable in a number of other East African and South Arabian contexts. Towards the end of the year steps were taken to survey the output of Moscow television to ascertain whether it adds to what is obtainable from Soviet radio and, if it does, whether arrangements can be made to cover it.

Appendix X, listing some of the topics covered during the year in depth in the Summary of World Broadcasts published by the Service, gives an indication of the range of international events about which it provides both a speedy teleprinter service of news and more detailed daily and weekly printed reports – to the BBC and United Kingdom Government Departments in the first instance, and, against payment, to foreign and commonwealth governments, newspapers, academic institutions, commercial concerns, and indeed to anyone who is interested in obtaining an accurate and objective selection from what is said by the world's radios.

During the year magnetic tape typewriters and compositors were brought into use to print the Summary, greatly improving its appearance and legibility. Plans to produce a computer-based cumulative index were finalised and it will be available for issues published since 1 January 1973. Its value in facilitating the retrieval of information can be gauged from the fact that a year's publications contain over twenty million words distributed in about 1,700 separate documents, all hitherto unindexed. The sales of the Summary, of its microfiche edition, and of the microfilm of the Service's publications since they started in 1939, continue to grow steadily. The index, the microfiche edition and the microfilm are produced under agreements with concerns specialising in such work, the Service receiving a royalty on sales.

Engineering

Television

Uhf Services

Good progress was made during the year in extending the availability of the 625-line colour services. In all, 6 main transmitting stations and 25 relay stations were opened for BBC-1, and 4 main and 14 relay stations for BBC-2. In most of the areas affected the BBC-1 and BBC-2 services became available at the same time, with substantial advantage to all concerned.

The main stations brought into service were at Carmel, Carmarthenshire, (BBC-Wales), Ridge Hill, Herefordshire (BBC-1 and BBC-2); Beacon Hill, Devonshire (BBC-1 and BBC-2); Darvel, Ayrshire (BBC-1 and BBC-2); Midhurst, Sussex (BBC-1 and BBC-2), and Rosemarkie, Ross-shire (BBC-1).

The additional transmitters brought the national population coverage on uhf to 92 per cent for BBC-1, and 93 per cent for BBC-2. A list of these transmitters is given in Appendix XI.

Since the lifting of credit restrictions in 1971, sales and rentals of television receivers have been running at a high rate. By the end of March 1973 it was estimated on the basis of such sales and rentals that 80 per cent of the United Kingdom population were equipped to receive the uhf 625-line services, including 18.5 per cent with colour receivers. The BBC's Survey of Listening and Viewing provided slightly higher figures.

Vhf Services

The rapid increase in the number of households using the 625-line services on uhf brought a corresponding decrease in the

numbers dependent upon the 405-line services on vhf, who now represent a minority. Nevertheless, there will for some years be substantial areas in which only the 405-line services are available. In these circumstances, the supply of receivers capable of 405-line reception is a matter of considerable importance. Although the demand is numerically small, the British manufacturers have given assurances that dual-standard receivers capable of reception on both 405-line and 625-line standards will be available at least until 1975.

Interference from other vhf transmitters is still a serious problem, especially during the summer months. Fortunately, in many of the areas worst affected – in the south and east of the United Kingdom, there is now a good uhf service available. The uhf services are very much less subject to this type of interference, although not entirely immune.

In the meantime, considerable thought is being given to the future use of the vhf Bands I and III, which are at present used for the 405-line services of the BBC and IBA. These bands could be used to provide *one* additional 625-line network with the channels available when the 405-line services cease, or *two* if extra channels could be used.

Radio

On 2 September 1972 a number of changes were made in the BBC's medium-frequency services, the first major changes of their kind for many years. The three objects of the changes were:

To prepare for the introduction of local commercial radio by releasing certain frequency channels previously used for BBC services.

To make it possible for the 20 BBC local radio

stations to broadcast on medium frequency as well as on vhf.

To release one medium frequency for additional transmissions to Europe by the BBC External Services.

The changes affected some medium frequencies hitherto used for Radio 3 and Radio 4. The Radio 3 frequency which had been used to serve a number of densely populated areas (1,546 kHz, 194 metres) was released for sharing by a number of BBC and IBA local radio stations. The Radio 3 transmitters concerned were either closed down or were changed to the main Radio 3 frequency. The effect has been to make the medium-frequency Radio 3 transmissions more difficult to receive in certain areas.

The changes affecting Radio 4 were more far reaching. For many years, Radio 4 has been the only BBC radio network capable of being sub-divided at certain times of the day to carry programmes of specifically regional interest. For this purpose the BBC used nine separate medium frequencies, and in order to release three of these it was necessary to re-arrange the Radio 4 transmitters in England into three synchronised groups. The quality of reception obtained is, with a few exceptions, little affected, but with this system it is essential that each station in the group should transmit the same programme at all times. Regional variations can now be broadcast on vhf only. Scotland, Wales and Northern Ireland have meanwhile retained their exclusive medium-frequency channels, and can therefore carry local programmes on both vhf and medium frequency.

The three frequencies released in this way were allocated as follows:

One frequency (1,151 kHz, 261 metres) for use by the IBA.

One frequency (1,457 kHz, 206 metres) for use by BBC local radio stations.

One frequency (1,088 kHz, 276 metres) for use by the BBC's External Services to Europe.

As 1,151 kHz (261 metres) was not required for immediate use by the IBA, it was agreed that it should continue to be used by the BBC in the North-East of England. It will in due course be released, and the transmitters concerned will then change to 908 kHz (330 metres).

Local Radio

On 25 August 1972 the local radio station at Durham was closed down, and preparations are in hand to open a new station at Carlisle. At the time of the frequency changes in September, fourteen of the BBC Local Stations started transmissions on medium frequencies, and three others have started subsequently.

The advent of medium frequencies in local radio had an immediate effect on the audience for the stations, and in particular, it has made local radio available for the first time to many listeners in cars, few of whom are equipped for vhf reception.

A number of the stations are using frequencies not originally allocated for use by the United Kingdom. This is permissible for low-power stations, on the basis that they will not add significantly to the interference already existing on the frequency concerned. A useful daytime coverage can be obtained in this way, but at night-time the range is severely restricted by interference from high-power transmitters elsewhere.

Stereophony

There has been a considerable increase during the past few years in public interest in high fidelity sound reproduction and stereophony. Much of Radio 3 has been broadcast in stereo to some parts of the country for several years. The BBC has embarked on a considerable expansion of its stereo facilities, including the production from the autumn of 1972 of a large proportion of the Radio 2 programmes in stereo.

The problems of distributing stereo signals successfully over long distances are severe and the BBC has accordingly developed a new

system for conveying several sound programmes without loss of quality. This system is based on the use of Pulse Code Modulation (PCM) and it offers the prospect for the first time of transmitting several programmes in stereo to most parts of the country with a standard of technical quality which is indistinguishable from a local programme, even when the originating studio is a long way from the transmitter. The system was successfully introduced just before the 50th Anniversary of the BBC to convey the signals from Broadcasting House to the vhf transmitter at Wrotham, which serves much of South-East England. The BBC had hoped to extend the new service to the transmitters serving Oxfordshire and the Midland Counties at the same time, but a dispute with the Union concerned delayed the proposed extension for several months. Happily, agreement was reached in late May 1973, outside the period covered by this Report, and the hope is, therefore, that it will be possible to extend the stereo service to the North of England during 1973 and to Central Scotland and the Bristol Channel area in 1974. This comprehensive service will provide Radio 2, Radio 3 and, to a smaller extent, Radio 4 in stereo. Listeners to vhf radio who are not yet equipped for stereophonic reproduction will also derive considerable benefit from the extended audio bandwidth and reduced noise.

In preparation for the increase in stereophonic programme material the Regional Music Studios in Glasgow, Belfast and Manchester have been converted for stereo operation, additional facilities have been provided at many of the London radio studios, and new lightweight stereo mixing desks have been successfully introduced for Outside Broadcasts of music.

Research and Development

Pulse code technique was the dominant theme of technical development throughout the year, for as the electronics industry produces more

advanced integrated circuits the broadcasting industry can use more complicated digital processes. CEEFAX is an example of this. In this process, now being developed by the BBC, minute intervals in the television waveform are used for the transmission of digital pulses conveying a stream of additional information in coded form. The coded data is stored in the receiver in such a way that the viewer can recall it at the press of a button, replacing the normal television picture with a display of information which could include weather forecasts, news headlines, details of forthcoming television and radio programmes, sports results and stock market prices. It is envisaged that a selection of up to thirty-two separate 'pages' of information could be provided in this way.

Traditionally, both sound and television signals have been processed in 'analogue' form, that is to say, as continuously varying voltages which provide a faithful copy of the original sound, or which indicate the brightness, point by point, in the scene being televised. In recent years 'digital' methods of signal processing have become increasingly attractive. The varying voltage derived from the microphone or camera is measured at very frequent intervals, and the values are coded in the form of a stream of pulses which indicate, in binary terms, the results of the measurements which have been made. Applied to a television signal, this technique involves the use of more than eighty million pulses per second. Digital processing is likely to be used increasingly in recording, and also for the transmission of signals between the studios and transmitters, but it is still necessary for the broadcast signals to be in analogue form, because this is the form in which existing receivers require them. Although apparently complicated, the system offers many advantages. Computer-type techniques and equipment can be used and the signals have an immunity to various forms of distortion which is very difficult to achieve with analogue systems.

Some mention has already been made in

this chapter of the PCM (Pulse Code Modulation) system for distributing radio programmes to transmitters. Pulse Code Modulation was developed for programme distribution by the BBC because it offers a robustness combined with high quality unmatched by other methods, and maintenance costs which are no greater. Research effort has been concentrated on 'bandwidth economy' techniques (i.e. sending the same amount of information with a smaller number of pulses per second), in an attempt to ensure an economic cost for the distribution of high quality PCM audio and video signals. The effect of transmission errors is an important part of this study. It now appears possible to transmit six PCM audio frequency signals over a 2 Megabit channel, and this offers the prospect of an improved stereo service at an economic cost.

Magnetic recording of television signals has always been a difficult process and digital techniques are now coming to its aid. Investigations into possibility of digitally recording television signals are well advanced and new digital timing correctors have been developed to deal with mechanical problems in recording apparatus.

Just as stereophony involves the use of two microphones, leading through two sound channels to two loudspeakers, quadraphony involves four sound channels leading to four loudspeakers, normally placed in the four corners of a room. Quadraphony is becoming established in the field of tape-recording and in the gramophone industry, but there are several different systems by which the four channels are combined or coded for recording purposes. For broadcasting, quadraphony presents many problems, not only because the processing for transmission of four channels is obviously much more difficult than that of the two required for stereophony, but also because it is necessary to ensure that any system of transmission which is adopted will also provide satisfactory signals to receivers designed for monophonic or stereophonic reproduction. It

is, therefore, very important that the choice of any system of quadraphony adopted for broadcasting is the right one, bearing in mind that it is extremely difficult to change from one system to another once the public have bought a significant number of the equipments required by the first system. The BBC's policy is, therefore, to investigate developments in quadraphony and to work toward international agreement on the best possible system.

A considerable proportion of research effort has been devoted to developing computer-based methods of predicting radio frequency propagation. The immediate task is to plan the large number of uhf television relay stations required and ensure that the services provided by radio at medium frequencies and vhf are satisfactory. The work includes the preparation of a large amount of data about the terrain and population distribution throughout the country. To support this there is a continuing need for research into new forms of transmitting aerial which are economic, effective and not unduly obtrusive.

Engineering Recruitment and Training

During the year 141 technical staff were recruited, of whom 57 were qualified Engineers. As a result of visits to the Universities in 1972, 210 graduates were invited to attend second interviews, and 40 were selected and took up appointments in the BBC. Fourteen of these Engineers were appointed to Specialist Departments and 26 to Operational Departments.

One hundred and twenty-two undergraduates applied for vacation training and 35 were given training in the various Engineering Departments, including local radio.

Recruitment targets for 1973-74 are similar to last year's and the number of University visits has been reduced. Twenty-two Universities were visited during the first quarter of 1973 and 480 graduates were seen, of whom 181 were invited for a further interview. One hundred and three have applied for vacation

training and 36 have been accepted.

Twenty-seven trainees were each given six months' industrial training in various engineering departments of the BBC as part of their sandwich degree courses.

No Research Scholars were accepted in 1972 and there are only two scholars in the scheme at the present time. The Research Scholar at Leeds University completes his Ph.D. in September this year and has been accepted for a post in Research Department. The other Scholar is in the second year of his scholarship at Cambridge University.

The number of students attending courses at the Engineering Training Centre near Evesham amounted to 1,720, an increase of 300 over the previous year. The most important advanced courses have been concerned with the application of digital techniques, and with equipment using these techniques. The development of new training methods continues; two new 'feedback' class rooms have been completed, making five in all, and new programmed learning texts have been completed for initial training courses. There have been significant improvements in the standard of equipment used for training, and the 3,000 sq ft television studio has been modernised.

Among those visiting the Centre to study BBC methods have been people from organisations in Bahrain, Canada, China, Denmark, Germany, Nigeria, Singapore and the Soviet Union. The first steps have been taken to set up a system to facilitate the exchange of information on technical training amongst members of the European Broadcasting Union.

Technical Liaison

The BBC has maintained close liaison with the British Radio Equipment Manufacturers' Association (BREMA), the Electronic Engineering Association (EEA), the Radio and Electronic Component Manufacturers' Federation (RECMF), the Radio and Television Retailers' Association (RTRA), the National Television Rentals Association (NTRA), and

also with the Cable Television Association of Great Britain.

Manufacturing information for items of BBC-designed equipment has been prepared to permit British firms to manufacture and market them.

Regular discussions with BREMA, which is concerned with the manufacture of domestic radio and television equipment, have proved mutually helpful on subjects such as receiver performance, transmissions standards, transmitter coverage plans and problems concerning viewers' and listeners' receiving equipment. These discussions have embraced both television and radio, and particularly the problems of satisfactory stereo reception.

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

The Engineering Information Department provides a service of information and advice for the public, for the radio and television trade, and for the industry about the reception of BBC programmes and the development of its services. It deals with a large volume of enquiries by letter and by telephone and issues a number of Information Sheets and other publications. The most numerous enquiries concern the coverage of the 625-line colour television services, stereo broadcasting and interference to reception. Many letters were received when the medium-frequency changes were made in September 1972.

As the 625-line colour television services are extended to new areas, the need to stress the importance of correctly installed receiving aerials has become increasingly apparent; this also applies to the increasingly popular stereophonic radio service. Fortunately, the aerials for both these services are much less obtrusive than the aerials which have been needed for the reception of the 405-line television services on vhf. In their surveys of new reception areas, the Department's engineers visited dealers,

local authorities and the proprietors of wired systems in an endeavour to ensure that the best use is made of the new services.

BBC Engineering, published quarterly, provides information about technical developments in the BBC, mainly for readers who have a professional interest in these subjects.

Liaison with international bodies and engineering aid to overseas broadcasting organisations

The Engineering Division of the BBC is represented as a Private Operating Agency on several of the Study Groups of the International Telecommunication Union (ITU), namely the International Radio Consultative Committee (CCIR), the International Telegraph and Telephone Consultative Committee (CCITT) and the joint CCIR/CCITT Committee known as the Mixed Committee on Transmission of Television (CMTT). Members of BBC staff attend the international meetings of these bodies as members of the United Kingdom delegations. Several members of the Engineering Division take an active part in the technical activities of the European Broadcasting Union (EBU), as well as those of the International Electrotechnical Commission (IEC) and the International Standard Organisation (ISO). The European Broadcasting Union is a body which looks after the interests of broadcasting organisation and co-ordinates efforts intended to facilitate the international exchange of programmes, in particular that of television programmes by means of the Eurovision Network. The Engineering Division also takes an interest in the engineering activities of several other broadcasting unions, including the Asian Broadcasting Union (ABU). The Commonwealth Broadcasting Conference, held every two years, is also strongly supported by the submission of technical papers originating in the Engineering Division. At the present time the BBC is taking a very active part in a working party of the EBU that is preparing the technical foundations of the forthcoming medium- and

low-frequency planning conference to be held in 1974 under the auspices of the ITU.

The Engineering Division is much involved in the help that the BBC gives to broadcasting organisations abroad. There are engineers on long-term secondment to the Gilbert and Ellice Islands, Laos, Lesotho, Malaysia, Qatar and Trinidad and Tobago. Five BBC engineers are seconded to the EBU in Brussels. A senior engineer went to Abu Dhabi to carry out a television survey; written advice was given to Botswana on a proposed studio development; a six-week visit to Israel to advise on maintenance of video-tape recording equipment is in progress. A preliminary questionnaire has been sent to the British Council, who have requested expert advice on a technical survey of existing radio services, and the preparation of a feasibility report on the development of future services in Jamaica. An engineer was seconded to Jeddah Radio (Saudi Arabia) for approximately three months from November at the request of International Aeradio. A request for a technical survey for the setting up of a radio service in the Sudan has been received from the Overseas Development Administration of the Foreign and Commonwealth Office and a questionnaire has been submitted to them for further information.

The training of engineers from overseas broadcasting organisations has continued and a total of 43 technical staff from 26 countries were accepted for training courses and training attachments during the year; of these 34 attended formal training courses at the Engineering Training Centre.

The assistance rendered to Libya in connection with its television service resulted in costs to the BBC amounting to approximately £40,000 of which about one half has so far been paid. Apart from exceptional cases of this kind, however, the cost of such assistance does not fall on licence-holders in this country, being paid by the broadcasting organisations requesting the assistance, sometimes with the help of funds provided by the ODA.

Personnel

The number of full-time staff on 31 March 1973 was 23,865 as compared with 23,863 on 31 March 1972. There were also 1,017 part-time staff, making a total of 24,882. Of these, 13,566 were Programme, Technical and Executive Staff, and 11,316 were Manual, Secretarial/Clerical and Catering Staff. There were 15,895 men and 8,987 women.

Personnel Policy

Industrial Relations

Negotiation and consultation on matters affecting BBC staff take place both at national and local levels within an agreed system which the BBC and the Trade Unions recognised for BBC staff have jointly built up over the years. These Unions are the Association of Broadcasting Staff (ABS), an 'industrial union'; and four other Trade Unions: The Electrical, Electronic, Telecommunications and Plumbing Union (EETPU); the National Association of Theatrical, Television and Kine Employees (NATTKE); the National Union of Journalists (NUJ) and the Society of Graphical and Allied Trades (SOGAT).

The present system of staff representation provides for the ABS to represent all categories of staff up to a senior level and for the ABS, jointly with one of the four Unions mentioned above, to represent specific groups of staff categories. The areas of joint Union representation have remained virtually unchanged for about 25 years, but have recently been subjected to a certain amount of strain due to inter-union difficulties arising from pressures from some of the recognised Unions to extend their areas of representation.

A number of disagreements, mainly on the

grading of categories of staff, have been referred and settled through the agreed arbitration procedure, but before the end of the year the ABS had indicated that it wishes to negotiate changes in the procedure agreement providing for disputes. An Appeals and Grievance Procedure has been agreed with all five unions. It meets the requirements of the Industrial Relations Act, provides for appellants to be accompanied at hearings, and for ultimate appeal in appropriate cases to an independent appeal body.

Pay

Agreement was reached with the Unions in July 1972 on an increase of 9 per cent in basic pay for all full-time Weekly Staff, effective from 11th June 1972. In September, agreement followed for increases of 8 per cent on Monthly Staff salaries effective from 1 October 1972. Both the above agreements gave slightly higher increases to lower paid grades and took effect exactly twelve months after the previous settlement.

Separate agreements covering Part-time Women Cleaners and Catering Staff were also negotiated during the year, giving increases of 9 per cent effective from 2 July and 27 August, respectively, in both cases twelve months after the previous increase.

Staff in these categories who work in the Metropolitan Area had their London Weighting increased on 1 October 1972 to £2.30 per week or £120 per annum.

Health and Welfare

The rate of sick absence is carefully watched, and continues to compare satisfactorily with

the average for the insured population as a whole. The problem of possible damage to hearing by high noise levels in the working environment continues to be the subject of special research.

The number of accidents to staff on duty involving absence from work due to injuries (about 1.2 per cent of all staff per annum) remains encouragingly low in relation to the nature and complexity of BBC operations. Training in Safety Promotion features in a wide range of managerial courses, and specialised instruction is given to appropriate staff in such fields of activity as lifting and handling heavy objects. The implications of the Robens Report on *Safety and Health at Work (Cmnd. 5034)* are being studied in conjunction with the Unions. Union involvement in all safety topics is welcomed, and safety is a standing item on the agenda of local joint consultative meetings throughout the BBC.

Pensions

Following the Actuary's quinquennial review, improvements were approved in the staff pensions schemes. These include an enhancement in benefits for the widows, children and dependants of staff, especially those who die after short service, and improved cover for accidental death whether on or off duty. Other revisions will benefit those staff who leave before the normal age of retirement, for instance through reasons of ill health or redundancy.

Recruitment and Promotion

It is BBC policy to fill permanent staff vacancies in competition except in some lower grades, and to promote from within whenever possible. Vacancies are advertised in the press when a wider field of candidates is wanted or when there is known to be a lack of suitably qualified candidates on the staff.

During the year ending 31 March 1972, 1,634 pensionable staff vacancies were filled above the clerical level – 1,406 by internal promotion.

Nearly as many of the young people appointed to formal training schemes came from within the BBC as were recruited externally. The overall increase in trainee appointments from 223 to 239 was due entirely to an increase in the number of internal candidates.

The Programme Operations Assistant intake for Radio and External Broadcasting fell to 39 compared with 71 in the previous year but the number of Technical Trainees rose from 54 to 76. The News Trainee Scheme continues to flourish as a means of bringing bright young talent into the BBC and a further dozen joined last year.

Management Training

Over 1,200 staff attended management training courses inside or outside the BBC during the year. These included conferences for senior managers, residential courses for senior executives, and non-residential training for middle-managers and supervisors of clerical and weekly staff. There was further development of courses for specialist groups such as Personnel Officers and staff concerned with management control systems. New courses were devised for training Producers in management and for bringing managers and supporting staff more closely in touch with Producers by means of workshop team exercises and role-playing in the training studio. Conferences were organised for 33 senior staff from overseas broadcasting organisations.

Radio Training

In addition to standard courses for Producers and Programme Operators special courses were arranged for Universities in the use of broadcasting in adult education. The three annual courses for overseas students now cater for more advanced and specialist needs in addition to elementary training, and there are increasing calls on BBC training staff to make visits abroad. The BBC also continued to provide training for the British Forces Broad-

casting Service, including management courses for Station Controllers.

Television Training

The impact of new production techniques and associated problems in man-management and budgetary control have sharpened the demand for practical workshop training and short specialist courses for particular groups.

Overseas students from 23 countries attended BBC courses in Britain this year. Overseas BBC training staff conducted a course in Trinidad for staff of the Trinidad and Tobago Television Service.

Office Staff Training

In addition to induction and follow-up courses on BBC activities, specialist courses teach secretarial skills, the use of office machines, senior and production secretarial work and shorthand and typing speed development. Teeline shorthand is taught on secretarial courses and is also offered on a day-release basis to existing staff and to News Trainees. During the year 1,572 staff received office training.

Summary of Courses

There were 246 courses of 55 different types during the year under review. These were attended by 3,203 students, including 196 overseas and other guests.

Legal Matters, Artists' Contracts and Copyright

The risk that broadcast material might be in contempt of court has continued to require legal consideration, with particular reference to the reporting of the thalidomide proceedings. Claims in the High Court, County Courts and Industrial Tribunals have been made against the Corporation, some involving litigation, but most have been settled out of court.

A comprehensive agreement, which included several new productivity arrangements, was made with Equity for their members employed in television productions, and their minimum fees for radio production work were also increased. Freelance rates were re-negotiated with the National Union of Journalists, and with the Incorporated Society of Musicians for their members, while fees paid to Service and Brass Bands were revised.

On the copyright side negotiations with a number of Unions and representative bodies of copyright owners have been affected by the Government's measures designed to deal with inflation.

Management Services

Organisation and methods studies are increasingly helping towards the more effective utilisation of existing resources and the achievement of savings following technological developments. Operational research is helping Personnel Departments to conduct manpower planning studies while other studies are finding savings in such fields as Transport, Catering and Data Preparation. The computer installation was strengthened by the combination of two previously independent machine systems and the introduction of new operating techniques designed to increase its capacity. These, and closer working between Organisation and Methods and Computer planning functions, contributed towards the smooth computerisation of staff records and success by means of the system known as RAPIER.

Advisory Bodies

In 1972–73 the BBC had the advantage of regular consultation with no fewer than 55 advisory bodies which it had appointed for that purpose. Together they constitute a major element in the system by which the BBC maintains a close relationship with its public; other means include Audience Research, mentioned elsewhere in this Report, regular analysis of correspondence from listeners and viewers, a methodical study of all that is said in Parliament and the Press on broadcasting matters, and the daily contacts which the Governors and staff of the BBC, at all levels, have with people outside.

The advisory bodies fall into two main groups: those invited to advise on BBC policy and programme activities in general, over a wide area, and those with a more specialised function and membership. The first group embraces the General Advisory Council, the Northern Ireland Advisory Council, the eight English Regional Advisory Councils and the twenty Local Radio Councils. (The reports of the Broadcasting Councils for Wales and Scotland, which have constitutional responsibilities going beyond the giving of advice, can be found between pages 106 and 121). To the second group belong the specialist advisory bodies concerned with agricultural broadcasting, charitable appeals, educational broadcasting (the organisations concerned being the three School Broadcasting Councils, for the United Kingdom, Scotland and Wales respectively, and the Further Education Advisory Council), music broadcasting, religious broadcasting, the broadcast coverage of science and technology, programmes for immigrants, the application of engineering research to broadcasting and the social effects of television.

The selection of men and women to serve on these bodies is made after a process of external and internal consultation, reinforced in many cases by the BBC's own direct knowledge, acquired through its own multifarious contacts, of persons likely to have a valuable contribution to make. The combined membership of the BBC's advisory and consultative bodies amounts in total to some 850 people, the vast majority of whom are, or have recently been, engaged in some form of public activity. In their private capacities they are also of course, householders, voters, husbands or wives, parents – and not least important, listeners and viewers. Between them they cover a wide cross-section of the national life and represent to a substantial degree, the BBC believes, the voice of informed and responsible public opinion.

The General Advisory Council

At the head of the advisory structure is the General Advisory Council, with some sixty members, covering an extensive range of interests. (In 1972–73 those interests included: Parliament – the three main political parties; local Government; the Civil Service; the legal profession; the Police Service; the Churches; the academic world; trade unions; the City; industry; agriculture; economics; science and technology; international affairs; education in school, college and university; medicine; public health; child health and welfare; nursing; voluntary service and charitable work; youth clubs and services; the Arts, national and regional; architecture and planning; journalism; consumer interests; women's interests; race relations; sport and physical recreation; and regional interests, including

those of the National Regions of Scotland, Wales and Northern Ireland.)

The purpose of the General Advisory Council, as defined in the BBC Charter (Article 8(i)), is that 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'. Thus, the Council's advisory function may extend, in effect, over the whole range of BBC activities and concerns.

During the year the Council met four times in full session, under its present Chairman, Lord Aldington. The agenda and order of business for each meeting was, as is usual, settled in advance by the Council's Business Committee, consisting of the Chairman and nine members selected by him, which met eight times in the year both for that purpose and in order to keep the work of the Council under regular review. The full Council meetings were attended by the BBC Chairman and members of the Board of Governors, the Director-General and members of the Board of Management and other senior BBC staff. Following a long-standing precedent, the Board of Governors held one of its routine fortnightly meetings on the day after each Council meeting and had before it, as a main item on its agenda, a summary of all important points raised by Council members in the previous day's discussion.

The Council's own agenda included, on each occasion, a number of regular items: Report from the Business Committee; Summary of Public Reaction to the BBC (a paper compiled by the BBC from analyses of three months' Audience Research findings, correspondence from the public, Press comment and Hansard) which provides members with the opportunity to discuss matters of current controversy; Report on current and future developments by the Director-General; and Members' Questions. Apart from that, the council devoted a substantial part of each meeting to considering discussion papers, which had been circulated to members in

advance, on specific subjects of its own choice.

At one of its meetings in 1972 the Council had a long discussion of its own role and efficacy, on the basis of a paper submitted by the Business Committee, and it approved a number of innovative proposals designed to make the public better aware both of the Council's existence and also of the way that it carries out its functions. One decision, immediately put into effect, was that a Press statement should be issued by the BBC on the Council's behalf after each of its meetings, summarising the main points of discussion or criticism. Another was that the BBC should from time to time be asked to publish, in printed form, pamphlets based on important discussion papers considered by the Council. The first such pamphlet (in February 1973) was one entitled *Taste and Standards in BBC Programmes*, which was based on a paper prepared by the BBC at the Council's request and discussed at two successive meetings in 1972; after publication its text was reproduced in full in *The Times*.

The subjects of other main papers considered by the Council during the year included 'Light Entertainment in Television and Radio', 'The Commercial Activities of the BBC' and 'The Broadcasting Role of the English Regions', the last-mentioned having been put on the agenda at the special request of the Chairmen of the English Regional Advisory Councils (see below).

On occasion, members of the Council also gave their views on particular BBC programmes which had proved to be controversial or had raised issues of policy; for example, the television documentary *Who Sank the Lusitania?*, a play in the series *The Edwardians* which dramatised episodes in the life of David Lloyd George, the comedy series *Till Death Us Do Part*, and *The Archers*.

Regional Advisory Councils

Under Article 11 of its Charter the BBC is required to appoint a regional advisory council

for Northern Ireland and for each of the broadcasting regions of England, to advise

i) on the policy and content of the programmes provided primarily for reception in the region concerned, and

ii) 'on all matters relating to other broadcasting services of the Corporation which affect the interests of persons' in the region concerned.

The Northern Ireland Advisory Council, with a membership of 20, all drawn from the Province, is chaired by the National Governor for Northern Ireland and thus has a direct representation on the BBC's Board of Governors; it is also represented in the General Advisory Council. The Chairmen of the eight English Regional Advisory Councils (East Anglia, Midlands, North, North-East, North-West, South, South-West and West) are all members *ex officio* of the General Advisory Council. These Councils have 15-20 members each.

The Regional Councils meet at least three times a year and, by custom, the round of meetings held in January is so arranged as to precede, as closely as possible, a main meeting of the General Advisory Council. This enables them to consider in advance of that meeting a major discussion paper which is also on the General Advisory Council's agenda, and thus puts their Chairmen in a position to present considered regional views on the subject when it comes up at the later meeting. Apart from that, the English Regional Chairmen have a seat on the Business Committee of the General Advisory Council, which they occupy in rotation.

A common thread ran through all the discussions of the English Regional Advisory Councils in 1972-73 - a thread coloured by the strong and united desire of their members that the English regional television stations should have more and better resources for programme origination, and a larger programme output. The Councils for East Anglia and the South-West, for their part, also expressed concern at the fact that the further curtailment of regional

radio broadcasts announced by the BBC during the year, following on the loss of medium-wave transmissions as a result of the re-allocation of frequencies, would represent a serious deprivation for the public in their respective areas who, unlike people in many other parts of England, were unserved by any local radio stations. These matters were further examined by the eight Chairmen of the Regional Councils, meeting together, and it was at their urging, and with the full support of the General Advisory Council, that the BBC provided a paper setting out its view on the prospects for further broadcasting developments in the English Regions, for consideration by both the Regional and General Advisory Councils at their meetings early in 1973. The discussions which then took place have been continued since then between the Chairmen of the English Regional Councils and the BBC.

Local Radio Councils

The twenty local radio stations enjoy a high degree of autonomy, within the BBC system, in matters of programme policy and content. For each station there is, in addition, a Local Radio Council of some 15-20 members, all of them people active in the life of their locality, whose purpose is to function as a two-way link between the radio station and the community which it serves. In particular, the Council is there to provide the Station Manager and his staff with a feed-back of information and comment about the programmes broadcast, and with suggestions for new initiatives. Every Local Radio Council has a panel specially appointed to concern itself with local education programmes (a prominent feature of BBC local radio) and some have additional panels for other specialised areas of programming.

During the year each Station Manager held formal meetings with his Council at roughly two-monthly intervals (but the Chairmen or individual members of the Council were able, of course, to have access to him at any time in

the intervals between the meetings). In addition, all the Council Chairmen were invited to quarterly meetings in London with the Managing Director, Radio, the Director, Public Affairs, the General Manager, Local Radio, and other senior BBC staff.

Educational Bodies

The School Broadcasting Council for the United Kingdom is not, strictly speaking, advisory in the same sense as are the other councils and committees mentioned here, although it also is appointed by the BBC. It is in effect an autonomous body of some forty members on which professional associations of teachers, local education authorities, the Department of Education and Science and other educational interests are represented, and its function is to stand sponsor for the BBC's Radio and Television broadcasts for schools, to designate areas of the curriculum to which broadcasting might usefully contribute and to review, through the agency of its own staff of Education Officers (employed as such by the BBC), the effectiveness of the material which is produced. In practice, the Council lays down the general policy of school broadcasting and defines the scope and purpose of each broadcast series. Everything which the BBC broadcasts to schools has been commissioned by the Council.

The Council has an Executive Committee and also appoints four Programme Sub-Committees. In 1972-73 there were two meetings of the full Council (Chairman, Dr Elfed Thomas), while the Programme Sub-Committees met three times in order to formulate the educational policy of the broadcast series for which they were responsible. (See also pages 49-50).

There are separate School Broadcasting Councils for Scotland and Wales and a Sub-Committee for Northern Ireland. Their responsibilities are similar to those of the main Council on which they are represented by their Chairman, but are limited to those school

broadcasts which are transmitted to schools in their own national regions.

The Further Education Advisory Council (Chairman, Sir Lincoln Ralphs) has a membership of thirty, representative of all branches of further and adult education. Its purpose is to advise the BBC in providing a service of radio and television programmes specifically designed to contribute to further education. It has two Programme Committees, one concerned with vocational and the other with non-vocational studies, and a small staff of Further Education Officers for liaison and follow-up duties. The Council met twice during the year, the Programme Committees three times. Note was taken of the relevance of the Russell Committee's enquiry to the Council's concerns, and the report of that Committee was awaited with interest.

Other Specialist Bodies

The Central Religious Advisory Committee advises both the BBC and the IBA in respect of their religious broadcasting. It has a membership of 29, including some lay members, and it normally meets twice a year, in separate sessions with the BBC and the Authority respectively. At its two meetings with the BBC in 1972-73 the Committee considered reports from the Head of Religious Broadcasting and saw and heard recorded examples of the religious output. It also considered a paper on Programmes of Worship, prepared by the BBC, and a special report on Religious Television submitted by a working party of its own members. Following discussion of the latter, the Committee agreed on a number of procedural changes, including the setting up of an Agenda Committee and an extension of the term of appointment of members from four to five years (a change which the BBC readily implemented). The Committee suffered a severe loss during the year in the sudden death of its then Chairman, the Rt Rev. Ian Ramsey, Bishop of Durham. The new Chairman is the Rt Rev.

R. A. K. Runcie, Bishop of St Albans. There are separate Religious Advisory Committees for Scotland, Wales and Northern Ireland. Their Chairmen are also members *ex officio* of the Central Committee.

The Central Music Advisory Committee met twice in the year. Its present Chairman is the Earl of Harewood, and its membership includes professional musicians, teachers of music, musicologists and administrators. The Committee advises the BBC on all aspects of its broadcasting of music (with the exception of light entertainment music and 'pop'). There is a separate Music Advisory Committee for Scotland under Professor Frederick Rimmer, who is also a member *ex officio* of the Central Committee.

The Central Agricultural Advisory Committee, which advises the BBC on farming and gardening programmes broadcast on the television and radio networks, has a membership of sixteen, including representatives of the farming industry, agricultural science and agronomy, agricultural administration and consumer interests. It held four meetings during the year under its Chairman, Mr Hugh Finn, CBE. The separate committees for Scotland, Wales and Northern Ireland, all of which are represented on the main Committee, held their own meetings to consider regional agricultural programmes.

The BBC broadcasts appeals for charitable causes, nationally and regionally, on a regular basis, and for this purpose obtains advice from the *Central Appeals Advisory Committee* (which also serves the IBA, separately, in the same capacity). The Committee's principal function is to consider the applications received by the BBC from charities wishing to appeal on the air and to recommend those which, in its opinion, are the most deserving; but it also advises on the general policy for appeal broadcasting. Similar Committees in Scotland, Wales, Northern Ireland and the English Regions, advise on the selection of regional appeals and, through their Chairmen, who also sit on the main

Committee, share in the formulation of central policy. The main Committee has a membership of fifteen people with a specialised knowledge and experience of charitable work, and its present Chairman is Mr C. P. Hill, a former Chief Charity Commissioner. The Central Committee met three times and the Regional Committees twice each in 1972-73.

The Engineering Advisory Committee is a small expert committee of electrical engineers and scientists which advises the BBC's engineers on their own research programme and on relevant external research in the same field. It held two meetings in the year.

The Science Consultative Group was established by the BBC in 1962 as a formal means of communication between the programme-makers and the worlds of science and technology. The present Chairman of the Group is Sir David Martin, Executive Secretary of the Royal Society, and there are ten other members. At its meetings, normally held twice a year, the Group considers and reviews the BBC's coverage of scientific and technological subjects on television and radio and recommends new themes and subjects for possible treatment.

When, in 1965, the BBC began broadcasting vernacular programmes specially designed for immigrants from the Indian sub-continent, a *Programmes for Immigrants Advisory Committee* was set up simultaneously. The present Committee has twelve members (Chairman, Mr Philip Mason) and meets twice a year.

Shortly before the beginning of the year under review, the *Advisory Group on the Social Effects of Television* completed the advice which it gave to the BBC on the preparation of the new Guidance Note on the Portrayal of Violence in Television Programmes. That work had given a particular shape to the first year or more of the Group's existence. It was a source of some satisfaction that the Guidance Note, both in this country and overseas, attracted a good measure of favourable comment. Since then, the Group has been considering, in par-

ticular, the problems arising from the presentation of sexual behaviour on the screen and the relationship of television to change within society. Under the former heading, it has been dealing with the ability of television to contribute constructively to the public discussion of attitudes towards various aspects of sex. It has also considered such related questions as the impact on children in the audience of adult sexual behaviour shown in programmes. The Group conducts its business through its own internal discussions and by conversations with those within the BBC responsible for particular branches of programme output. It also invites distinguished outside experts to express opinions about the relationship of television to their own special areas of interest. During the year under review, for example, a meeting was held with several of those engaged at universities or elsewhere in one form or another of longitudinal research. The absence of conclusive evidence about the short-term effects of television makes it more important that as much should be done as possible to establish facts about the effects of long-term exposure, especially among young people, to television programmes. The Group's terms of reference enable it to direct the BBC's attention towards those fields of research which it considers likely to prove most rewarding.

(For lists of the membership of all BBC advisory bodies see Appendix XII, pp. 232-241.)

Publications

The overall profit, before taxation, from BBC Publications for the year ended 31 March, 1973, was £873,297, providing a valuable supplementary income for the Corporation's programmes and general purposes.

Radio Times, published weekly, price 5p, is now in its fiftieth year of publication, and is published in twenty-five editions, corresponding to the Regional pattern of BBC television and the nineteen BBC Local Radio Stations.

As in previous years, a double number was published at Christmas, containing two weeks' programmes. This proved highly popular and a record number of extra copies were sold. Other special issues of the paper featured the Olympics and *War and Peace*.

The average weekly net sales of *Radio Times* in 1972, as certified by the Audit Bureau of Circulations, were 3,672,901, some 266,000 copies higher than in the previous year.

The Listener continued to be published weekly, price 9p, containing a wide selection of material drawn mainly from BBC programmes, together with book reviews, articles about music, art, films and the theatre, and independent criticism of broadcast programmes. It also carried each quarter a supplement giving details of the main music and drama productions to be broadcast on Radios 3 and 4 during the following three months. The 1972 Reith Lectures, *Europe: Journey to an Unknown Destination*, by Andrew Shonfield, were reprinted in six issues in November and December. *America*, by Alistair Cooke, was included in thirteen issues of the paper from November to February. A number of special issues, including the regular Summer, Autumn, Christmas and Spring Book Numbers, were published.

Average weekly net sales of *The Listener* in 1972, as certified by the Audit Bureau of Circulations, were 40,154, including sales to schools and students at concessional prices.

London Calling, the journal of the BBC External Services, was, as in the past, published monthly and distributed free of charge. The paper gives programme details and frequency information for the BBC World Service in English, with the alternative World Service programmes for Europe and Africa, and brief details of BBC services in other languages and BBC English by Radio broadcasts.

BBC English by Radio and Television also continued to be produced as a monthly magazine for those who follow the BBC's English courses. It contains texts to accompany the broadcasts which are entirely in English and articles of general interest to students and teachers of the language. It is sold, mainly by subscription, in Europe.

A major publishing activity in 1972-73, as in former years, was the production, at the request of the Schools Broadcasting Council, of numerous publications to support the BBC's radio and television broadcasts to schools. To help teachers plan their use of the broadcasts primary and secondary annual programmes and staff room display posters are issued free to all schools in the United Kingdom and termly timetables are sent to them before each term. Illustrated pupil's pamphlets, teacher's notes and a large number of audio-visual and other aids are sold to schools. For the school year 1971-72, 771 different publications were produced and a total of some 12,500,000 copies were sold. The complete service of publications for schools is designed to be financially self-supporting.

Annual Report

In the Further Education field 58 publications were issued or re-issued during the year to accompany programmes on BBC radio and television. The subjects included language courses, history, art, music, botany and community care.

A wide range of books of general interest, drawn from broadcast material, was published during the year. They included *Tutankhamun's Egypt* by Cyril Aldred, *Irish Literary Portraits*, *Sky at Night, 4* by Patrick Moore, a second *Listener Anthology* and a number of books published in connection with the BBC's Fiftieth Anniversary, notably *The Biggest Aspidistra in the World* by Peter Black, and *BBC Engineering 1922-72* by Edward Pawley. A number of children's books from BBC radio and television programmes included the highly popular *Blue Peter Annual*.

A select list of Further Education and General publications can be found on page 185.

Much use was made during the year, both by programme departments and by outside borrowers, of the Radio Times Hulton Picture Library, which is one of the largest collections of historical pictures in the world, numbering over 6,000,000 items.

BBC Enterprises

This was BBC Enterprises' twelfth year of commercial operation and its most successful to date. Although the United States offered a somewhat smaller market than in 1971-72, when income had also benefited from the network sale of *The Six Wives of Henry VIII*, this was more than balanced by increased turnover and higher profit percentages from all other activities, so that overall income rose by 11 per cent to £3.7 million. A major contributory factor was the development of the French and German markets and particularly the sale of a number of major drama series to France, fully dubbed into the French language, which also made possible an important sale to the French Canadian network. In the radio area marketing and selling activities were also successful in increasing turnover and the profitability of BBC Records. These results substantially helped to reduce the cumulative losses built up on sales of records in earlier years, and there were also noteworthy improvements in the gross receipts from Exhibitions (up by 75 per cent) and Character Merchandising (up by 30 per cent).

The volume of films exported by Sales Department through its London, Sydney and Toronto offices produced a new and record total of about £2 million business in all countries. The gross receipts from all BBC-TV programmes distributed overseas, including those handled by Time-Life Films in the United States and Latin American areas, amounted to £2.7 million.

As well as earning useful profits for the BBC all this activity ensured that British-made television programmes of high quality achieved substantial exposure in many parts of the world. In any given week some 500 BBC-TV

programmes are being transmitted by different broadcasting organisations in Europe and overseas.

Of total turnover during the year about £1 million was earned by the sale of programmes to 20 Commonwealth countries, where they tend to form an increasingly significant part of the total television output. The latest Annual Report of the Australian Broadcasting Commission revealed that 16.8 per cent of its output was of BBC-TV origin, compared to 9.3 per cent from other UK and Commonwealth Sources, and 23.6 per cent from the United States. New Zealand bought 300 hours of programmes. Sales to Canada were 43 per cent higher than in the previous year and included such major, and varied, series, as *America*, *Casanova*, *The Search for the Nile*, *The British Empire* and *Monty Python's Flying Circus*, while the CBC French network carried the fully-dubbed versions, already mentioned above, of *The Six Wives of Henry VIII* and *Elizabeth R*. Other Commonwealth markets remained strong, notably Singapore (which bought 300 hours of programming), Zambia (260 hours) and Malaysia (148 hours). A new Commonwealth customer was Bangladesh which took 52 hours.

In the United States, 'Masterpiece Theatre' continued its transmissions of BBC-2's classic serials on the 200-station Public Broadcasting System, which produced a gratifying volume of enthusiastic press and public reaction, as did *The Search for the Nile* and Alistair Cooke's *America* when shown on the NBC commercial network. Syndication sales were again strong and profitable, and as the financial year closed an announcement was made from a Convention at Washington of the

sale in three days of over £150,000 worth of BBC-TV programmes. Both syndication sales and the expansion of non-theatric sales in the USA are expected to make substantial contributions to turnover during the financial year 1973-74.

Sales to West European countries showed an 8 per cent increase in earnings. Of particular importance was the sale of BBC-TV's two major Tudor series and six plays from *Somerset Maugham Theatre* which were fully dubbed into French and started transmission over the ORTF networks during this period, while *The Search for the Nile* is due to be scheduled later during 1973. This expansion into a hitherto difficult market represents an encouraging breakthrough, warmly welcomed by the Press, which also praised the quality of the programmes themselves.

Yugoslavia, a good buyer in the past years, again increased its purchases, to cover 90 hours of programming. There was also a general expansion into East European markets with Albania, Bulgaria, Czechoslovakia, Hungary, Poland and Rumania all taking between 30 and 40 hours each.

Exports to other areas of the world remained at much the same general level as in the past though there were notable up-swings in the Iranian market, which took 220 hours of programmes, including a substantial educational television package; in Jordan, with 118 hours of documentaries and drama productions; and in Israel, with 110 hours. Saudi Arabia stepped up its purchasing and acquired such series as *The Six Wives of Henry VIII*, *Elizabeth R* and *The First Churchills*. Korea, hitherto not a significantly active market, acquired *War and Peace*. Non-theatric sales and hirings – to educational, industrial and institutional customers for 16 mm ciné-projection – had a good year in both home and overseas markets.

The Exploitation Department of Enterprises produced a 30 per cent increase in income from Character Merchandising, and their rate of

growth is expected to continue. This is the sixth successive year in which an increase has been achieved. Two new children's series, *Barnaby* and *The Wombles*, show outstanding sales potential and are expected to join the already successful *Basil Brush*, *Magic Roundabout*, *Star Trek* and *Sir Prancelot*. In all 152 licences covering 270 items of character merchandising were issued during the year.

Income from the Exhibitions Section of the Department rose by 75 per cent. To the *Elizabeth R* and *Henry VIII* Costume Exhibitions at Longleat House, Hampton Court Palace, Sudeley Castle and Warwick Castle were added the War Years exhibition at Billingham Art Gallery and another entirely new exhibition devoted to Television Special Effects, with a centre piece of Doctor Who's Tardis Spaceship, at the Science Museum, Kensington. This last proved an immediate success. In all, 874,000 paying visitors attended these exhibitions during the period, bringing the grand total of visitors since Exhibitions Section started its activities some two years ago to nearly two million.

BBC Records, after six years of almost continuous loss-making, ended the financial year by announcing a net profit of 13 per cent of gross takings. Although this satisfactory situation was largely achieved by the success of the 50th Anniversary Records, substantial sales were also achieved by other titles already in the catalogue. An independent survey showed that from October to December 1972 BBC Records had captured a 2½ per cent share of the mid-price album market. This stemmed directly from the great success of the special of 12 records released to mark the BBC 50th Anniversary; of these, two titles remained high in the best-selling LP charts for many weeks, and were commercial top-sellers by any standard. The Official Double Album *BBC 1922/72* sold over 42,000 copies, while *The Last Goon Show of All* sales had topped the 50,000 mark. A single release carrying the theme music from *The Likely Lads* also moved into

the charts immediately after its release early in 1973.

During the year 34 records were issued and nearly 400,000 copies of BBC records were sold. For the future there are plans to issue some 50 new LPs each year and up to three new singles each month, while cassettes and cartridges, soon also to be on sale under the BBC Records label, are likely to play an increasingly important part in the output. At the same time, the BBC intends to expand the export side of its record business.

Finance

The accounts for the year ended 31 March 1973, as reported upon by the Corporation's Auditors, are attached, and corresponding figures for the preceding year are given for comparison.

The total surplus for the year was £4,609,000. A provision of £1,000,000 for a contingent liability in respect of the staff pension scheme has been made, and after taking account of the deficit of £2,526,000 brought forward from 31 March 1972 the surplus at 31 March 1973 was £1,083,000. The finances of the Home Services may be summarised as follows:

| | 1972-73 | 1971-72 |
|---|---------|---------|
| | £000 | £000 |
| Broadcasting | | |
| Income | | |
| <i>Receivable from the Minister of Posts and Telecommunications</i> | 125,942 | 113,284 |
| <i>Other Income</i> | 2,086 | 1,736 |
| | 128,028 | 115,020 |
| Expenditure | | |
| <i>Operating</i> | 112,722 | 101,636 |
| <i>Capital</i> | 11,662 | 10,591 |
| <i>Interest</i> | 71 | 197 |
| | 124,455 | 112,424 |
| Broadcasting surplus | 3,573 | 2,596 |
| Publications and Enterprises net profits | 1,036 | 975 |
| Net surplus on the year's working | 4,609 | 3,571 |

Balance Sheet at 31 March 1973

| 31 March 1972 | | | | 31 March 1973 | |
|---------------|-------------------|------------|-------|---------------|-------------------|
| Home Services | External Services | | | Home Services | External Services |
| £000 | £000 | Statements | Notes | £000 | £000 |
| 60,951 | 16,686 | | 1 | 61,814 | |
| | | | 2 | | 17,321 |
| 53 | | 5 | 4 & 5 | 53 | |
| 61,004 | 16,686 | | | 61,867 | 17,321 |
| | | | | | |
| 3,077 | 71 | | 6 | 2,975 | 150 |
| 15,621 | 403 | | 7 | 17,455 | 432 |
| 469 | 337 | | | 531 | 229 |
| 19,167 | 811 | | | 20,961 | 811 |
| | | | | | |
| 12,648 | 668 | | | 11,935 | 423 |
| 9,045 | | | | 6,943 | |
| 21,693 | 668 | | | 18,878 | 423 |
| | 143 | | | 2,083 | 388 |
| —2,526 | | | | | |
| 58,478 | 16,829 | | | 63,950 | 17,709 |
| | | | | | |
| 61,004 | 16,686 | | 3 | 61,867 | 17,321 |
| | | | 11 | 1,000 | |
| —2,526 | 143 | | | 1,083 | 388 |
| 58,478 | 16,829 | | | 63,950 | 17,709 |

Governors: Michael Swann, Robert Allan
 Director General: Charles Curran

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

In our opinion the above Balance Sheet and annexed Income and Expenditure Account and Grant in Aid Account supplemented by the Notes and Statements numbered 1 to 5 give a true and fair view on the basis stated below, of the state of the Corporation's affairs at 31 March 1973 and of the income and expenditure for the year ended on that date.

The surplus for the year on Home Services of £4,609,000 has been arrived at after charging capital expenditure for the year amounting to £11,662,000 which, as indicated in Note 3, exceeds by £863,000 the depreciation of fixed assets for the year of £10,799,000 which has been charged to Capital Account.

Deloitte & Co., Chartered Accountants, London. 31 July 1973

External Services Grant in Aid Account for the Year ended 31 March 1973

| Year ended 31 March 1972 | Statement | Year ended 31 March 1973 | | | | |
|--------------------------|--|--------------------------|---------------|------------|--------------|-----------|
| | | Total | Broadcasting | | Monitoring | |
| | | | Current | Capital | Current | Capital |
| £000 | | £000 | £000 | £000 | £000 | £000 |
| | Income | | | | | |
| 14,009 | <i>Grant in Aid receipts</i> | 15,026 | 12,921 | 751 | 1,308 | 46 |
| 168 | <i>Sales of assets taken out of service</i> | 20 | 8 | | 12 | |
| —3 | <i>Interest receivable</i> | 30 | 27 | | 3 | |
| 14,174 | | 15,076 | 12,956 | 751 | 1,323 | 46 |
| | Expenditure | | | | | |
| 13,191 | <i>Operating expenditure</i> | 14,025 | 12,738 | | 1,287 | |
| 895 | <i>Capital expenditure</i> | 755 | | 704 | | 51 |
| 8 | <i>Corporation tax (including prior year provisions £31,000)</i> | 51 | 50 | | 1 | |
| 14,094 | | 14,831 | 12,788 | 704 | 1,288 | 51 |
| 80 | Surplus/Deficit (—) for the Year | 245 | 168 | 47 | 35 | —5 |
| 63 | Balance at 31 March 1972 | 143 | 50 | 72 | 24 | —3 |
| 143 | Balance at 31 March 1973 | 388 | 218 | 119 | 59 | —8 |

Notes on the Accounts

1) Future capital expenditure approved by the Board of Governors at 31 March 1973 amounted to £16,343,000 (1972 £14,249,000) including £6,075,000 (1972 £4,720,000) for which contracts have been placed.

2) During the year capital expenditure on Home Services' fixed assets amounted to £11,662,000 increasing the gross value to £113,728,000. Gross depreciation for the year was £10,799,000 and the net value of fixed assets increased, therefore, by £863,000 from £60,951,000 to £61,814,000.

Major expenditure during the year was on the further extension of the uhf transmitter programme, the new Regional Headquarters in Manchester, the purchase of freehold land, the strengthening of colour television resources in the National and English Regions, and on the improvement of Radio Studio facilities.

3) The increase of £863,000 in the Capital Account represents an amount equivalent to the capital expenditure for the year of £11,662,000 reduced by the provision for gross depreciation of £10,799,000.

4) Gross additions to External Services' fixed

assets during the year amounted to £755,000 and assets to the value of £120,000 were written-off, making the net additions for the year £635,000, increasing the value of these assets to £17,321,000 at 31 March 1973.

The main expenditure during the year was on transmitting stations, in the United Kingdom and the Far East, and the early stages of modernisation of equipment and facilities in Bush House.

5) No provision is made for depreciation of the External Services' fixed assets, as the cost of their renewal when it falls due, together with the cost of extensions, is met in full from Grants in Aid. If it had been necessary to provide for depreciation the net book value of such assets at 31 March 1973 calculated on the same basis as is applied to the Home Services' fixed assets would have been £3,715,000 for Broadcasting and £199,000 for Monitoring.

6) Stores, comprising engineering stores, television design and film unit materials, stationery, fuel oil and catering stocks, etc., have been valued at cost less provision for slow-moving stocks.

7) Debtors and unexpired charges include film rights, recorded programmes and programmes in the course of production at 31 March 1973.

8) The income receivable from the Minister of Posts and Telecommunications is that derived from television broadcast receiving licences.

The gross revenue collected in the year amounted to £137,638,000. In accordance with Clause 16 of the Licence and Agreement dated 7 July 1969, a deduction was made of a sum equal to the expenses of collection, interference investigations, etc., estimated at £10,552,000, plus an adjustment for the previous year of £1,144,000, a total deduction of £11,696,000. The net licence revenue for the year was, therefore, £125,942,000.

9) The Corporation provides broadcasting services to the Open University, and the income of £1,810,000 represents reimbursement of operating and capital expenditure incurred on the University's behalf.

10) The Corporation is liable to taxation only on surpluses arising other than on moneys received from the Minister of Posts and Telecommunications. The provision for Corporation Tax is made on that basis.

11) A provision of £1,000,000 has been made to meet a contingent liability in respect of the cost of improvements to the staff pension scheme.

12) Emoluments of Governors

The fees paid to Governors as determined by Order in Council are as follows:

| | |
|------------------------------|-------------|
| Chairman | £6,000 |
| Vice Chairman | £2,000 |
| National Governors for | |
| Scotland and Wales | £2,000 each |
| National Governor for | |
| Northern Ireland and 7 other | |
| Governors | £1,000 each |

Emoluments of Employees

The following table shows the number of employees in receipt of emoluments of £10,000 or more:

| | | |
|------------------------|----|----------|
| £10,000 – £12,500 | 18 | |
| £12,501 – £15,000 | 4 | |
| £15,001 – £17,500 | 3 | |
| £17,501 – £20,000 | 1 | |
| Auditors' Remuneration | | £10,000. |

Statement 1

Statement of Operating Expenditure for the Year ended 31 March 1973: Television Broadcasting

| Year ended 31 March 1972 | |
|-----------------------------|------------------------|
| Amount | Percentage of Total |
| £000 | % |
| 37,848 | 51·3 |
| 25,373 | 34·4 |
| 1,812 | 2·5 |
| 1,503 | 2·0 |
| 2,059 | 2·8 |
| 2,568 | 3·5 |
| 1,062 | 1·5 |
| 1,505 | 2·0 |
| 73,730 | 100·0 |

Production and other staff costs
Artists, Speakers, Facility and Copyright Fees, Film,
Recording and Design Materials etc.
Intercommunication Circuits
Power, Lighting and Heating
Building and Plant Maintenance
Rent, Rates and Telephones
Transport
Other Expenses

| Year ended 31 March 1973 | |
|-----------------------------|------------------------|
| Amount | Percentage of Total |
| £000 | % |
| 43,246 | 52·8 |
| 26,926 | 32·9 |
| 1,919 | 2·3 |
| 1,716 | 2·1 |
| 2,201 | 2·7 |
| 2,804 | 3·4 |
| 1,186 | 1·5 |
| 1,897 | 2·3 |
| 81,895 | 100·0 |

Statement 2

Statement of Operating Expenditure for the Year ended 31 March 1973: Radio Broadcasting

| Year ended 31 March 1972 | |
|-----------------------------|------------------------|
| Amount | Percentage of Total |
| £000 | % |
| 14,140 | 50·6 |
| 7,570 | 27·1 |
| 1,733 | 6·2 |
| 382 | 1·4 |
| 616 | 2·2 |
| 887 | 3·2 |
| 1,558 | 5·6 |
| 246 | 0·9 |
| 774 | 2·8 |
| 27,906 | 100·0 |

Production and other staff costs
Artists, Speakers, Performing Rights, News Royalties,
Facility and Copyright Fees etc.
House Orchestras
Intercommunication Circuits
Power, Lighting and Heating
Building and Plant Maintenance
Rent, Rates and Telephones
Transport
Other Expenses

| Year ended 31 March 1973 | |
|-----------------------------|------------------------|
| Amount | Percentage of Total |
| £000 | % |
| 15,859 | 51·4 |
| 8,227 | 26·7 |
| 1,839 | 6·0 |
| 358 | 1·2 |
| 608 | 2·0 |
| 903 | 2·9 |
| 1,709 | 5·5 |
| 234 | 0·8 |
| 1,090 | 3·5 |
| 30,827 | 100·0 |

Statement 3

Statement of Operating Expenditure for the Year ended
31 March 1973: External Services

| Year ended 31 March 1972 | | | Year ended 31 March 1973 | |
|-----------------------------|------------------------|---|-----------------------------|------------------------|
| Amount | Percentage of Total | | Amount | Percentage of Total |
| £000 | % | | £000 | % |
| 8,954 | 67.9 | <i>Production and other staff costs</i> | 9,429 | 67.2 |
| | | <i>Artists, Speakers, Performing Rights, News Royalties, Facility and Copyright Fees etc.</i> | 1,536 | 11.0 |
| 1,402 | 10.6 | <i>Intercommunication Circuits</i> | 153 | 1.1 |
| 138 | 1.1 | <i>Power, Lighting and Heating</i> | 851 | 6.1 |
| 747 | 5.7 | <i>Building and Plant Maintenance</i> | 345 | 2.4 |
| 426 | 3.2 | <i>Rent, Rates, Hired Transmitters and Telephones</i> | 1,003 | 7.2 |
| 877 | 6.6 | <i>Transport</i> | 98 | 0.7 |
| 91 | 0.7 | <i>Other Expenses</i> | 610 | 4.3 |
| 556 | 4.2 | | | |
| 13,191 | 100.0 | | 14,025 | 100.0 |
| | | Whereof:— | | |
| 12,044 | 91.3 | <i>Broadcasting</i> | 12,738 | 90.8 |
| 1,147 | 8.7 | <i>Monitoring</i> | 1,287 | 9.2 |

Statement 4

Statement of Fixed Assets: Home Services

| 31 March 1972 | | | | 31 March 1973 | | |
|---------------|-----------------|---------|---|---------------|-----------------|--------|
| Radio | Tele- vision | Total | | Total | Tele- vision | Radio |
| £000 | £000 | £000 | | £000 | £000 | £000 |
| 12,326 | 31,421 | 43,747 | Freehold and Leasehold Land and Buildings | 44,881 | 31,786 | 13,095 |
| 1,080 | 873 | 1,953 | <i>At 31 March 1972—at cost</i> | 2,979 | 2,283 | 696 |
| | | | <i>Gross additions during the year</i> | | | |
| 13,406 | 32,294 | 45,700 | | 47,860 | 34,069 | 13,791 |
| 311 | 508 | 819 | <i>Less: Assets written off during the year</i> | 1,034 | 679 | 355 |
| 13,095 | 31,786 | 44,881 | | 46,826 | 33,390 | 13,436 |
| 4,555 | 7,122 | 11,677 | <i>Deduct: Depreciation accrued to date</i> | 12,798 | 7,906 | 4,892 |
| 8,540 | 24,664 | 33,204 | <i>At cost, less depreciation</i> | 34,028 | 25,484 | 8,544 |
| | | | | | | |
| 12,134 | 41,361 | 53,495 | Plant, Furniture and Fittings etc. | 57,185 | 44,431 | 12,754 |
| 1,630 | 7,008 | 8,638 | <i>At 31 March 1972 – at cost</i> | 8,683 | 6,684 | 1,999 |
| | | | <i>Gross additions during the year</i> | | | |
| 13,764 | 48,369 | 62,133 | | 65,868 | 51,115 | 14,753 |
| 1,010 | 3,938 | 4,948 | <i>Less: Assets written off during the year</i> | 5,425 | 4,087 | 1,338 |
| 12,754 | 44,431 | 57,185 | | 60,443 | 47,028 | 13,415 |
| 9,607 | 19,831 | 29,438 | <i>Deduct: Depreciation accrued to date</i> | 32,657 | 22,705 | 9,952 |
| 3,147 | 24,600 | 27,747 | <i>At cost, less depreciation</i> | 27,786 | 24,323 | 3,463 |
| | | | | | | |
| 24,460 | 72,782 | 97,242 | Total | 102,066 | 76,217 | 25,849 |
| 2,710 | 7,881 | 10,591 | <i>At 31 March 1972 – at cost</i> | 11,662 | 8,967 | 2,695 |
| | | | <i>Gross additions during the year</i> | | | |
| 27,170 | 80,663 | 107,833 | | 113,728 | 85,184 | 28,544 |
| 1,321 | 4,446 | 5,767 | <i>Less: Assets written off during the year</i> | 6,459 | 4,766 | 1,693 |
| 25,849 | 76,217 | 102,066 | | 107,269 | 80,418 | 26,851 |
| 14,162 | 26,953 | 41,115 | <i>Deduct: Depreciation accrued to date</i> | 45,455 | 30,611 | 14,844 |
| 11,687 | 49,264 | 60,951 | <i>At cost, less depreciation (per Balance Sheet)</i> | 61,814 | 49,807 | 12,007 |
| | | | | | | |
| | | | Depreciation for the Year | | | |
| | | | <i>Gross</i> | | | |
| 600 | 1,278 | 1,878 | <i>Freehold and Leasehold Buildings</i> | 2,156 | 1,463 | 693 |
| 1,420 | 6,681 | 8,101 | <i>Plant, Furniture and Fittings etc.</i> | 8,643 | 6,961 | 1,682 |
| 2,020 | 7,959 | 9,979 | | 10,799 | 8,424 | 2,375 |
| 1,321 | 4,446 | 5,767 | <i>Less: Assets written off during the year</i> | 6,459 | 4,766 | 1,693 |
| 699 | 3,513 | 4,212 | <i>Net increase in accrued depreciation</i> | 4,340 | 3,658 | 682 |

Note: In the year to 31 March 1973 an amount of £5,026,000 (1972 £4,662,000) being non-recurrent expenditure and indirect costs associated with capital has been included in capital expenditure for the year and has been wholly depreciated by the inclusion of a like amount in the charge for depreciation.

Statement 5

Statement of Fixed Assets : External Services

| 31 March 1972 | | 31 March 1973 |
|---------------------|---|---------------------|
| £000 | | £000 |
| 6,278 | Freehold and Leasehold Land and Buildings | 6,408 |
| 130 | <i>At 31 March 1972 – at cost</i> | 242 |
| 6,408 | <i>Gross additions during the year</i> | 6,650 |
| 6,408 | <i>Less: Assets written off during the year</i> | 39 |
| 6,408 | <i>At cost</i> | 6,611 |
| 9,552 | Plant, Furniture and Fittings etc. | 10,278 |
| 765 | <i>At 31 March 1972 – at cost</i> | 513 |
| 10,317 | <i>Gross additions during the year</i> | 10,791 |
| 39 | <i>Less: Assets written off during the year</i> | 81 |
| 10,278 | <i>At cost</i> | 10,710 |
| 15,830 | Total | 16,686 |
| 895 | <i>At 31 March 1972 – at cost</i> | 755 |
| 16,725 | <i>Gross additions during the year</i> | 17,441 |
| 39 | <i>Less: Assets written off during the year</i> | 120 |
| 16,686 | <i>At cost (per Balance Sheet)</i> | 17,321 |
| 16,082 | Whereof:– | 16,675 |
| 573 | <i>Broadcasting</i> | 615 |
| 31 | <i>Monitoring</i> | 31 |
| 16,686 | <i>Civil Defence</i> | 17,321 |

Statement 6

Home Services Analysis of Income and Expenditure for 1972-73

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

No National Region could support the complete Radio and Television services out of the income arising from the Region. It is considered, therefore, a reasonable basis for analysis of expenditure for each Region to meet the costs of its own programme services and to contribute to network programme and other costs. Direct operating expenditure of the Regions has been reduced by those costs attributable to network programmes. Network programme and other costs, with the exception of transmission and distribution costs which have been attributed specifically, have then been allocated among Regions in proportion to net income receivable from the Minister adjusted to take into account the hours of the national network displaced by local programme services.

Capital expenditure has been shared in proportion to income.

Statement 6

Home Services Analysis of Income and Expenditure for 1972-73

| | England | Northern Ireland | Scotland | Wales | Total |
|---|---------|---------------------|----------|--------|---------|
| | £000 | £000 | £000 | £000 | £000 |
| Income | | | | | |
| <i>Receivable from the Minister of Posts and Telecommunications</i> | 107,048 | 2,153 | 10,870 | 5,871 | 125,942 |
| <i>Other net income</i> | 1,118 | 29 | 76 | 18 | 1,241 |
| Total Income | 108,166 | 2,182 | 10,946 | 5,889 | 127,183 |
| Operating Expenditure | | | | | |
| Television | | | | | |
| <i>Gross Expenditure in the Regions</i> | 7,920 | 956 | 3,095 | 2,755 | 14,726 |
| <i>Deduct: Cost of programmes contributed to the Network</i> | 5,763 | 90 | 1,384 | 461 | 7,698 |
| | 2,157 | 866 | 1,711 | 2,294 | 7,028 |
| <i>Share of network programme and other costs</i> | 61,354 | 1,620 | 6,506 | 3,632 | 73,112 |
| Total Television | 63,511 | 2,486 | 8,217 | 5,926 | 80,140 |
| Radio | | | | | |
| <i>Gross Expenditure in the Regions</i> | 6,109 | 604 | 1,312 | 1,121 | 9,146 |
| <i>Deduct: Cost of programmes contributed to the Network</i> | 2,536 | 196 | 451 | 257 | 3,440 |
| | 3,573 | 408 | 861 | 864 | 5,706 |
| <i>Share of network programme and other costs</i> | 21,107 | 553 | 2,235 | 1,226 | 25,121 |
| Total Radio | 24,680 | 961 | 3,096 | 2,090 | 30,827 |
| Total Operating Expenditure | 88,191 | 3,447 | 11,313 | 8,016 | 110,967 |
| Capital Expenditure | 9,872 | 199 | 999 | 537 | 11,607 |
| | 98,063 | 3,646 | 12,312 | 8,553 | 122,574 |
| Surplus or Deficit (—) | 10,103 | —1,464 | —1,366 | —2,664 | 4,609 |

Statement 7

Summarised Balance Sheets from 31 March 1969 to 31 March 1973

| | Year ended 31 March | | | | |
|--|---------------------|--------|--------|--------|--------|
| | 1969 | 1970 | 1971 | 1972 | 1973 |
| | £000 | £000 | £000 | £000 | £000 |
| Home Services | | | | | |
| Fixed Assets | | | | | |
| <i>At cost, less depreciation</i> | 53,078 | 57,938 | 60,339 | 60,951 | 61,814 |
| Investment in Visnews Ltd. | 53 | 53 | 53 | 53 | 53 |
| | 53,131 | 57,991 | 60,392 | 61,004 | 61,867 |
| Net Current Assets/Liabilities | | | | | |
| <i>Current Assets</i> | 15,014 | 17,602 | 18,377 | 19,167 | 20,961 |
| <i>Less: Current Liabilities</i> | 18,318 | 18,233 | 24,474 | 21,693 | 18,878 |
| | —3,304 | —631 | —6,097 | —2,526 | 2,083 |
| Net Total Assets | 49,827 | 57,360 | 54,295 | 58,478 | 63,950 |
| Represented by: | | | | | |
| Capital Account | 53,131 | 57,991 | 60,392 | 61,004 | 61,867 |
| Provision for Contingent Pension Liability | | | | | 1,000 |
| Income and Expenditure Account | —3,304 | —631 | —6,097 | —2,526 | 1,083 |
| | 49,827 | 57,360 | 54,295 | 58,478 | 63,950 |
| External Services | | | | | |
| Fixed Assets | | | | | |
| <i>At cost</i> | 13,445 | 14,356 | 15,830 | 16,686 | 17,321 |
| Net Current Assets | | | | | |
| <i>Current Assets</i> | 467 | 511 | 619 | 811 | 811 |
| <i>Less: Current Liabilities</i> | 314 | 399 | 556 | 668 | 423 |
| | 153 | 112 | 63 | 143 | 388 |
| Net Total Assets | 13,598 | 14,468 | 15,893 | 16,829 | 17,709 |
| Represented by: | | | | | |
| Capital Account | 13,445 | 14,356 | 15,830 | 16,686 | 17,321 |
| Grant in Aid | 153 | 112 | 63 | 143 | 388 |
| | 13,598 | 14,468 | 15,893 | 16,829 | 17,709 |

Statement 7 (cont)

Summary of Income and Expenditure and Grant in Aid
for the period 1 April 1968 to 31 March 1973

| | Year ended 31 March | | | | |
|---|---------------------|--------|---------|---------|---------|
| | 1969 | 1970 | 1971 | 1972 | 1973 |
| | £000 | £000 | £000 | £000 | £000 |
| Home Services | | | | | |
| Income | | | | | |
| <i>Receivable from the Minister of Posts and Telecommunications</i> | 80,626 | 93,878 | 95,630 | 113,284 | 125,942 |
| <i>Other Income</i> | 1,455 | 2,373 | 4,636 | 3,363 | 3,695 |
| | 82,081 | 96,251 | 100,266 | 116,647 | 129,637 |
| Expenditure | | | | | |
| <i>Operating</i> | 74,991 | 81,495 | 93,055 | 101,636 | 112,722 |
| <i>Capital</i> | 11,151 | 11,422 | 12,121 | 10,591 | 11,662 |
| <i>Taxation</i> | 395 | 661 | 556 | 849 | 644 |
| | 86,537 | 93,578 | 105,732 | 113,076 | 125,028 |
| Surplus or Deficit (—) for Year | —4,456 | 2,673 | —5,466 | 3,571 | 4,609 |
| Provision for Contingent Pension Liability | | | | | —1,000 |
| Balance Brought Forward | 1,152 | —3,304 | —631 | —6,097 | —2,526 |
| | —3,304 | —631 | —6,097 | —2,526 | 1,083 |
| External Services (Grant in Aid) | | | | | |
| Income | | | | | |
| <i>Grant in Aid</i> | 11,093 | 11,517 | 13,201 | 14,009 | 15,026 |
| <i>Other Income</i> | 15 | 14 | 11 | 165 | 50 |
| | 11,108 | 11,531 | 13,212 | 14,174 | 15,076 |
| Expenditure | | | | | |
| <i>Operating</i> | 9,894 | 10,614 | 11,757 | 13,191 | 14,025 |
| <i>Capital</i> | 1,319 | 957 | 1,495 | 895 | 755 |
| <i>Taxation</i> | 7 | 1 | 9 | 8 | 51 |
| | 11,220 | 11,572 | 13,261 | 14,094 | 14,831 |
| Surplus or Deficit (—) for Year | —112 | —41 | —49 | 80 | 245 |
| Balance Brought Forward | 265 | 153 | 112 | 63 | 143 |
| | 153 | 112 | 63 | 143 | 388 |

Broadcasting House,
Queen Margaret Drive,
Glasgow W2.

April 1973

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the National Broadcasting Council for Scotland for the period from 1 April 1972 to 31 March 1973. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely

JANET AVONSIDE
(Chairman)

Sir Michael Swann,
Chairman,
Board of Governors,
BBC,
London W1.

Members of the Council at 31 March 1973

Lady Avonside, OBE (Chairman)
Dr Jennifer Carter
Mr James Cumming
Professor T. A. Dunn
Mr R. D. Hunter, MBE
Mr A. H. Kitson
Mr I. D. Lowe
Mr John A. MacDonald
Mrs T. W. Mackie
The Rev James D. Ross
Mr Harold A. Whitson, CBE

Annual Report of the National Broadcasting Council for Scotland

1 April 1972 to 31 March 1973

Previous years were notable for development and expansion of programmes in television. This year has been a time for reorganisation and for technical improvement – the review of resource allocation and control; the reorganisation into twelve specialist departments with designated output heads; the definition of Scotland's programme supply to Network BBC-1 and BBC-2; and the introduction of additional facilities, including ancillary telecine and video tape, for colour transmission in news and sport.

In radio, the most notable technical advance has been the conversion of Studio 1 for sophisticated stereo transmission. Radio programmes and development are currently being exhaustively studied. In this field two external factors have special relevance. First, commercial local radio in both Glasgow and Edinburgh, which will be available also in many surrounding neighbourhoods, will start in 1973 or 1974. At present there is no comparable BBC output. Second, there is growing pressure in the North and North-West for an increase in Gaelic language output and for acceleration in transmitter development in those areas. With these factors in mind, it is noted that a Government-sponsored enquiry into the needs of deprived areas is already forecast. This would be warmly welcomed by the Council.

But this year was also important historically. In March BBC Scotland celebrated its 50th anniversary of broadcasting and many special programmes were transmitted on radio and television to commemorate the occasion. In addition, a large-scale Exhibition was held for a week in Broadcasting House, Glasgow, and this proved to be so overwhelmingly popular that it became something of an embarrassment!

Long queues formed hours before admission time each day and in all, over 32,000 people came to see the BBC 'at home'. The Council was pleased to welcome among the many visitors to Glasgow at this time the Chairman, the Director General, the Managing Director of Radio and the Director of Programmes, Television.

Network television commitments were considerable particularly in the field of drama and documentaries. BBC-2 showed the classic *Weir of Hermiston* as a serial, and other programmes prepared for BBC-1 were the five-part serial *The New Road* and a modern thriller serial *Scotch on the Rocks*. In addition, several single plays were made.

In Scotland itself an increase in documentary output and a regrouping of news and current affairs has corrected some imbalance, but the placing of Scotland-only programmes continues to be a problem. Inevitably opting-out means deprivation of the network output to some degree though the logistics of eccentric scheduling have been eased by the additional video-tape facilities.

The Council noted with pleasure that, for the second year in succession, three out of the four awards by the Radio Industries Club of Scotland were given to BBC Scotland: to Roddy McMillan as the Television Personality of the Year (for his portrayal of the Glasgow detective in *The View from Daniel Pike*); to Lena Martell as the Radio Personality of the Year, and to *Undersea Strike!* (documentary on North Sea Oil) as the best BBC television programme of the year made in Scotland.

Light Entertainment

On television, most of the output during the

year was for Scotland only, but a wide range of material was presented. The inimitable Lex McLean starred in another series of his distinctive style comedies, while Moira Anderson recorded five programmes in the Motherwell Civic Centre. This series, entitled *Moira in Person*, showed a new aspect of her personality when she was seen mixing and chatting with her audience. Three of the programmes were later taken for BBC-1 Network. Another artist seen in different guise was Kenneth McKellar who, along with Roddy McMillan, presented songs and stories of an intimate, late-evening character. This proved extremely popular, and further *Night Music* programmes were recorded for later transmission.

There Was an Englishman, an Irishman and a Scotsman was a seven-part situation comedy series written by Lew Schwarz. It centred on the adventures and misadventures of three brothers, and although the idea was promising, it failed to sparkle and drew much critical response. The latter part of Hogmanay continued to follow the pattern set for the last two years and originated wholly in Scotland. *For Auld Lang Syne* was introduced from Dundee by Roddy McMillan and included the Scottish opera star, Elizabeth Robson, and other well-known Scottish personalities. St Andrew's Day was marked by an unusual programme. St Andrew is the patron saint of Russia and Greece as well as Scotland and music from all three countries was featured in *Three Faces of St Andrew* on BBC-1. Moira Anderson was the hostess and represented Scotland, Vicky Leandros represented Greece and Viktor Klimenko appeared for Russia. It was an attractive half-hour and was well received by viewers.

On radio, there were exciting developments with the arrival of Brian Fahey who took over the New Scottish Radio Orchestra with its updated, up-tempo, modern style. The orchestra had its own weekly series on Radio 2 and with international artists such as Shirley Bassey, Lulu, Rolf Harris, etc., it quickly established favour with its audience. In addition, the or-

chestra provided the backing for the television shows from Scotland and contributed to regular network radio programmes such as *After Seven*, *The Tony Brandon Show*, *The John Dunn Show* and *The Teddy Johnson Show*. The 1920s were recaptured in two programmes: *When I Wore a Bowler Hat* had Jack House in reminiscent mood, and *78 Memory Lane* provided nostalgic listening with its popular tunes from the '20s and '30s. *Jubilee Music Hall* was recorded in Hamilton College of Education to celebrate the 50th anniversary of broadcasting; there was a portrait of the international opera star, David Ward, on the occasion of his 50th birthday, and Tom Fleming, with the aid of gramophone records, spoke about his life and career.

Drama

With the completion of the full colourisation of Studio A, Glasgow, the drama output was particularly active. *Weir of Hermiston*, dramatised as a four-part serial by Tom Wright from Robert Louis Stevenson's unfinished novel, was shown on BBC-2. Although it did not have the critical acclaim hoped for, the performances of Tom Fleming and Edith Macarthur were widely praised. There was another series of the adventures of the Glasgow detective in *The View from Daniel Pike* on BBC-2; also for that network a contribution to Thirty-Minute Theatre by Alasdair Gray called *Dialogue*, and a comedy by Robert Hughes *The Moon Shines Bright on Charlie Chaplin*. In BBC-1, there was a highly topical play, based on the Upper Clyde Shipbuilders work-in, called *Solidarity*, and an experimental Drama Playhouse presentation *Sutherland's Law*. This latter had an immediate success with both audience and critics and a series was planned for transmission at a later date.

But by far the most popular production of the year was *The Vital Spark*. Neil Munro's Para Handy and the familiar crew of the West Coast puffer reappeared in a single episode to mark the 50th anniversary of broadcasting in Scotland. The hilarious adventures of the crew

were received with an enthusiasm which exceeded all expectations and serious consideration is being given to the possibility of mounting a series.

Contemporary and conventional drama provided a stimulating mixture on radio. There were three adaptations from novels – Muriel Spark's *The Prime of Miss Jean Brodie*, and Bill Knox's two thrillers *To Kill a Witch* and *Death of a Marquis*. Cecil P. Taylor's successful stage play, *Bread and Butter*, transferred equally successfully to the radio, while plays were specially written for the medium by, among others, Robert Hughes, Jessie Kesson, William Grant and Bill Bryden. The latter's comedy, *A Whip Round for the Driver*, was written for the Royal Lyceum Theatre Company who came into the Glasgow studios for the recording. *New Writing* reflected contemporary drama, poetry and music, and, to mark Hugh MacDiarmid's 80th birthday, Tom Fleming gave a celebrated reading of *A Drunk Man Looks at the Thistle*. Drama Department were also responsible for a number of Readings and among the most interesting was the series from *The Fantastic Life of Guillaume Apollinaire*, the poet and critic who played a leading role in the artistic life of Paris in the early years of this century.

Documentary

A wide range of topics was covered and film crews from Scotland were active as far afield as Spitzbergen, Iceland, Norway and Cyprus. Magnus Magnusson made a journey round Scotland in search of *The Clans*, while in *MacLeod at Large*, Donald B. MacLeod took a look at people and places of personal interest to him. Three prominent personalities were featured – Hugh MacDiarmid (in celebration of his 80th birthday); Neil M. Gunn, the Scottish novelist, and John Grierson, the story of whose continuing influence on the documentary movement was given in *Omnibus*. There were memorable programmes on North Sea Oil.

The oil boom in the North-East of Scotland was also reflected on radio, and *Grey Granite and Black Oil* investigated the prospects of oil exploration. Other outstanding features included *The Full Life*, a centenary look at the changes brought by the Education (Scotland) Act of 1872; *The Voyage of the Challenger*, an adaptation of Eric Linklater's book dealing with the epic journey of the Royal Navy survey vessel which, a hundred years ago, made the first great oceanographic survey in a journey round the world; *Mr. Johnston Goes to Europe*, in which Donald MacLeod accompanied Russell Johnston, MP for Britain's largest constituency (Inverness-shire), to the opening of the enlarged European Parliament in Strasbourg and talked to him about this historic occasion.

Outside Broadcasts and Sport

On television, familiar events like the Royal Highland Show, the Edinburgh Military Tattoo the National Mod of An Comunn Gaidhealach, the General Assembly of the Church of Scotland, the Scottish Cup Final, the Scottish Rugby Union's centenary celebrations, and the British Open Golf Championship at Muirfield figured in outside broadcast programmes during the year.

A welcome development was the colourising of the *Sportsreel* programme, although difficulty is still being experienced with the inadequate lighting in many of the Scottish football grounds.

On radio, an important development was the Saturday afternoon sport opt-out from Radio 2. As a consequence, however, listeners in the South-West were deprived of the Scottish sport coverage as vhf Sandale radiates only Radio 4 output. The imbalance of Radio 2 and Radio 4 coverage within Scotland is being re-examined within the current development study.

To mark the 50th anniversary, *Twelve Noon* mounted outside broadcast versions of the programme from various points in Scotland –

Dumfries, Inverness, Dundee, in addition to Glasgow and Edinburgh.

Topical Programmes

In television, *Current Account* was extended to 45 minutes' duration, which allowed the programme to deal in depth with such subjects as steel prospects in Scotland, the Rents issue, the Dundee East by-election, and, of course, the continuing story of North Sea Oil. The nightly magazine *Reporting Scotland* received a welcome boost with the colourisation of the Glasgow studio, although Edinburgh and Aberdeen are still in monochrome.

The arts magazine *Scope* again sponsored an amateur film competition, and the theme, *How to Win the War*, attracted a good entry with some outstanding work from the prizewinners. There were seven special programmes mounted for BBC-2 from the 26th Edinburgh Festival. During the first three months of 1973, *Mainly Magnus* confronted a studio audience on Sunday evenings with a programme embracing both controversy and entertainment. For the first time, the programme went furth of Scotland and in January, a production was recorded in the studios of Icelandic television. But again, it was nostalgia which provided the most popular item in the series. To mark the 50th anniversary, the programme took the form of a *This is Your Life* to Kathleen Garscadden, one of the pioneer broadcasters and producers in Children's Hour and who, as such, was responsible for starting many stars on their acting careers. It had a warmth and friendliness which struck a chord with the audience and drew much favourable comment.

On radio, *Today in Scotland*, *Twelve Noon* and *North Beat* continued daily and as they are made in Glasgow, Edinburgh and Aberdeen respectively, the whole of Scotland is covered. The entry into Europe was marked by six programmes under the heading of *The Europeans*. In these, Scots living in the Countries of the Six expressed their personal views of the Common

Market and this short series provided interesting listening.

Gaelic Programmes

In television, the output did not deviate from the pattern set in previous years. A further series of *'Se Ur Beatha* was recorded and *Bonn Comhraidh* continued monthly from Aberdeen to cover subjects of interest to Gaeldom. This Gaelic current affairs programme still brings in complaints – both from those non-Gaelic speakers who object to missing the network offering and from the Gaelic speakers who object to getting only one half-hour per month!

Among radio programmes there was a look back at fifty years of broadcasting (which included an interview, in Gaelic, with Alasdair Milne) and a recollection by Hugh Macphee of his thirty years in broadcasting. Piping enthusiasts were well catered for in recitals and magazine programme; in addition there was a general knowledge contest between piping societies.

Religious Programmes

Coverage of the General Assembly continued to be placed in the early evening followed later in the evening by two longer reports.

The year brought a spate of anniversaries: in September, there was a special Morning Service from the Abbey Church of Dunfermline in celebration of the 900th anniversary of its foundation; in December, the 400th anniversary of the death of John Knox was the occasion of a Service from St Giles' Cathedral, and, on radio only, a Service of Thanksgiving in March from Glasgow Cathedral marked fifty years of broadcasting in Scotland. Professor William Barclay presented his eighth series of television lectures (and his first in colour) *Epistles of Importance; What's the Point?* tackled current issues, such as Renewal, Pentecostalism and the continuing significance of John Knox. In one instance, the outside broadcast unit was used: *Maister John Knox* was pre-

sented by members of a Renfrewshire church during the Commemoration period and excerpts from Robert Kemp's play were recorded. A successful documentary film, *To Be a Priest*, dealt with activities of St Peter's Roman Catholic Seminary at Cardross in Dunbartonshire.

In radio, a new experiment was launched. In place of the normal outside broadcast Morning Service from a church, it was decided to construct broadcast worship for the listener. Using the title of *Word for Living*, the structure of the worship was established from work between the contributor and the producer, choice of contributor being made as far as possible related to his interest in and ability to communicate the particular subject. It was felt that thirty-five minutes was long enough for effective communication and therefore the preceding programme *Church News and Views* was extended to twenty minutes. This latter programme developed greatly over the past year and the many items of news, review, music and comment proved very acceptable. A special programme was mounted at the time of the Munich incident during the Olympic Games.

Music Programmes

During the year, the Music Department underwent immense changes. In August, Martin Dalby took over from Watson Forbes as Head of Music; Sydney Humphreys joined the BBC Scottish Symphony Orchestra as the new leader, and in November, the orchestra returned to the newly-modernised fully-stereo studio 1. Another development of the year was the augmentation in numbers of the Scottish Radio Orchestra and, at the same time, its conversion under a new musical director, Brian Fahey, into the New Scottish Radio Orchestra. The re-formation of the SRO resulted in its transfer to the Light Entertainment Department, and with the introduction of stereo on Radio 2, meant two orchestras sharing Studio 1, Glasgow. The problem of fitting seventeen sessions per week into the twenty-one

available in the studio, together with a change of attitude on Radio 3 towards more 'live' music, encouraged the increase of the Symphony Orchestra's appearances in public. A determined effort was made to publicise more widely the series of concerts in the City Hall, Glasgow, and while not yet fulfilling all hopes, there was an improvement on the previous year's attendances. On 5 March at a special gala concert to mark the 50th Anniversary, the Orchestra was acclaimed by a large and enthusiastic audience.

In addition to its many Radio 3 commitments, the Symphony Orchestra continues to broadcast weekly on Radio 4 Scotland and provides a useful outlet for both promising and established Scottish composers and performers.

Despite previous and present financial hardships, better fortunes are developing for Scottish dance music, bands and choirs. The best of Scottish folk and fiddle music appears regularly in *Scotch Corner* and an effort is being made to stimulate Scottish Dance Music programmes.

Educational Broadcasting

In primary education, radio and television broadcasts continue to be a regular and significant feature of the work of Scottish schools. Established series like *Exploring Scotland* and *Scottish History* (radio) and *Around Scotland* (television) are clearly valued and hold large audiences; *From Seven to Nine* (radio) and *Let's See* (television) have growing and appreciative audiences of younger classes.

At secondary level, the practice of tape recording radio and video recording television helps to overcome difficulties and increases the use made of school broadcasting. The new series *Questions of Living* (radio) dealing with vocational and social education had an encouraging reaction as had *Living in Scotland* (television) especially in its contemporary and relevant drama programmes for the older school-leaver.

The series which started last year, *Scottish Writing* (radio), for fifth and sixth years, con-

Annual Report

tinues to stimulate interest and offered programmes on the major Scottish writers, MacDiarmid, Mackay Brown, Gibbon, Stevenson, Hogg and Scott.

In Further Education programming and following the remarkable success of *Who Are the Scots?*, Dr Ian Grimble introduced a new series of *The Scottish Nation*. In ten programmes he examined the political, social, economic and cultural influences on Scotland in a period spanning more than four centuries – 1296 to 1707 – the only period when Scotland was in every sense a separate nation.

Engineering

The continuing expansion of colour television facilities was again the main feature of the year. The arrival of the two-camera Mobile Control Room which was driven-in to Studio B resulted in the colourising of *Reporting Scotland*, already mentioned elsewhere. A second colour telecine machine and a third colour VTR were later delivered, thereby completing the colourisation of the Glasgow headquarters on a sophisticated, modern basis. Glasgow Studio 1 was equipped for stereo operation and new air conditioning and lighting were also installed.

Uhf transmitter development in Scotland continued. A main station at Darvel in Ayrshire, the addition of BBC-1 in colour from the Rosemarkie station and two low-power relay stations at Perth and Rosehearty, increased the coverage of BBC-1 and BBC-2 in colour to 83 per cent of the population in Scotland.

Staff

After five distinguished years as Controller, Alasdair Milne left Scotland at the end of December to take over in London as Director of Programmes, Television. His appointment to this high office marks the esteem in which he is held and the Council recorded its deep appreciation of his work and guidance and wished him well in his new sphere. As his successor, the Council warmly welcomed Robert Coulter who,

as Head of Programmes, Scotland, was already known and respected.

Three senior members of staff retired during the year: Watson Forbes as Head of Music, James Kemp as Scottish Editor (News and Current Affairs), and Mrs. Margaret Lyford-Pike as Schools Radio Producer. To all three, the Council expressed its thanks for their work over the years.

Council Membership and Meetings

After five years' service the Very Rev. Dr J. B. Longmuir retired at the end of 1972. The Council owes him much for his wisdom and patience and for his advice on moral matters, always offered with consummate tact.

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

In the year under review, the Council met four times in Edinburgh, four times in Glasgow and once, to consult with the Chairman and Director-General, at Television Centre in London. Receptions and meetings were also held in Kirkwall and in Campbeltown.

Broadcasting House,
Llandaff,
Cardiff.

22 June 1973

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1972 to 31 March 1973. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

GLYN TEGAI HUGHES
(Chairman)

Sir Michael Swann,
Chairman,
Board of Governors,
BBC,
London W1.

Members of the Council at 31 March 1973

Dr Glyn Tegai Hughes (Chairman)
Professor A. L. Cochrane, CBE
Mr Aled Lloyd Davies
Sir James Lyons
Mr D. P. M. Michael, CBE
Professor G. L. Rees
Mr N. W. G. Taylor, DSC
Mrs Auriol Watkin
Mr Glyn Williams
Mr Dafydd Jones-Williams
Miss M. M. Wooloff

Annual Report of the National Broadcasting Council for Wales

1 April 1972 to 31 March 1973

The Council could not but be aware that this year marked the 50th Anniversary of the start of broadcasting in Wales. The BBC has now been a part of the fabric of life in Wales for fifty years. They have been very crowded years for Wales and for BBC Wales – years full of change, development and new challenges. The occasion was suitably reflected in BBC Wales programmes, and the Council deeply appreciated the tributes paid to BBC Wales at a Civic Luncheon given on the Anniversary Day – 13 February 1973 – by the Lord Mayor of Cardiff.

During the year the Council's monthly meetings took place in Cardiff, Bangor, Neath, Ruthin, Swansea and Brecon and, on many of these occasions, useful contact was made with representatives of local life. The terms of office of Mrs W. E. Jones and Mr R. Gerallt Jones came to an end. New members appointed to succeed them were Mrs Auriol Watkin and Mr D. Jones-Williams.

Near the end of the period under review the Government announced that an independent Committee would enquire into the broadcasting services in Wales, Scotland, Northern Ireland and rural England to see whether any improvements were feasible and what their financial implications would be. It was also stated that a decision regarding the possible use of the Fourth Channel could be expected by the end of 1973. These announcements came as a climax to a year of widespread public interest and comment on the broadcasting service at present provided in Wales and on its future form. The many expressions of public dissatisfaction with the present situation concentrated mainly on three main themes.

First, many communities, notably in mid-Wales, suffered indifferent or poor reception of

BBC Television services, and in some areas reception was non-existent. The improvement of reception in those areas, it was claimed, should take precedence over further developments in the more populous areas where good reception of several services was already enjoyed. The Council has been in no doubt of the force of these claims, and there was frequent discussion in its meetings of how an equitable distribution of new transmitters could be achieved paying full regard to social needs, costs, and the availability of existing services. Following its discussions and recommendations, the Council was pleased to receive from the Transmitter Planning Department of the BBC outline plans for the improvement, within a reasonable time, of reception in areas which had been for so long a source of concern, such as mid-Wales counties.

Secondly, there were the calls from many organisations and individuals for an enlarged and improved broadcasting service for Wales. Further proposals were made in statements by a Committee on Broadcasting set up by the University of Wales, by Urdd Gobaith Cymru and by the Welsh Council of Labour. Among other bodies who voiced an opinion on the future of broadcasting in Wales were the Union of Welsh Independants, the Welsh Schools Parents' Association, Plaid Cymru, the Presbyterian Church of Wales, the Montgomeryshire Presbyterian Churches Association, the Free Church Council of Wales, the South Wales Unitarian Association and many local authorities. A petition organised in Swansea with the backing of local Members of Parliament in support of placing all Welsh programmes on a separate network received many thousands of signatures. The Welsh Language Society continued its campaign against what they felt to be

the inadequate provision by the BBC of Welsh language programmes and for some months this took the form of 'limited violence' against BBC property.

The third main area of dissatisfaction brought into sharp focus the difficulties that arise from the necessity of providing programmes in two languages on a single channel. Despite the increasing availability of BBC-2 or commercial television as alternatives, viewers continued to express irritation at 'being forced' to watch programmes in Welsh and at being 'deprived' of some of the attractive offerings on BBC-1. Increasing sales of single standard uhf sets, which do not allow viewers within the service area of BBC-1 the facility of choosing between BBC Wales and BBC-1 programmes unless they erect additional aerials, further exacerbated the feelings of many people who do not understand Welsh. Other viewers who directed their aerials at Mendip and other BBC-1 uhf stations lost the chance of seeing programmes in English about Wales. As a consequence, increasing numbers of the public looked to the Fourth Channel as the solution to the problem. The Council issued the following statement :

'The Broadcasting Council for Wales would favour the use of the Fourth Channel in Wales for programmes in the Welsh language and English language programmes of Welsh interest. It recognises that a separate network must be engineered for such a service and, as this will take some years, even after a Ministerial decision on its allocation, it urges that the construction of the Fourth network should start in Wales as soon as possible.

'The Council believes that any use of the channel in Wales must be consistent with a general pattern of its use throughout the United Kingdom as it foresees that the pressure for its allocation in England, Scotland and Northern Ireland will eventually become irresistible. Broadcasting in the Welsh language at present involves, for many people, the loss of English

language programmes which they would wish to view. No system that perpetuates this deprivation can be satisfactory as a permanent solution. For this reason, in addition to any general considerations, the Council believes that a regional, community and educational pattern for the Fourth Channel throughout the United Kingdom would be desirable. It recognises that this could not be achieved without additional sources of revenue being made available. Within such an overall pattern the Council foresees the provision of an extended Welsh language service as well as additional English language programmes for Wales complemented by selected programmes from the network generally.'

Additionally, in pursuance of its resolve to seek solutions to the problems facing Wales, the Council indicated its willingness to discuss with the authorities of Independent Television means of co-ordinating Welsh language output on the Fourth Channel as well as any cooperation possible within the present pattern. It also investigated the possibilities of making use of unused hours on BBC-2 for some BBC Wales Welsh language output when this becomes technically possible in due course.

It was against this background that the Council and the BBC Wales staff went about their work, and it is a tribute to the staff that the year's programmes not only maintained the standards so far set but also introduced some new and interesting developments. For its part the Council kept its three main long-term targets firmly in view: to achieve a substantial increase in programme output in English and in Welsh, to seek a method of broadcasting in two languages which did not cause irritation to the audience and to ensure all-round improvements in reception. These aims apply to radio as much as to television. The radio service must be in a buoyant position not only for its own sake but also in order to meet future competition from commercial local radio.

A year ago the Council announced its inten-

tion to set up a small committee of outside specialists to explore the technical possibilities of additional radio and television channels for Wales. The Committee was duly appointed with the following membership: Professor W. J. G. Beynon, Department of Physics, University College, Aberystwyth (Chairman), Professor Emrys Williams, Department of Electrical and Electronic Engineering, University College, Cardiff, and Dr M. R. Gavin, Principal, The Chelsea College of Science and Technology, London. The Committee has held five meetings so far and is now drafting its report. The Council wishes to express its gratitude to the members of the Committee for undertaking this complex inquiry, the outcome of which will play a valuable part in discussions on the future pattern of broadcasting in Wales.

Uhf transmitters brought into service during the year included: the Carmel main station (BBC Wales television); relays at Pontypridd, Rhondda, Aberdare and Merthyr (all BBC Wales); Macsteg, Bargoed and Rhymney (all adding BBC Wales to BBC-2 transmitters); and Betws-y-Coed and Conwy (all BBC-2). At the end of March 1973, 75 per cent of the population could receive BBC Wales television on vhf 405 lines and 61 per cent on uhf 625 lines, while 76 per cent were able to receive BBC-2. The Council also looked forward to the opening in April 1973 of the main BBC Wales uhf transmitters at Llanddona and Moel-y-Parc which, with their relays at Betws-y-Coed, Bethesda, and Conwy, will bring the BBC Wales coverage to 75 per cent. The opening in the Autumn of 1973 of the Preseli main transmitter (BBC Wales and BBC-2) will, with the further relay stations planned, make BBC Wales uhf available to 80 per cent of the population.

The building of the first colour television studio and ancillary areas on the Llandaff site continued according to plan. The studio, which is due to become operational at the beginning of 1974, will produce News and Current Affairs output and programmes which are suitable for production in a 1,500 sq. ft studio. The com-

pletion of the new scenery-construction workshop at Llandaff provided a valuable new facility.

The installation of colour cameras in Studio C (the existing News studio), the acquisition of a second colour Mobile Control Room and of additional colour telecine and video-tape equipment made possible an increase in colour television output from $3\frac{1}{2}$ to $9\frac{1}{2}$ hours a week. A second portable stereo control desk came into use. Although stereo transmissions from Wenvoe will not start until early in 1974, it is gratifying that most of the recordings made by the BBC Welsh Orchestra in the Concert Hall of Broadcasting House in the past year have been in stereo, and that the first live stereo broadcast from an outside source was made for Radio 3 from Cardiff's New Theatre with the broadcast of *Billy Budd*.

The Council warmly welcomed the further steps taken in collaboration between BBC Wales and the Welsh Arts Council in the production of certain programmes and especially in the moves to increase the membership of the BBC Welsh Orchestra. Its expansion to 60 players by 1974 through the generous support of the Arts Council can do nothing but good for music-making in Wales both on the Concert platform and in the broadcasting studio, and should mark the start of a new era in the story of the BBC Welsh Orchestra which, since its formation in the thirties, has had a unique role as the only professional symphony orchestra in Wales.

There were several staff changes at senior level. Mr D. J. Thomas, Assistant Head of Programmes, retired after 22 years' service and was succeeded by Mr Geraint Stanley Jones. Dr A. J. Roderick, Head of Educational Broadcasting, who retired after 26 years' service, was succeeded by Mr Griffith Roberts. Mr Arnold Lewis succeeded Mr J. Alwyn Jones who retired as Head of Music after 23 years' service. Other long-serving members of staff who retired were Mrs Morfudd Mason Lewis, Presentation Organiser (35 years), Miss Bella

Roberts, Establishment Clerk (35 years), Mr Arthur Leak, Communications Engineer (31 years), Miss Laura Jones, Secretary to North Wales Representative (26 years) and Mr Gethyn Stoodley Thomas, Television Producer (22 years).

Programmes

It must be said at the outset that the climate of opinion in the period under review was not the most favourable for the maintenance and development of a bilingual radio and television service such as BBC Wales. It was a time which demanded a delicately balanced assessment of what should ideally be done weighed against what could practically be achieved. In the event, certain positive advances and innovations were made, and this report concentrates on these changes and additions to the normal service offered by BBC Wales.

It would be unrealistic to claim that the year saw sustained achievement and success, but undoubtedly the most welcome step forward was the trebling of the number of BBC Wales programmes televised in colour following long-awaited technical developments and the provision of additional colour equipment. This enabled the backbone of the regular television output, the two daily programmes *Wales Today*, which celebrated its tenth birthday in September, and *Heddiw*, to be transmitted in colour from Studio C. It will be a great asset to these two programmes, as well as to network news and current affairs programmes, when the only other BBC Television studio centre in Wales, at Bangor, is also able to contribute film and studio items in colour. The most significant increase in programme output was in the sphere of Welsh language television programmes for children where there has been, for a long time, a recognition that the provision was inadequate and would have to be augmented and developed. BBC Wales gave priority to this aspect of its activities by enlisting the aid of drama, light entertainment and news departments to add to

the staple diet provided by an over-stretched and understaffed Children's Department. As a result, additional series, which appeared to be highly popular with the younger audience, were the thriller serial play *Deg i Dragwyddoldeb* and the two comedy series *Nol mewn pum munud* and *Abracadabra Jôs*. Another innovation was the weekly news review *Telesylw*.

Another major development during the year was the exploiting of the Radio 4 Wales medium-wave and vhf frequencies as a means of providing a choice between simultaneously broadcast programmes and, perhaps more significantly, between two languages. The early morning news magazines *Good Morning, Wales!* and *Bore Da* were selected for this experiment. First and second editions of each programme were introduced and broadcast alternately on medium wave and vhf. It is too early at this stage to assess whether the use made by the audience of these arrangements justifies the expense of retaining them as a permanent feature. If early indications of approval and acceptance are supported in the longer term they could well provide a pointer towards a possible future pattern of radio broadcasting in Wales. The simultaneous use of the two radio services was not confined to news programmes. It proved particularly useful when commentaries in English on medium wave and Welsh on vhf were broadcast on the occasion of Rugby Union International matches played at Cardiff. In this context it is also worth noting that television commentaries were given in Welsh on the West Wales Rugby Union Cup Final, the Urdd Gobaith Cymru Jubilee Match and the Llanelli v Barbarians match. These were predominantly Welsh occasions and the exclusive use of the Welsh language during the broadcasts evoked some protest from non-Welsh speaking viewers and considerable enthusiasm from the Welsh speakers.

In addition to the splitting of the medium-wave and vhf frequencies, other attempts were made to bridge the gap between Welsh speakers and their non-Welsh speaking compatriots.

Television drama continued to use English subtitles on the repeat transmissions of certain Welsh plays, in particular *The Secret Room* – originally the Welsh serial *Y Stafell Ddirgel* – by Marion Eames, which told the story of the persecution of the early Quakers in Wales. The presentation of a play by Alun Owen in both English and Welsh was an entirely new departure in televised drama: the same cast took part in both versions, *Dare to be a Daniel* on the eve of St David's Day, and *Daniel*, the Welsh translation by John Gwilym Jones, on the following day. The practice of producing programmes in two languages was further extended with *The New Neighbour* and *Y Cymydog Newydd*, television features in English and Welsh on the effect on local life of the new Brianne Dam in Carmarthenshire.

The coverage of sport in Wales remained at its usual high level and there was an enthusiastic welcome for the return of *Sports Line Up*, which took a comprehensive look at both majority and minority sports within the Principality. In radio, two new weekly series in English were introduced. *Visiting Hour* and its compere Vince Savile proved that there was a demand for a programme linking patients in hospital with their relatives at home, and visits by the presenter to individual hospitals were greatly appreciated. *Open Line* became BBC Wales's first regular venture into the field of telephone programmes when listeners at home were given an opportunity to question and challenge well-known public figures in the life of Wales. The number of calls received varied from overwhelming to somewhat disappointing according to the appeal of the subject and the speaker.

Two important developments in the field of television light entertainment were the change in form, content and presentation of the long-running pop music series *Disc a Dawn* and the televising of a second Welsh situation comedy *Y Garej*. Audience reaction to the change in *Disc a Dawn* was mixed, and, in some cases, initially hostile, while *Y Garej*, though much

appreciated, could perhaps not be said to have had the same sweeping success as its forerunner *Fo a Fe*.

The BBC Welsh Orchestra continued to be the backbone of broadcast music in and from Wales. The Orchestra's new conductor, Boris Brott, took up his new appointment in December. The Orchestra, with Welsh Arts Council cooperation, visited five centres in Wales to give a series of public concerts and further tours have been planned. Collaboration with the Welsh Arts Council extended into other fields also. Six eminent Welsh writers were invited to write the six episodes of *Y Llythyr*, a serial play on a predetermined theme, with each writer high-lighting the story through one of the six characters.

Numerous public lectures were broadcast during the year. The Annual Radio Lecture was delivered by Aneurin Talfan Davies, former BBC Wales Head of Programmes, on the subject *Darlledu a'r Genedl* – Broadcasting and the Nation – a personal assessment of the role of broadcasting in Wales on the occasion of the 50th Anniversary. This made a significant contribution to the continuing debate on the future pattern of broadcasting in Wales.

Religious services were again relayed from places of worship throughout the length and breadth of Wales. An attempt to break with the traditional was made in the presentation of folk sermons in the series *Yn ôl Idwal* in which various aspects of the Christian message were conveyed in an informal open-air setting. Religious programmes also ventured into the field of programmes for children with *Darlun a Dameg*, a television series in which children were invited to express in their own way the lessons of some of the Parables.

These are some of the more significant developments and innovations seen in the programme output of BBC Wales Television and Radio during the year. They must be considered along with the mass of programmes produced by the staff of BBC Wales at Cardiff, and Bangor during 1972/73.

Educational Broadcasting

Whilst the number of schools listening to radio broadcasts remained at about 2,000, the number of those viewing television increased to 1,350. Two new television series were launched. *Ffenestri* was a Welsh language series for the infant school which aimed to arouse the children's curiosity, to provide visual stimulation and to extend their experience. *Let's Look at Wales* (for children 10–13) aimed at broadening the non-Welsh speaking child's knowledge and understanding of Welsh and to encourage exploration of local environment.

The request by teachers for preview facilities and early information on programmes was partly met by the introduction of new series. *Rhwng Dau Dymor*, broadcast during school holidays, allowed teachers to preview six of the television programmes to be broadcast in the following term. *Ar Drothwy'r Tymor* was a radio series broadcast during term time but immediately before the start of school broadcasting. The establishment of the EEC and a growing consciousness of Europe prompted the department to open links with European educational broadcasting departments. Staff in the department visited a broadcasting organisation in Germany and it was hoped that it would soon be possible to exchange programme material and to cooperate in the co-production of educational television series.

External Broadcasting

As in past years Wales was presented to the world audience through two main channels. One was the weekly World Service programme *Wales Today* produced in the Cardiff studios which aimed to reflect events in Wales, as they happened, in as informative a style as possible. The other channel was provided through the External Broadcasting Department's function as a point of reference for many visitors to BBC Wales from overseas broadcasting organisations. After a prolonged stay in the Summer of 1972 a radio production team from CRTF,

Paris, later broadcast a three-hour documentary about Wales on the French domestic service.

The 50th Anniversary of Broadcasting in Wales on 13 February, 1973, was marked, in the main, through sixteen special programmes. The Anniversary occurred at a time when the future pattern of broadcasting in Wales was a matter of widespread public debate. Some of the special programmes like *Look In, Look Back* in television, and *This is BBC Wales* in radio, recalled something of the story of broadcasting and some of the programmes of years gone by. New presentations of the two great series of former years, *Noson Lawen* and *Aelwyd y Gân*, and a re-broadcast of *Pawb yn ei Dro* were given a warm welcome by listeners as were *Tommy Trouble* sketches from *Welsh Rarebit*, the popular series of the '40s and '50s. There were celebration concerts and a bilingual Jubilee Service from Llandaff Cathedral, and a special bilingual version of the long-running network series *With Heart and Voice*. It was felt, however, that the programmes should not be purely nostalgic or celebratory. Future development is of more account than past achievement and in *Broadcasting: The Way Ahead* an opportunity was given to selected speakers representing the widely differing areas of interest in the future of broadcasting in Wales to express their views.

Some Statistics 1972–3

- 1 Auditions: (a) 351 people were auditioned for all types of radio programmes; 96 were successful and 88 were used. (b) 362 were auditioned for all types of television programmes; 250 were successful and 184 were used.
- 2 (a) New writers for radio: 43
(b) New writers for television: 20
- 3 Number of Schools ordering educational broadcasting publications:
Radio and television: 1,922
Television only: 78

4 Number of local correspondents regularly used for news service: 83

Hours of Output

Television

BBC Wales

626 hours

(Welsh 376 hours 10 minutes. Weekly average 7 hours 14 minutes)

(English 250 hours 16 minutes. Weekly average 4 hours 49 minutes)

Contributions to BBC 1 and 2

54 hours

(BBC 1 44 hours: weekly average 50 minutes)

(BBC 2 10 hours: weekly average 11 minutes)

Radio

Radio 4 Wales

1,416 hours

(Welsh 821 hours. Weekly average 15 hours 47 minutes)

(English 595 hours. Weekly average 11 hours 26 minutes)

Radio 4 Network

30 hours

Radios 1, 2, 3 and External Services

208 hours

Appendices

Notes on Appendix I

1. Due to industrial action within the Post Office between January and March 1971 the licences in force at 31 March 1971 do *not* reflect the true licensing position at that date.
2. Radio only licences were abolished on 1 February 1971.
3. Combined Radio and Television licences were also abolished on 1 February 1971. From that date Television only licences have been issued.
4. The Television licences at 31 March 1973 include 35, 545 licences issued to blind persons.
5. Dealer's demonstration fee and concessionary licences for residents of old people's homes at 31 March 1973 have been excluded from the figures.

Appendix I
Broadcast Receiving Licences 1927-1973

| Licences at 31 March | | | | | |
|----------------------|----------------------------------|--------------------|-------------------------------|------------|-----------|
| Total | Issued free for Blind Persons | Issued for Payment | | | |
| | | Radio Only | Radio and Television Combined | | |
| | | | Monochrome | Colour | |
| 1927 | 2,269,644 | 5,750 | 2,263,894 | | |
| 1928 | 2,482,873 | 12,234 | 2,470,639 | | |
| 1929 | 2,731,872 | 14,505 | 2,717,367 | | |
| 1930 | 3,092,324 | 16,496 | 3,075,828 | | |
| 1931 | 3,647,722 | 21,304 | 3,626,418 | | |
| 1932 | 4,621,805 | 31,513 | 4,590,292 | | |
| 1933 | 5,497,217 | 35,850 | 5,461,367 | | |
| 1934 | 6,259,653 | 39,224 | 6,220,429 | | |
| 1935 | 7,011,753 | 41,868 | 6,969,885 | | |
| 1936 | 7,616,822 | 44,380 | 7,572,442 | | |
| 1937 | 8,127,636 | 46,475 | 8,081,161 | | |
| 1938 | 8,588,676 | 49,730 | 8,538,946 | | |
| 1939 | 8,968,338 | 52,621 | 8,915,717 | | |
| 1940 | 8,951,045 | 53,427 | 8,897,618 | | |
| 1941 | 8,752,454 | 50,555 | 8,701,899 | | |
| 1942 | 8,683,098 | 47,456 | 8,635,642 | | |
| 1943 | 9,242,040 | 48,399 | 9,193,641 | | |
| 1944 | 9,554,838 | 48,124 | 9,506,714 | | |
| 1945 | 9,710,230 | 46,861 | 9,663,369 | | |
| 1946 | 10,395,551 | 47,720 | 10,347,831 | | |
| 1947 | 10,777,704 | 49,846 | 10,713,298 | 14,560 | |
| 1948 | 11,179,676 | 52,135 | 11,081,977 | 45,564 | |
| 1949 | 11,747,448 | 53,654 | 11,567,227 | 126,567 | |
| 1950 | 12,219,448 | 56,376 | 11,819,190 | 343,882 | |
| 1951 | 12,369,027 | 58,161 | 11,546,925 | 763,941 | |
| 1952 | 12,753,506 | 60,105 | 11,244,141 | 1,449,260 | |
| 1953 | 12,892,231 | 61,095 | 10,688,684 | 2,142,452 | |
| 1954 | 13,436,793 | 62,389 | 10,125,512 | 3,248,892 | |
| 1955 | 13,980,496 | 62,506 | 9,414,224 | 4,503,766 | |
| 1956 | 14,261,551 | 62,745 | 8,459,213 | 5,739,593 | |
| 1957 | 14,525,099 | 62,453 | 7,496,390 | 6,966,256 | |
| 1958 | 14,646,350 | 61,387 | 6,494,960 | 8,090,003 | |
| 1959 | 14,736,413 | 57,784 | 5,423,207 | 9,255,422 | |
| 1960 | 15,005,011 | 54,958 | 4,480,300 | 10,469,753 | |
| 1961 | 15,176,725 | 50,852 | 3,858,132 | 11,267,741 | |
| 1962 | 15,372,219 | 46,782 | 3,491,725 | 11,833,712 | |
| 1963 | 15,698,991 | 43,371 | 3,212,814 | 12,442,806 | |
| 1964 | 15,884,679 | 40,337 | 2,959,011 | 12,885,331 | |
| 1965 | 16,046,603 | 34,355 | 2,759,203 | 13,253,045 | |
| 1966 | 16,178,156 | 31,499 | 2,579,567 | 13,567,090 | |
| 1967 | 16,773,205 | 29,662 | 2,476,272 | 14,267,271 | |
| 1968 | 17,645,821 | 27,564 | 2,529,750 | 15,068,079 | 20,428 |
| 1969 | 17,959,933 | 24,966 | 2,438,906 | 15,396,642 | 99,419 |
| 1970 | 18,183,719 | 22,174 | 2,279,017 | 15,609,131 | 273,397 |
| 1971 (note 1) | 15,943,190 | — | — | 15,333,221 | 609,969 |
| 1972 | 16,658,451 | — | — | 15,023,691 | 1,634,760 |
| 1973 | 17,124,619 | — | — | 13,792,623 | 3,331,996 |

Appendix II
Hours of output 1972-73: Television

| | Network Programmes | | | | Regional Service only | | Total | | % |
|---|--------------------|--|--------------|---|-----------------------|--|--------------|---------------|--------------|
| | BBC-1 | | BBC-2 | | Total | | Total | | |
| | Hours | | Hours | | Hours | | Hours | | |
| Programmes Produced in London | 3,408 | | 1,807 | | 5,215 | | 5,215 | 49.5 | |
| Programmes Produced in Regions: | | | | | | | | | |
| England - Birmingham | 235 | | 89 | | 324 | | 141 | 465 | |
| - Manchester | 227 | | 141 | | 368 | | 150 | 518 | |
| - Bristol | 141 | | 77 | | 218 | | 162 | 380 | |
| - Norwich | 2 | | | 2 | | | 139 | 141 | |
| - Newcastle | 4 | | 1 | | 5 | | 149 | 154 | |
| - Leeds | 3 | | 1 | | 4 | | 141 | 145 | |
| - Southampton | 6 | | | 6 | | | 150 | 156 | |
| - Plymouth | 3 | | | 3 | | | 162 | 165 | |
| Scotland | 621 | | 309 | | 930 | | 1,194 | 2,124 | |
| Wales | 61 | | 51 | | 112 | | 420 | 532 | |
| Northern Ireland | 125 | | 10 | | 135 | | 659 | 794 | |
| | 33 | | 13 | | 46 | | 235 | 281 | |
| Total Programmes Produced in Regions | 840 | | 383 | | 1,223 | | 2,508 | 3,731 | 35.5 |
| British and Foreign Feature Films and Series | 4,248 | | 2,190 | | 6,438 | | 2,508 | 8,946 | |
| | 696 | | 414 | | 1,110 | | | 1,110 | 10.5 |
| Open University | 4,944 | | 2,604 | | 7,548 | | 2,508 | 10,056 | 4.5 |
| | | | 476 | | 476 | | | 476 | |
| Total Hours of Broadcasting | 4,944 | | 3,080 | | 8,024 | | 2,508 | 10,532 | 100.0 |

The output from Wales includes 493 hours of programmes in the Welsh language.

Hours of output 1972-73: Radio

| | Network Programmes | | | | | Regional Service only | Local Radio | Total | % |
|--------------------------------------|--------------------|---------|---------|---------|--------|-----------------------|-------------|-------|---|
| | Radio 1 | Radio 2 | Radio 3 | Radio 4 | Total | | | | |
| | Hours | Hours | Hours | Hours | Hours | | | | |
| Programmes Produced in London | | | | | | | | | |
| Programmes Produced in Regions: | | | | | | | | | |
| England - Birmingham | 1 | 380 | 194 | 378 | 953 | 197 | 1,150 | | |
| - Manchester | 4 | 239 | 494 | 199 | 936 | 204 | 1,140 | | |
| - Bristol | | 43 | 116 | 281 | 440 | 230 | 670 | | |
| - Norwich | | | | 5 | 5 | 235 | 240 | | |
| - Newcastle | | 1 | | 2 | 3 | 113 | 116 | | |
| - Leeds | | 3 | 12 | 15 | 30 | 2 | 32 | | |
| - Southampton | | | | 2 | 2 | 18 | 20 | | |
| - Plymouth | | | | 1 | 1 | 269 | 270 | | |
| Scotland | 5 | 666 | 816 | 883 | 2,370 | 1,268 | 3,638 | | |
| Wales | 2 | 171 | 162 | 67 | 402 | 1,683 | 2,085 | | |
| Northern Ireland | 2 | 24 | 145 | 29 | 200 | 1,419 | 1,619 | | |
| | | 102 | 44 | 43 | 189 | 612 | 801 | | |
| Total Programmes Produced in Regions | 9 | 963 | 1,167 | 1,022 | 3,161 | 4,982 | 8,143 | 8.5 | |
| Local Radio | 4,610 | 7,482 | 6,160 | 6,357 | 24,609 | 4,982 | 29,591 | 68.5 | |
| Open University | 4,610 | 7,482 | 6,160 | 6,357 | 24,609 | 4,982 | 94,771 | 0.5 | |
| | | | 284 | 189 | 473 | | 473 | | |
| Total Hours of Broadcasting | 4,610 | 7,482 | 6,444 | 6,546 | 25,082 | 4,982 | 95,244 | 100.0 | |

The output from Wales includes 821 hours of programmes in the Welsh language.

Appendix III

Programme analysis 1972-73: Television networks

| | BBC-1 | | BBC-2 | | Total | |
|---|-------|-------|-------|-------|-------|-------|
| | Hours | % | Hours | % | Hours | % |
| BBC Productions | | | | | | |
| Current Affairs, Features and Documentaries | 991 | 20.0 | 870 | 28.3 | 1,861 | 23.2 |
| Sport | 772 | 15.6 | 287 | 9.3 | 1,059 | 13.2 |
| Children's Programmes | 491 | 9.9 | 135 | 4.4 | 626 | 7.8 |
| Light Entertainment | 350 | 7.1 | 177 | 5.8 | 527 | 6.6 |
| Drama | 298 | 6.0 | 213 | 6.9 | 511 | 6.4 |
| News | 232 | 4.7 | 194 | 6.3 | 426 | 5.3 |
| Schools | 374 | 7.6 | | | 374 | 4.7 |
| Further Education | 230 | 4.7 | 84 | 2.7 | 314 | 3.9 |
| Religion | 128 | 2.6 | 16 | 0.5 | 144 | 1.8 |
| Music | 30 | 0.6 | 87 | 2.8 | 117 | 1.5 |
| Programmes in Welsh | 84 | 1.7 | | | 84 | 1.0 |
| Continuity | 268 | 5.4 | 127 | 4.1 | 395 | 4.9 |
| | 4,248 | 85.9 | 2,190 | 71.1 | 6,438 | 80.3 |
| British and Foreign Feature Films and Series | 696 | 14.1 | 414 | 13.4 | 1,110 | 13.8 |
| | 4,944 | 100.0 | 2,604 | 84.5 | 7,548 | 94.1 |
| | | | 476 | 15.5 | 476 | 5.9 |
| Open University | 4,944 | 100.0 | 3,080 | 100.0 | 8,024 | 100.0 |

Programme analysis 1972-73: Radio networks

| | Radio 1 | | Radio 2 | | Radio 3 | | Radio 4 | | Total | |
|---|---------|-------|---------|-------|---------|-------|---------|-------|--------|-------|
| | Hours | % | Hours | % | Hours | % | Hours | % | Hours | % |
| Music | 4,255 | 92.3 | 5,588 | 74.7 | 4,688 | 72.8 | 477 | 7.3 | 15,008 | 59.8 |
| Current Affairs, Features and Documentaries | | | 514 | 6.9 | 425 | 6.6 | 2,856 | 43.6 | 3,795 | 15.1 |
| News | 93 | 2.0 | 477 | 6.4 | 183 | 2.8 | 607 | 9.3 | 1,360 | 5.4 |
| Drama | | | 132 | 1.8 | 132 | 2.1 | 894 | 13.7 | 1,158 | 4.6 |
| Sport | 23 | 0.5 | 427 | 5.7 | 170 | 2.6 | 91 | 1.4 | 711 | 2.8 |
| Light Entertainment | 11 | 0.2 | 158 | 2.1 | | | 401 | 6.1 | 570 | 2.3 |
| Religion | 47 | 1.0 | 107 | 1.4 | 47 | 0.7 | 254 | 3.9 | 455 | 1.8 |
| Schools | | | | | | | 451 | 6.9 | 451 | 1.8 |
| Further Education | 142 | 3.1 | | | 278 | 4.3 | 72 | 1.1 | 350 | 1.4 |
| Children's Programmes | 39 | 0.9 | 79 | 1.0 | 52 | 0.8 | 90 | 1.3 | 284 | 1.2 |
| Continuity | | | | | 185 | 2.9 | 164 | 2.5 | 467 | 1.9 |
| Open University | 4,610 | 100.0 | 7,482 | 100.0 | 6,160 | 95.6 | 6,357 | 97.1 | 24,609 | 98.1 |
| | | | | | 284 | 4.4 | 189 | 2.9 | 473 | 1.9 |
| | 4,610 | 100.0 | 7,482 | 100.0 | 6,444 | 100.0 | 6,546 | 100.0 | 25,082 | 100.0 |

Annual Report

Appendix IV

Select Lists of Broadcasts

NOTE: The object of these lists is to give some idea of the range of output in the main programme categories. They are neither complete nor comprehensive.

(a) Television

Current Affairs

Some Special Events

BBC-1 & 2

Apollo XVI & XVII

Coverage by satellite introduced by James Burke from the BBC's studio at Mission Control, Houston, with commentary from Col David Scott, Commander of Apollo XV, Dr Eugene Shoemaker and Patrick Moore.

BBC-1

US Conventions & Election

Coverage by satellite in association with the European Broadcasting Union.

BBC-2

US Presidential Inauguration

Live coverage by satellite from Washington.

BBC-2

Party Conferences

Continuous live coverage of the Liberal Party Assembly at Margate, and the Labour and Conservative Party Conferences at Blackpool.

Programmes in Series

BBC-1

Panorama

A weekly one-hour programme on Mondays on major international and domestic topics. It included interviews with the Prime Minister and the Leader of the Opposition and special reports on Bangladesh ('Is This What We Fought For?') Vietnam ('The Clouds of Peace'), the Middle East and Tito's Yugoslavia. It provided continuing coverage of Northern Ireland. Other subjects included the docks, the British Communist Party, immigration in Leicester, the motor car and life on the old-age pension.

Midweek

A late evening programme on Tuesdays, Wednesdays and Thursdays which replaced *24 Hours* in September and introduced the first regular telephone-in programme on television. Subjects covered in film reports included sectarian killings in Belfast and para-military organisations in Ulster; the French and German elec-

tions; and Vietnam after the cease-fire. There were extended interviews with, among others, the Israeli Prime Minister Golda Meir, UN Secretary-General Kurt Waldheim and the King of Morocco. Special programmes included coverage of the US election results and the Lincoln by-election.

Nationwide

An early-evening domestic magazine which was extended from three nights a week to five nights in September and produced with the co-operation of the BBC's eleven news centres outside London. Investigatory reporting included an enquiry into 'pyramid selling' and a weekly Consumer Unit service. Film reports included a series which followed several Asian families from Uganda to Britain and a series on people under stress in Northern Ireland. Viewers in regional studios were able, in special editions, to put questions to the Secretaries of State for Education and the Social Services.

Talk-in

A Friday evening series, conducted in turn by Robin Day and David Dimbleby, in which one or more guests were questioned, with or without a studio audience. Robin Day's guests included Senator Edward Kennedy; Lord Rothschild; and the Home Secretary, the Rt Hon. Robert Carr, MP. David Dimbleby's subjects included student grants, free contraception, moderate opinion in Ulster, and rising prices.

Grand Strategy

A series of eight programmes introduced by Michael Howard analysing critical stages of the Second World War.

BBC-2

Money at Work

A weekly one-hour programme, restyled from *The Money Programme*, covering aspects of money from shop floor to board room. Wages and prices, labour relations, the EEC and taxation were recurring subjects of reportage and discussion. Others included aviation, housing, job satisfaction, the stock market, North Sea oil, 'the poverty trap', equal pay for women, tourism, land ownership. Japan, Indonesia and France were the subjects of special reports.

Europa

World events as reported in films made by overseas broadcasting organisations.

Some Individual Programmes

BBC-1

When Johnny Comes Marching Home

A Tuesday documentary made by Julian Pettifer in a journey across America after the cease-fire in Vietnam and the return of US troops.

Talk-In Europe

Robin Day interviewed the two British Commissioners to the EEC, the Rt Hon. Sir Christopher Soames and the Rt Hon. George Thomson, as Britain entered the Common Market on 1 January 1973.

The Question of Ulster – The Way Forward

A two-and-a-half hour programme with leading Ulster politicians looking to possible solutions to Northern Ireland problems one year after the introduction of direct rule and shortly before the publication of the Government's White Paper.

BBC-2

Some of My Best Friends

A programme of just under two hours examining some current prejudices.

BBC-1

Apollo XVI & XVII

Coverage of the last of the present series of explorations of the moon.

Documentary Programmes*Programmes in Series*

BBC-1

The Commanders

A series examining how a few unusual men of different nations rose to the challenge of high command in the Second World War.

Having a Lovely Time

Five half-hour programmes in each of which a well-known personality observed the British in pursuit of leisure.

One Day in the Life

The first two of an occasional series in which one man and his world were closely observed for one day.

BBC-2

One Pair of Eyes

A further six programmes in this series of highly personal films.

The Philpott File

A further six programmes in this series of film reports by Trevor Philpott.

Yesterday's Witness

A further series of six films about past events recalled by people who participated in them.

All in a Day

A second series of five films, each providing a composite picture of an important event or occasion from material shot by a number of film units following the activities of those closely involved.

A Matter of Discipline

A series of four half-hour films showing what happens when human beings are brought face to face with a code to which they must conform, for example, on joining the Army.

BBC-2

McCrindell's Toys

A film about a Soho publican's collection of Edwardian toy boats and trains.

A Thorn in the Flesh

An impression of some of William Cobbett's rural rides, showing film of the same places today.

This Little Thing With Me and Spassky

The background to the World Chess Championship.

Who Sank the Lusitania?

A detailed examination of the circumstances surrounding this event.

Metroland

An affectionate look at suburbia by Sir John Betjeman.

Stalin

An attempt to uncover the real man and the reasons for his acting as he did.

Shelley

A dramatised biography by John Elliot set in the present day.

Circus of the Shooting Star

A film about the French painter, Rouault, produced with the collaboration of his family.

Naum Gabo

A film in which this little-known Russian sculptor spoke about his life and work.

Some Individual Programmes

BBC-1

*Tuesday's Documentaries:**A Place of Your Own*

A fifty-minute documentary about home ownership and the building societies.

A Month of Sundays

A fifty-minute film portrait of a Durham mining village.

The Best Kept Secret

A fifty-minute documentary on local government – featuring Cheshire County Council.

The Block

A seventy-five minute documentary about people who live below the poverty line.

Annual Report

To The Promised Land

A fifty-minute documentary about a group of Russian Jews emigrating to Israel.

Our Own Correspondent

A seventy-five minute documentary reflecting through the eyes of BBC Foreign Correspondents how Britain's place in the world is changing.

The Longest Drink

A fifty-minute film about the City of Manchester's water supply.

The Group

A seventy-minute film studying in detail the daily life of a group of alcoholics in a residential centre.

The Times of Printing House Square

A sixty-five minute documentary on *The Times* newspaper.

BBC-2

The Mad Trapper

A seventy-five minute dramatised documentary about a man-hunt in the frozen north of Canada.

Features

(Science, Arts, General and 'Man Alive')

Programmes in Series

BBC-1

Tomorrow's World

The eighth year of a weekly topical magazine on science, technology and medicine, including special editions on communications, the human heart, agriculture, Australia, Israel and the Netherlands.

Science Fair

The eighth of an annual series in which schoolchildren presented their own research projects.

The Burke Special

A series of seven programmes in which James Burke looked at some of the things which may change our lives.

Down to Earth

Eight magazine programmes examining environmental issues.

Experts in Action

Three films: on forest fire fighting, lifeboat rescue and a Police road patrol.

Kenneth Harris Interviews

Twelve interviews with men of importance to British society.

Holiday '73

Ten weekly programmes presenting viewers with de-

tails of British and foreign holidays to help them choose their own holiday.

The Sky at Night

A monthly series on astronomy introduced by Patrick Moore.

Where in the World?

Fourteen quiz programmes in which a resident team challenged travel experts.

Ask the Family

The sixth series of this knockout quiz.

Firing Line

William Buckley and a panel of journalists challenged Lord O'Neill and Shirley Williams in two programmes.

Crosstalk

Richard Crossman talked to seven people with whom he has had significant contact during his lifetime.

Omnibus

A weekly series of music and arts features which included:

The Performers – a film about the Spanish painter, Goya.

The Last Samurai – a film about the work of the Japanese film director, Kurosawa, in which he himself took part.

Judy – a biography of Judy Garland, with contributions by many who knew her, including her daughter, Liza Minnelli.

Marcel Marceau – a programme in which the distinguished French mime was interviewed by Patrick Garland and performed pieces from his repertoire.

What is Culture? – An investigation into the relationship between the arts and society, by Richard Hoggart Assistant Director General of UNESCO.

Born Black, Born British: Britain through the eyes of young immigrant children, as reflected in their art.

Who Needs a Conductor? – A programme about the art and purpose of the orchestral conductor, featuring André Previn and the London Symphony Orchestra.

Pablo Casals – a film profile of the distinguished Spanish cellist.

A Lasting Joy

A series of six films in which the late Poet Laureate, C. Day Lewis, presented his own choice of verse.

BBC-2

Horizon

A weekly series ranging across the whole spectrum of science. Subjects included: volcanoes, Edison, rail safety, National Parks, dental care, movement, sex, brain surgery, the English landscape, old age, fire prevention, Alaska, canals, epidemics, deafness,

forensic science, population growth, planning cities, acupuncture, a Freud case history, skin bacteria, body time, Charing Cross Hospital in 1922 and the making of a natural history film.

Television Doctor

A fifth series of medical advice.

Pets and Vets

A series about the care of pets.

Ripples in the Ether

Six Christmas lectures from the Royal Institution by the late Geoffrey Gouriet, then Chief Engineer, BBC Research and Development.

Controversy

Six discussions on controversial points of view. Main speakers: Professor Peter Bauer, Robin Fox, Lionel Tiger, Jacques Monod, Richard Scorer, Wilfred Beckerman and Thomas Szasz.

The World About Us

Contributions to this weekly series on travel and exploration included:

They Don't Make Them Like They Used To – a portrait of Colonel Boustead, imperialist.

Alone on a Wide, Wide Sea – a personal story of the 1972 Transatlantic Yacht Race.

Poppa Bilong All – The leader of a New Guinea tribe, which he has westernised, told his story.

Tea and Sugar – crossing Australia on the train of that name.

Hillaby

The walker and writer, John Hillaby, walked over, and talked about, Hampstead Heath, the Yorkshire Moors and the South Downs.

Look, Stranger

Twenty-four films looking at Britain and her people.

Rich Man, Poor Man

Seven programmes discussed the problems created by the gap between the rich and the poor.

Sons of the Blood

Kenneth Griffith's personal view of the Boer War told in four films.

World Chess Championship Reports

Weekly reports on the match in Reykjavik.

Man Alive

A weekly film and studio programme about people and the situations which shape their lives.

It's Ours, Whatever They Say – a community action group in Islington fighting for a playground for children who otherwise had to play amongst the traffic.

Flower Power – a report on the Chelsea Flower Show.

The Bronx is Burning – the New York Fire Brigade.

Pity the Children – a report on the men and women who attack their children.

No Room at the Doss-House – a report on London's growing army of homeless men.

To Catch a Fox – the South Dorset Hunt.

From the Cradle to the Grave – a 2½-hour special review of the Welfare State thirty years after its inception.

Chronicle

This series on archaeology and history continued into its eighth year and included:

Sir Mortimer – a two-part biography of the archaeologist Sir Mortimer Wheeler.

The Longbow – a study of this weapon written and narrated by Robert Hardy.

Return to the Maya – a film in which the archaeologist Eric Thompson returned to the Maya sites in Central America.

The Ashes of Atlantis – a film about the first revelation to the world of the new Minoan fresco excavated at Santorini, Crete.

Venice, the Most Serene Republic – a study of Venice by the historian John Hale.

The Lost Treasure of Jerusalem – a film describing how the Abbé of a small French town suddenly became rich in curious circumstances.

Full House

A 'live' arts magazine programme presented on Saturdays, which included music, drama and the visual arts.

Betjeman in Australia

A series of films in which Sir John Betjeman visited Australia and presented personal essays about the place and its architecture.

America

'A personal history of the United States' by Alistair Cooke, in thirteen-parts covering the story of America from its origins to the present day.

In Praise of Watercolour

A series of short films in which Basil Taylor analysed the work of British watercolour artists.

Some Individual Programmes

BBC-1

Sob Sisters

Interviews with leading personal advice columnists.

The Press We Deserve

Two films about the history and present state of the British Press.

If Britain Had Fallen

A programme examining what might have happened if Hitler had conquered Britain in 1940.

Annual Report

A Right to a Child

A film about the problems posed by the growing ability to predict that certain children may be born handicapped.

Cancer: Meeting the Challenge

A film about current research.

How to Win a Nobel Prize

A film about the requirements for winning a Nobel Prize.

For the Protection of the Public

A film in which Christopher Brasher investigated recent cases of medical misconduct, followed by a discussion.

It's the Only Way to Go

A film in which James Burke studied the fear of flying.

Dieppe 1942

The story of the raid told through interviews, archive film and specially shot material.

The Price of Violence

A programme of interviews with victims of terrorism in Northern Ireland.

Skipper Pitts Goes to War

The effect of the cod war with Iceland on the livelihood and way of life of trawler fishermen.

A Star to Steer Her By

A tribute to Sir Francis Chichester.

The War We're in Danger of Winning

A film on the impact of environmental matters on everyday life.

Whatever Happened to Rolls Royce?

The story behind the collapse of the famous firm.

The Dimpleby Lecture

The inaugural lecture, in which Lord Annan talked about universities, in what is to become an annual series.

A Warning to the Curious

Laurence Gordon Clark's adaptation of a famous ghost story by M. R. James.

The Saboteurs of Telemark

A re-enactment of the attack on the Norwegian heavy water plant in the Second World War.

The People Talking – A Question of Ulster

A studio programme in which the people of Northern Ireland expressed their views.

The People Talking – A Question of Inflation

A studio programme in which Birmingham people explained the effect of inflation on their lives.

Looking In

A personal impression of BBC television since 1936, presented by Robert Vas on the occasion of the Corporation's 50th Anniversary.

1963

A film in which the journalist William Hardcastle looked back on one of the most dramatic years of the century.

Further Education Series

For Colleges of Further Education

Engineering Craft Studies

To supplement the work of students taking the new craft studies syllabuses. Lecturer's notes available.

Twentieth Century Focus

Designed as a contribution to general studies. Accompanying notes available.

Office

For students taking OND and HND courses. Book available.

Profit by Control

For students taking business studies. Book available.

For Teachers and Lecturers

ROSLA and After

The continuation of a long joint series on Television and Radio for secondary teachers about the Raising of the School Leaving Age. Books and films available.

Behaviour and Belief

A joint Television and Radio series concerned with moral education. For secondary teachers and FE lecturers.

Sixteen Plus

A joint Television and Radio series for those who teach pupils of 16–19 years, in various kinds of institution. Book available.

Industry and Commerce

Man at Work

Programmes which reflect and discuss the trends, ideas and problems of the world of work.

Workers at Risk

The problems involved in industrial safety. Notes available for viewing-group leaders.

Design by Design

Programmes seeking to show the importance of design, especially in engineering, and how it can be improved

Handling Materials

A series to promote the more efficient storage, handling and distribution of material and equipment in industry. Films available.

Vocational Training and Re-Training**Medicine Today**

Refresher programmes for General Practitioners.

Nurses in Training

A series for student nurses. Book and films available.

Training for Work

For those concerned at all levels with training in industry.

Science for the Non-specialist**Animal Design**

How some important animal types are built and how they have adapted to their environment. Book available.

Take Another Look

Insights into the beauty and wonder of natural and man-made materials through the use of specialist filming techniques.

Before the Ark

A series about prehistory and some of the scientific disciplines used in its investigation.

History and Contemporary Affairs**Ireland**

A series explaining the contemporary situation in Ireland, through an examination of its historical background.

Homes and the Homeless

The national housing policy with special reference to the problems of the homeless.

The Edwardian Affair

Designed to complement a drama series on Edwardian biographies, these programmes explored the social and historical background to Edwardian Britain.

The Arts**Search for the Ideal**

An examination of neoclassicism, related to the Autumn 1972 Exhibition in London.

Cinema Now

How some contemporary films were made, including the organisational and financial arrangements.

Opera in Rehearsal

The conventions used in opera examined through a study of rehearsals of *The Marriage of Figaro*.

Languages**Répondez sil vous plait**

A beginner's course in French. Books and discs available.

Avventura

A beginner's course in Italian. Book, discs and lecturers notes available.

Family Interests**Jimmy Young Asks**

A series centred on a London working class community and exploring a wide range of consumer problems. Booklet available.

Parents and Children

The subjects covered included health, the law and school.

Cut and Thrust

A series of programmes about fencing.

Picture Making

Designed to help amateur painters improve their skills and to encourage beginners. Book available.

Don't Just Sit There

Advice on how to combat stress and tiredness by means of diet and simple exercises. Book available.

A Job Worth Doing?

A careers series intended for viewing by students with modest attainments and their parents. Book available.

Drama**A Selection of Individual Plays****BBC-1****Play for Today**

A series of plays with contemporary themes:

The Reporters Arthur Hopcraft

A Life is Forever Tony Parker

Man Friday Adrian Mitchell

Triple Exposure David Halliwell

Better than the Movies John Elliot

The General's Day William Trevor

The Bankrupt David Mercer

Just Your Luck Peter McDougall

The Bouncing Boy John McGrath

Kisses at Fifty Colin Welland

Highway Robbery Michael O'Neill and Jeremy

Seabrook

Song at Twilight Willis Hall

Only Make Believe Dennis Potter

For Sylvia John Burrows and John Harding

The Operation Roger Smith

Access to the Children William Trevor

Annual Report

Hard Labour Mike Leigh
Man Above Men David Hare
Speech Day Barry Hines
Carson Country Dominic Behan

Play of the Month

A series of major plays, including adaptations of outstanding theatre plays.

The Merchant of Venice William Shakespeare
Lady Windermere's Fan Oscar Wilde
The Millionairess George Bernard Shaw
Hedda Gabler Henrik Ibsen/Michael Meyer
King Oedipus Sophocles/E. F. Watling
The Magistrate Arthur W. Pinero
The Adventures of Don Quixote Cervantes/Hugh Whitmore
Candide Voltaire/James MacTaggart

BBC-2

Stage Two

Three classic theatre plays.

Peer Gynt Henrik Ibsen/Norman Ginsbury
Mrs Warren's Profession George Bernard Shaw
The Duchess of Malfi John Webster

Sextet

Eight plays for a repertory of six artists by Peter Terson, Peter Ransley, Julian Mitchell, Dennis Potter, Peter Tinniswood, Douglas Livingstone, Hugh Whitmore, David Halliwell.

Six Faces

Six plays dealing with six personal aspects of one man by Julian Bond.

The Edwardians

(A series of plays based on the lives of real people).

Mr Rolls and Mr Royce Ian Curteis
Horatio Bottomley Julian Bond
E. Nesbit Ken Taylor
Conan Doyle Jeremy Paul
Baden Powell John Prebble
The Reluctant Juggler Alan Plater
Daisy (Countess of Warwick) David Turner
Lloyd George Keith Dewhurst

Single Plays

The Gangster Show: The Resistible Rise of Arturo Ui Bertolt Brecht/George Tabori
A Day Out Alan Bennett
The Moon Shines Bright over Charlie Chaplin Robert Hughes
The Stone Tape Nigel Kneale

Thirty Minute Plays

Mill Hill, Kings Cross, Swiss Cottage, Knightsbridge, Bermondsey John Mortimer
Hands Fay Weldon

Lushly Howard Brenton
Too Far Joan Morahan
Thrills Galore Rhys Adrian
The Argument Mavor Moore
The Seventh Juror Rayner Heppenstall
I Spy a Stranger Jean Rhys
The Judge's Wife Caryl Churchill
Krapp's Last Tape Samuel Beckett
The Chauffeur and the Lady Howard Barker
You've Been a Long Time, Alfred John Loveday
The Japanese Student Frank Tuohy
The Punchy and the Fairy Jim Allen
Is Nellie Dead? Tom Woodall
A Chance Encounter Rhys Adrian
Playthings John Harris
Dialogue Alasdair Gray

Dead of Night

Seven plays of a macabre nature by Don Taylor, Robert Holmes, Hugh Whitmore, Peter Draper, Dorothy Alison, Leo Lehman, John Bowen.

Serials

BBC-1

Dr Who Malcolm Hulke, Bob Baker, Dave Martin, Robert Sloman, Robert Holmes.

Family Serials

The Hole in the Wall Arthur Morrison/P. J. Hammond
Cranford Mrs Gaskill/Michael Voysey
Woodstock Sir Walter Scott/Anthony Seven
The Little Princess Frances Hodgson Bennett/
Jeremy Paul

Children's Serial

The Long Chase N. J. Crisp

Thriller Serials

Clouds of Witness Dorothy L. Sayers/Anthony Seven
The Man Who was Hunting Himself N. J. Crisp
The Unpleasantness at the Bellona Club Dorothy L. Sayers

Weekly Serials

Z Cars Len Rush, Leslie Duxbury, Allan Prior, Jack Gerson, Ben Bassett, David Ellis, Bill Barron, John Drew, P. J. Hammond, Tony Holland, James Doran, John Maynard, Bill Lyons, Mike Watts, John Foster, Geoffrey Matthews.
The Brothers Eric Paice, N. J. Crisp.
Dixon of Dock Green Eric Paice, N. J. Crisp, Gerald Kelsey, Ludovic Peters, Derek Ingrey, Ben Bassett.

Twice Weekly Serial

Spy Trap Robert Barr, N. J. Crisp, Jeremy Burnham
John Gould.

BBC-2

Classic Serials

The Golden Bowl Henry James/Jack Pulman
The Visitors Mary MacMiniss/Ray Lawler
Emma Jane Austen/Denis Constanduros
Love and Mr Lewisham H. G. Wells/Alun Richards
War and Peace Leo Tolstoy/Jack Pulman.

Series

BBC-1

The Regiment Arden Winch, John Wiles, Stuart Douglas, John Cresswell, Nick McCarty, Richard Daniel, Robert Holmes, Jack Ronder, Brian Hayles.

The Man Outside Brian Tolka, Patrick Alexander, Robert Holles, Peter Draper, Hugh Whitmore, Victor Canning, Rex Edwards, Donald Bull, Dorothy Alison, Ronald Duncan, A.M. Kittermaster.

Doomwatch Terence Dudley, Martin Worth, Roger Parks, Brian Hayles, John Gould, Louis Marks, Ian Curteis, Roy Russell.

No Exit Marc Brandel, Hugh Whitmore, John Gould, Anthony Skene, Paul Wheeler, Louis Marks, Don Shaw.

Softly Softly – Task Force Elwyn Jones, Arnold Yarrow, Robert Barr, Edward Alexander, Allan Prior, Alan Plater, Tony Hoare, James Doran.

The Onedin Line Cyril Abraham, Elaine Morgan, Alun Richards, Peter Graham Scott, Bruce Stewart, Allan Prior, Moris Farhi, Martin Worth, David Weir.

Colditz Brian Degas, Ian Kennedy Martin, Arden Winch, N. J. Crisp, John Kruse, John Brason, Marc Brandel, Bryan Forbes.

Barlow at Large Elwyn Jones, Robert Barr, Allan Prior, Arnold Yarrow, James Doran.

BBC-2

The Lotus Eaters Michael J. Bird, Jack Ronder, David Fisher, David Weir.

The Pearcross Girls Hugh Whitmore.

The View from Daniel Pike Nick McCarty, Jeremy Burham, James MacTaggart, Robert Barr, Edward Boyd.

Music*Series*

BBC-1

Omnibus

Including: *All Things to All People* – a programme about arts centres in north-east and south-west

England; *It Must be Something in the Water* – a history of the Sadler's Wells Theatre; *Rambert Remembers* – reminiscences of Dame Marie Rambert; the Leeds International Piano Competition; *Master of the Cello* – a documentary on Pablo Casals; *Fidelio Finke, Where Are You Now?* – André Previn with the London Symphony Orchestra talking about and playing music by composers long since forgotten; a documentary in the *Great Orchestras of the World* series about the history and work of the Chicago Symphony Orchestra.

Promenade Concerts

Six programmes in the *Omnibus* series including *The Last Night of the Proms*.

André Previn's Music Night

Three programmes of popular classical music.

BBC-2

Music on 2

A weekly series of music programmes.

Workshop

Music documentaries including programmes on: *The Brandenburgs*; *Fou Ts'ong*; *Parade* – a programme about the French composer Erik Satie; *The Orchestra is Alive and Well* – about the development of the present day symphony orchestra; *Alban Berg* – a film about the composer; *Song of Maramures* – Romanian folk songs and dances.

Counterpoint

After a major item on Stravinsky this music magazine ended with a compilation of previous programmes.

Face the Music

A fourth series of this music quiz.

Individual Programmes

BBC-1

Stokowski Conducts

Stokowski repeating his first London concert given in 1912 with the London Symphony Orchestra.

The Gondoliers

A studio production of Gilbert and Sullivan's operetta.

Carols with King's College Choir

A carol service from Lincoln Cathedral.

Gala Performance

With Margot Fonteyn, Maria Chiara, John Williams, Daniel Adni, Attilio Labis, Rosanne Creffield and the New Philharmonia Orchestra conducted by John Lanchbery and John Eliot Gardiner.

Annual Report

Fanfare

A celebration in words and music of Great Britain's entry into Europe, relayed from the Royal Opera House.

BBC-2

Owen Wingrave

A repeat of Benjamin Britten's first television opera.

L'Enfant et les Sortilèges

An ORTF production of Ravel's lyric fantasy.

Music Scrapbook

A BBC 50th Birthday programme.

Falstaff

A production of Verdi's opera with Geraint Evans in the principal role.

Gianni Schicchi

A Munich production of Puccini's one act comic opera.

Childhood of Christ

A partially staged production from Lincoln Cathedral with the London Philharmonic Orchestra and King's College Choir.

Great Orchestras

A documentary of the Concertgebouw Orchestra of Amsterdam.

Profile in Music

Four programmes each with an international opera singer performing and being interviewed: Beverly Sills; Martti Talvela; Janet Baker and Birgit Nilsson.

Ballet

La Sylphide – an ORTF production; *Taming of the Shrew* – choreography by John Cranko and danced by the Stuttgart Ballet Company; *The Relay* – a repeat of the Alwin Nikolai production; *Phèdre* – a repeat of the ORTF production.

Concerts

Including a repeat of the nine Beethoven Symphonies conducted by Otto Klemperer with the New Philharmonia Orchestra; a birthday concert for Sir William Walton played by the London Symphony Orchestra conducted by André Previn; a Brahms concert by the New Philharmonia Orchestra conducted by Sir Adrian Boult; a Vaughan Williams centenary concert by the London Philharmonic Orchestra conducted by Sir Adrian Boult; a BBC 50th Anniversary Concert live from the Albert Hall with the BBC Symphony Orchestra conducted by Sir Adrian Boult and Pierre Boulez—simultaneous stereo transmission on Radio 3; the Royal Concert with the Royal Liverpool Philharmonic Orchestra conducted by Charles Groves; the New Year's Day Concert from Vienna with the Vienna Philharmonic Orchestra conducted by Willi

Boskovski; a Promenade concert given by the NHK Symphony Orchestra of Japan conducted by Hiroaki Iwaki.

Recitals

Including Daniel Adni; Daniel Barenboim; André Watts; Vladimir Ashkenazy; Radu Lupu with Symon Goldberg; André Tchaikovsky; I Musici; Craig Sheppard and others.

Some Outside Broadcasts

1972

April

- BBC-1 The Boat Race
- BBC-1 The Grand National, Aintree
- BBC-2 Up Country Festival, Wembley
- BBC-1 State Visit of Queen Juliana
- BBC-2 The Queen's Gallery
- BBC-2 US Masters Golf
- BBC-1 Badminton Horse Trials
- BBC-1 GKN-Daily Express Trophy, Silverstone
- BBC-1 *Come Dancing* Final
- BBC-1 European Football Championships: England v. West Germany

May

- BBC-1 FA Cup Final, Wembley
- BBC-1 Monaco Grand Prix
- BBC-1 HM The Queen in France
- BBC-1 Whale Safari
- BBC-1 *The Red Arrows*
- BBC-1 International Air Fair, Biggin Hill
- BBC-1 Rugby League: Cup Final
- BBC-2 Chelsea Flower Show
- BBC-1 Soccer: Home Internationals
- BBC-1 Soccer: European Cup Final

June

- BBC-1 Duke of Windsor: Lying in State
- BBC-1 Trooping the Colour
- BBC-1 The Derby
- BBC-1 & 2 1st Test Match: England v. Australia
- BBC-1 World Bowls Championships
- BBC-1 Wightman Cup Tennis
- BBC-1 Royal Ascot
- BBC-1 Transatlantic Yacht Race
- BBC-2 US Open Golf
- BBC-1 & 2 Wimbledon Lawn Tennis
- BBC-1 Boxing: Bodell v. McAlinden

July

- BBC-1 & 2 British Open Golf, Muirfield
- BBC-1 & 2 British Grand Prix
- BBC-1 Royal Tournament
- BBC-1 Royal International Horse Show
- BBC-1 Racing: 'Glorious Goodwood'

August

BBC-1 Top of the Form Final
 BBC-1 *Miss United Kingdom*
 BBC-1 Hickstead Show Jumping
 BBC-1 Soccer: Watney Cup Final
 BBC-1 Animals at Home
 BBC-1 & 2 Cricket: One-Day Test Matches

September

BBC-1 The Olympic Games
 BBC-1 Farnborough Air Show
 BBC-2 Cricket: Final of the Gillette Cup
 BBC-1 Wild and Winsome Women
 BBC-1 & 2 Golf: Player Classic, Turnberry
 BBC-1 Burghley Horse Trials

October

BBC-1 *Where There's Brass*
 BBC-1 Horse of the Year Show
 BBC-1 State Visit of the West German President
 BBC-2 Heritage

November

BBC-1 HM The Queen at the BBC
 BBC-2 International Fireworks
 BBC-1 Festival of Remembrance
 BBC-1 Cenotaph Service
 BBC-1 Lord Mayor's Show
 BBC-1 RAF Museum Opening, Hendon
 BBC-1 The Queen's Silver Wedding

December

BBC-1 *Miss World*
 BBC-1 Rugby Union: Varsity Match
 BBC-2 Rugby League: Floodlit Rugby League Final
 BBC-1 Sports Review 1972
 BBC-1 *A Stocking Full of Stars*
 BBC-1 Billy Smart's Christmas Circus
 BBC-2 R.A.C. Rally – *Wheelbase*
 BBC-1 Holiday on Ice, Zurich
 BBC-1 *The Last Goon Show*
 BBC-1 *Mastermind* Final
 BBC-1 *Top of the Year*

1973

January

BBC-1 *Joysticks and Jets*
 BBC-2 Boat Show '73
 BBC-1 *High Street*
 BBC-1 Fashion Fanfare
 BBC-2 Tennis: Masters Tournament, Barcelona
 BBC-1 Boxing: Joe Frazier v. George Foreman
 BBC-1 Rugby Union: Barbarians v. All Blacks, Cardiff

February

BBC-1 European Skating Championships
 BBC-1 Crufts Dog Show, Olympia
 BBC-1 SFTA Awards

March

BBC-1 1,000 Welsh Voices
 BBC-1 World Skating Championships
 BBC-2 *Waterline*
 BBC-1 Cheltenham National Hunt Festival
 BBC-1 Misses England, Scotland, Wales
 BBC-1 Race of Champions, Brands Hatch
 BBC-1 Opening of London Bridge

Light Entertainment

BBC-1

Engelbert With the Young Generation
Top of the Pops
Basil Brush Show
Look: Mike Yarwood
Bruce Forsyth and the Generation Game
Black and White Minstrel Show
Parkinson
It's Lulu, Not to Mention Dudley Moore
Two Ronnies
Harry Secombe Show
Cilla
Morecambe and Wise Show
Crackerjack 73
Sound of Petula
Nimmo in Las Vegas
Vera Lynn Show
The Kinks at the Rainbow
Golden Seawallow Awards 1972
Royal Variety Performance
The Music of Gilbert O'Sullivan
Pantomime: Dick Whittington
Frankie Howerd in Ulster
Shirley Bassey
Tom Jones
Tony Bennett
Christmas Night With the Stars
My Wife Next Door
Whatever Happened to the Likely Lads?
Till Death Us Do Part
Sykes
Monty Python's Flying Circus
Dad's Army
Now Look Here
Whoops Baghdad
Comedy Playhouse
Some Mothers Do 'Ave 'Em
Are You Being Served?

BBC-2
Fifty Years of Music
Sounds for Saturday – Including international artists such as:
 The Faces
 James Last Orchestra

Annual Report

Oscar Peterson Trio
Harry James Orchestra
Elton John
Fifth Dimension
John Denver
Chuck Berry
Don McLean
Alan Price and Georgie Fame

In Concert – Including international artists such as:

Nilsson
Donovan
Paul Williams
Kris Kristofferson
Georgia Brown
Trinidad Steel Orchestra
Buddy Rich

Show of the Week – Dave Allen at Large

Show of the Week – Keith Michell at the Lyric

Show of the Week – Scott On

Show of the Week – Vera Lynn

Show of the Week – Nana Mouskouri

Mary Travers

Mantovani and his Concert Orchestra

Call My Bluff

They Sold a Million

The Goodies

Grubstreet

A Milligan for All Seasons

But Seriously – *It's Sheila Hancock*

Seven of One

Children's Programmes

BBC-1

Regular Series

Jackanory

A daily (Monday to Friday) story-telling programme for younger children.

Blue Peter

A twice-weekly general information programme for 5–12 year olds.

Vision On

A magazine of visual entertainment and ideas for making and painting.

Animal Magic

A magazine about animals.

Search

A weekly series in which children discuss serious controversial issues.

Screen Test

A film quiz.

It's Your Word

A general knowledge quiz.

Crackerjack

A light entertainment series.

New Series

John Craven's Newsround

A twice-weekly news bulletin made with the co-operation of News Department.

The Record Breakers

An informative light entertainment programme covering all kinds of record-breaking attempts.

Before the Event

Documentaries on grand prix motor racing, steeple-chasing, pigeon racing, diving, etc.

Val Meets the VIPs

Children put questions to Morecambe and Wise, Graham Hill, Gordon Banks, Mrs Margaret Thatcher, Petula Clark, Chris Bonnington.

The New Beginning

Stories from the New Testament told in pictures specially designed by BBC Graphics Artists.

Blue Peter Special Assignments

Six documentary films with Valerie Singleton in Rome, Vienna, Paris, Amsterdam, London and Edinburgh.

Right Charlie

A light entertainment series with Charlie Cairoli and Company at the Octagon Theatre.

Outspace

A Saturday morning entertainment magazine.

Star Sport

A series on swimming, athletics, tennis, gymnastics, and horse riding presented by Rolf Harris, Roy Castle and Alison Dawes.

Michael Ben Tine Time

A light entertainment series.

Cabbages and Kings

Comedy series.

Drama

The Long Chase

N. J. Crisp (made by Drama Serials Department)

Thursday's Child

Noel Streatfeild/John Tully

Fish

Alison Morgan/Anna Home

Lissie Dripping
Helen Cresswell

Jackanory Playhouse
Henry Livings, Ted Hughes, Alfred Bradley.

News Extra
Roy Brown

Films

Yao
Twelve-part French serial set in West Africa

Josie and the Pussycats
American cartoon.

The Brady Kids
American cartoon.

Deputy Dawg
American cartoon.

The Monkees
American comedy series.

Laurel and Hardy
American films.

The Frog Prince
A 'Muppet Special'.

Programmes for Young Children

New Series

The Wombles
Puppet series.

Teddy Edward
For *Watch With Mother*.

Ring a Ding
For *Watch With Mother*.

In the Town
For *Watch With Mother*.

Regular Series

Magic Roundabout
Puppet series from France.

Hector's House
Puppet series from France.

Adventures of Parsley
Puppet series from England.

The Clangers
Puppet series by Oliver Postgate.

The Mole
Animated cartoon from Czechoslovakia.

Sir Prancelot
Cut-out animated series by John Ryan.

Crystal Tipps and Alistair
Cartoon series designed by BBC Graphics staff.

School Holidays

During the mornings of the Easter, Summer and Christmas holidays favourite series like *Robinson Crusoe*, *Belle and Sebastian*, *Casey Jones*, *Champion the Wonder Horse*, etc., were repeated, together with puppet programmes for young children and documentaries like *The Sky at Night*, *Attenborough and Animals*, *Unsolved Mysteries*, etc.

BBC-2

Play School

A weekday programme for children under five. (Repeats on BBC-1)

Play Away

Saturday entertainment for children under seven.

Captain Noah and His Floating Zoo

Music by Joseph Horowitz, words by Michael Flanders. Sung by the King's Singers and acted by children from a London comprehensive school.

(b) Network Radio Services

The Reith Lectures 1972: Journey to an Unknown Destination, by Andrew Shonfield, Director of the Royal Institute of International Affairs.

Some Talks Series Broadcast on Radio 3

Arts Commentary

A weekly review programme.

Personal View

A fortnightly twenty-minute talk broadcast live by a distinguished speaker, arising from the events of the preceding fortnight.

Poetry Now

A regular programme of new poems read by the poets themselves.

Words

A weekly five-minute talk about the raw material of everyday communications.

Occasional Series

Are Hierarchies Necessary?

A critical examination of the hierarchical structure in society.

Annual Report

Body Language

A series of five programmes about social communication.

Individual Programmes

One Word of Truth

Paul Scofield read the English text of Alexander Solzhenitsyn's 1970 Nobel Prize address in a special translation for broadcasting.

The Vocal Art of Caruso

An appreciation of Caruso's art, to mark the 100th anniversary of his birth, by Nigel Douglas.

Inflation

Sir Alec Cairncross examined the various academic schools of thought on the causes of inflation.

French Sunday

An 18-hour cultural survey, of which five hours of speech dealt with the intellectual developments and arts in France.

Protest or Madness

A documentary dealing with the treatment of dissidents in the Soviet Union.

XX + XY = IQ

An international discussion about intelligence with Arthur Jensen and Hans Eysenck.

Radio 4 Programmes and Series

Daily News Related Programmes

Today

A number of programmes were mounted from abroad to give special coverage to such events as the American Presidential Election and British Entry into the Common Market. New ground was broken in the public service area with special series answering listeners' questions on such topics as the Common Market and the introduction of VAT. The programme was awarded the title 'Programme of the Year' by the Radio Industries Club for the second year running.

The World at One

PM Reports

The World This Weekend

PM Reports has proved that late afternoon is a prime spot for news. It consistently produces stories that are front page headlines in the national press the following morning.

News Desk

The World Tonight

The economy, industrial relations, Ulster, Uganda and the United States Presidential election campaign have accounted for a large percentage of major stories covered in *News Desk* and *The World Tonight*. *The*

World Tonight has continued its policy of devoting occasional programmes to one issue including: in June, Mr Heath's two years in office; in October, the EEC Summit (with Douglas Stuart in Paris); in November, Ulster leaders in a live debate on the Green Paper. The Friday night City Spot has also expanded into Europe with Reports from Paris, Rome, Frankfurt, Amsterdam and Zurich. There were also special features on the developing situation in Indo-China.

Regular Series

Woman's Hour

You and Yours

Start the Week

If It's Wednesday

If You Think You've Got Problems

Saturday Briefing

(Including *From Our Own Correspondent*, *The Weekly World* and *The Week in Westminster*).

Now Read On

A weekly review of new books.

Scan

A weekly review of the arts.

New Worlds

A weekly review of developments in science and technology.

Analysis

In-depth coverage of major national and international issues.

Speaking for Myself

A weekly fifteen-minute talk by a professional broadcaster about ideas and events that have caught his attention.

Occasional Series

The Modern British Poets

A series of thirteen programmes.

50 Broadcasting Years

A series of five documentary programmes to mark the 50th anniversary of the BBC.

Where Are You Taking Us

A series of four programmes presenting questions and controversy concerning science, scientists and the public.

This Island Now

A series looking at the present plight and future shape of town and country.

The Long March of Everyman

A series of twenty-six programmes consisting of themes and variations from the history of people in

Britain, based on their own words spoken by their descendants.

Dial a Scientist

A 'phone-in programme for young listeners.

Special Series

Inside Europe

(Formerly *Into Europe*. This programme deals with understanding Common Market policies, philosophies and institutions.)

Individual Programmes

Poetry Prom

Sir John Betjeman, the Poet Laureate, introducing and reading a programme of verse.

Murder on Dead Man's Hill

A two-and-a-half hour examination of the Hanratty case.

The Search for a Creator

A two-hour examination of Christian belief and scientific evidence concerning the creator.

Stalingrad

A ninety-minute programme commemorating the 30th anniversary of the battle of Stalingrad.

Further Education

Languages

Tal Como Es

Second year Spanish, based on interviews recorded in Spain. Books and records available.

For Teachers

Behaviour and Belief

The objectives and provision of moral education in the secondary school (with associated television programmes).

Teaching and Learning in Higher Education

The cultivation of teaching aptitudes and the application of new techniques and resources.

Sixteen Plus

The characteristics of the young adult as learner (associated with a television series). Book available.

The Learning World

A weekly commentary on a topic of current educational interest.

Careers and Work

The Experience of Work

The experience and expectations of people at work in different environments.

The Job for the Person

What sort of advice to give to young people about to decide on their first job.

The Person for the Job

Reviewing methods of recruitment, selection and initial placement of employees. Book available.

Developing a Career

Personal progress in employment, problems and opportunities. Book available.

Leisure and Retirement

The inter-relation of work and leisure, both in the course, and at the conclusion, of the working life.

Community Care

Health and Society

The development of community health services in Britain.

The Patient at Home

Case-studies for nurses in training of the care and treatment at home of physical illness and disability. Book available.

Mental Illness and Handicap

Case-studies for nurses in training of community based services for the mentally ill or handicapped. Book available.

Centres for Special Care

Studies of centres providing specialist services and care within the community.

Contemporary Affairs

Foreign Correspondent

A weekly background study of a country in the news.

Choosing the President

The US Presidential campaign and election in context.

The Impact of Broadcasting

How much is now known of the effects of broadcasting on our society after fifty years.

Living With Technology

The social impact of the rapid growth of modern technology, and future prospects.

Music and the Arts

Spare Time for Music

Guidance and tuition for the amateur music-maker. Book available.

Annual Report

Film Music

A study of the various uses of music in films.

Music in Java and Bali

Introductory studies of gamelan music and its influence on contemporary composers.

Spanish Painting

Radiovision studies of selected works by six Spanish painters. Slides available.

Getting Into Focus

Advice on still photography for the keen amateur and would-be professional photographer.

Music

Premières and Commissions

Of the 55 world premières of British works broadcast this year, eleven were commissioned by the BBC. Three of these were performed in the 1972 season of Promenade Concerts: Gordon Crosse's 'Celebration' (audience, chorus and orchestra), John Lambert's 'Formations and Transformations' (viola, women's chorus and orchestra) and Ronald Stevenson's second piano concerto, sub-titled 'The Continents'. The other eight works were: Harrison Birtwistle's 'La Plage', Peter Maxwell Davies' 'Blind Man's Buff', Elizabeth Lutyens' 'Counting Your Steps', Robin Holloway's 'Evening With Angels', Anthony Milner's 'Symphony'; plus three works for the BBC's 50th anniversary (see below)—George Newson's 'Praise to the Air' and compositions by Iain Hamilton and Daniel Jones, the last two commissioned by BBC Scotland and Wales respectively.

First Broadcasts of British Works

A further 72 works (representing 56 composers) received their first broadcast performances. Among these were Malcolm Arnold's viola concerto, Harrison Birtwistle's 'Dinah and Nick's Love Song', Benjamin Britten's song-cycle 'Who Are All These Children?', Peter Maxwell Davies' opera *Taverner* and John Gardiner's opera *The Visitors*.

Festivals

Events were broadcast from the following British festivals: Aldeburgh, Bath, Brighton, Camden, Cheltenham, City of London, Durham, Edinburgh, English Bach, Festival of Russian Music, Harrogate, Haslemere, Hexham Abbey, King's Lynn, Lake District, Leeds, Macclesfield, Newcastle, Nottingham, Southern Cathedrals, Stour, Swansea, Three Choirs, Westminster and Windsor. Foreign festivals were represented by recordings from, amongst others, the Vienna, Salzburg, Helsinki, Brno and Paris festivals, and the Budapest and Lugano music weeks.

50th Anniversary of the BBC

Public concerts were given by five of the staff symphony orchestras in the autumn, and three works were specially commissioned — Iain Hamilton's 'Violin Concerto No. 2 (Amphion)' and Daniel Jones' 'Sinfonietta', commissioned by BBC Scotland and Wales respectively, and Elizabeth Lutyens' 'Voice of Quiet Waters', commissioned by North Region, which received its première on 14 April 1973.

During the autumn of 1972 and the spring of 1973 an extensive series of selected recordings made by the BBC Symphony Orchestra since its formation in 1930 was broadcast under the title *Four Glorious Decades*. Other contributions to the celebrations included a performance of Mendelssohn's 'Hymn of Praise' given by the Concert Orchestra and the BBC Singers, and the première of the specially commissioned radio cantata 'Praise to the Air' written by George Newson and George MacBeth.

Series

Amongst new series introduced this year on Radio 3 were *England's Pleasant Land* (British music of the early twentieth century featuring the works of Vaughan Williams, the series designed to mark the centenary of his birth), a new season of twelve invitation concerts promoted by the BBC (contemporary chamber and orchestral music), 'Orpheus Britannicus' (orchestral music of composers British by birth or adoption), a series of the complete Beethoven piano sonatas, weekly programmes of recordings from music clubs around the country, and broadcasts of all the symphonies of Benjamin Frankel. *Music to Remember* continued on Radio 4.

Promenade Concerts

In addition to the summer season, which comprised 57 concerts and was as extensive in scope as in recent years, there was a further development in the introduction of a short season of Winter Promenade concerts.

BBC Symphony Orchestra

The orchestra toured abroad again, this time to France and Switzerland in May. The season at the Round House continued, likewise the series of concerts at St John's (Smith Square) and the Royal Festival Hall, this year concentrating upon the music of Webern and Schumann.

Opera

The total number of complete opera broadcasts, including gramophone records, foreign relays and recordings, was 140, of which twelve were BBC productions.

Britain's Entry Into the European Economic Community

A total of seven concerts was broadcast from the *Fanfare for Europe* series, of which three were also part of the Winter Promenade Concerts season. On 1 January a performance was mounted of Beethoven's 'Choral Symphony', which was given in the Guildhall, London, before an invited audience.

Selected Gramophone Record Programmes

Complete Operas

Tannhäuser (Paris version) Wagner
The Midsummer Marriage Tippett
I Lombardi Verdi
The Pilgrim's Progress Vaughan Williams
Oberon Weber
Castor et Pollux Rameau
Medea in Corinto Mayr

Historic Performances

Chopin – *Piano Sonata No. 2* Played by Rachmaninov
 Brahms – *Handel Variations* Played by Solomon
 Brahms – *Symphony No. 4* Conducted by Furtwängler
 Chopin – *Etudes Op. 10 and Op. 25* Played by Cortot

Other Works

Couperin *Messe Pour les Couvents*
 Iain Hamilton *Violin Concerto*
 Franz Schmitt *Symphony No. 4*
 Bernstein *Mass*
 Franck *Les Béatitudes*
 Telemann *St Mark Passion*
 Telemann *St Matthew Passion*
 Alwyn *Symphony No. 3*
 Saint-Saëns *Requiem Mass*
 Malcolm Williamson *Violin Concerto*
 Stockhausen *Stimmung for six vocalists*

Series

Man of Action
Music Magazine
Record Review
Organ Gallery
The Young Idea
These You Have Loved
Desert Island Discs
Pied Piper
Off the Record
My Kind of Music
Sounds Interesting
Jazz Record Requests

Great Characters From Opera
French Chamber Music
Opera at Covent Garden, 1919–1939
Portrait of a City
European Churches and Their Music

Single Programmes

Julius Katchen
G.B.S. on Music
The Musical Small-Coal Man
Benno Moiseiwitsch

Drama

Radio 4

The Monday Play

The Royal Visit Hector MacMillan
Days in the Trees Marguerite Duras
The Fishing Party Peter Terson
The Duchess of Malfi Webster
Billy Liar Keith Waterhouse
The Dance of Death Strindberg
The Death and Resurrection of Mr Roche Thomas Kilroy
Idea for a Rhapsody Michael Kittermaster
Andromache Racine
The Lot of Man Andre Malraux
Caves of Adullam Dan Jacobson
The Love Child Richard Hallett
Creditors Strindberg
The Train Simenon
Marya Isaac Babel
Caste Tom Robertson
Anthony and Cleopatra Shakespeare
Pillars of Society Ibsen
Under Milk Wood Dylan Thomas
The Prisoner Don Haworth
The Government Inspector Gogol
Parisienne Henry Becque
The Little Foxes Lillian Hellman
Another Part of the Forest Lillian Hellman
Blithe Spirit Noel Coward
Egmont Goethe (with music by Beethoven)
The Deeps of Summer Kevin Faller
Miss Julie Strindberg
Bread and Butter Cecil P. Taylor
When We Dead Awaken Ibsen
Before Dawn Gerard Helpmann
The Member of the Wedding Carson McCullers
Spring Awakening Wedekind

Saturday Night Theatre

Laburnum Grove J. B. Priestley
HMS Saracen Douglas Belman

Annual Report

Conan Doyle Investigates Roger Woddis
Love on the Dole Walter Greenwood
The Temple Tree David Beaty
The Heiress Henry James
To Kill a Witch Bill Knox
The Deep Blue Sea Rattigan
The Andersonville Trial Saul Levitt
Carrington VC Dorothy and Campbell Christie
The Strong are Lonely Hochwalder
The Horse's Mouth Joyce Carey
Mr Champion's Falcon Youngman Carter
The Barretts of Wimpole Street Rudolf Besier
An Infinity of Cages Joan O'Donovan
Before the Party Somerset Maugham
Northanger Abbey Jane Austen
César Marcel Pagnol
Noah Andre Obey
The Hot Tiara Janet Allen
The Governess Patrick Hamilton
Beakers Field Phillip Barker
The Wind of Heaven Emlyn Williams
Abracadaver Peter Lovesey

Midweek Theatre

The What on the Landing? Alan Plater
The Grand Finale James Scotland
The Thing and I Peter Fieldson
It's the Risk you Take Geoffrey Matthews
East of Christmas Peter Yeldham
Magic Carpets Michael Kittermaster
The Playhouse Bill Lyons
Something for Nothing Ian Norris
The Old Man Dies Simenon
The Freezer Hugh C. Rae
The Last Tramp Densil Barr
Inspector Ghote and the All-Bad Man H. R. F. Keating
Night Run to the West H. E. Bates
Happy Deathday to You Michael Bartlett
A Breakdown in Security Derek Hoddinott
Miss Atkinson's Last Day David Wheeler
A Kind of Innocence Bill Westall
Never Miss a Bargain Ivor Wilson
The Experiment Eva Maria Mudrich
M6 – Northbound John Tarrant
Day of the Tortoise H. E. Bates

Serials

Far, Far the Mountain Peak John Masters
Sylvia's Lovers Mrs Gaskell
The History of Henry Esmond Thackeray
The Adventures of Richard Hannay John Buchan
Mansfield Park Jane Austen
Of Human Bondage Somerset Maugham
The Wild Ass's Skin Balzac
Sinister Street Compton Mackenzie

South Riding Winifred Holtby
My Son, My Son Howard Spring

Afternoon Theatre

Trio: Three Short plays by Anton Chekhov
The Trouble with Miss Partington Pam Tickell
Primrose's Path Anthony Curtis
Stanislaus and the Frog Lee Torrance
The Persecution of Mrs Salome Deborah de Vere White
The Night they Deliver the Money R. D. Wingfield
Gunpowder, Treason and Plot Maurice Packham
Aucassin and Nicolette Anthea Davies
The Prison Simenon
The Servant Pinter
The Rule Book Edward Crowley
The 1861 Whitby Lifeboat Disaster Peter Terson
Mother's Day James Dawson
Traitor's Gate A. R. Rawlinson
The Browning Version Terence Rattigan
How I Came to Help People Geoffrey Parkinson
The Lady with the Little Dog Lazare Kobrynski
Frankenstein Mary Shelley
Treasure Island Robert Louis Stevenson
An Old Man and Some People W. J. S. Kirton
A Mackerel Sky and Apple Green Brian Lee
The Strawberry Ice Natalie Ginzburg
The Quarter Million Boys Bloke Modisane
Land of my Dreams Clive Exton

Radio 3

Classics

Twelfth Night Shakespeare
Exiles James Joyce, ad. John Keir Cross
All That Fall Samuel Beckett
A Journey To London Vanbrugh/Colley Cibber
Julius Caesar Shakespeare
This Jockey Drives Late Night Tolstoy, ad. Henry Livings
The Silent Woman Ben Jonson
The Wasps Aristophanes
Othello, with Paul Scofield as Othello and Nicol Williamson as Iago, Shakespeare
The Waste Land T. S. Eliot
Erik XIV Strindberg
The School for Wives Molière
Three Sisters Chekhov
Henry IV, parts 1 and 2 Shakespeare

Contemporary British Plays

The Brother of the Bride Olsen, ad. Neville Smith
Bleats from a Brighthouse Pleasureground David Halliwell
Downpour Tom Mallin

The Love of Lady Margaret Bill Morrison
The Findings Christopher Whelen
Schreber's Nervous Illness Caryl Churchill
The Cold Country Susan Hill
The Enlightenment of the Strawberry Gardener
 Don Haworth
Artist Descending a Staircase Tom Stoppard
Oluwale Jeremy Sandford
Fallout David Caute
Memoirs of a Sly Pornographer Rhys Adrian
Hopcraft into Europe Michael Sadler
Poor Sale R. E. T. Lamb
A Game of Tombola Jonathan Raban
Playback Gabriel Jospovici
*Cries from Casement as his Bones are Brought from
 Dublin* David Rudkin
Enigmatic Conversations with Eminent Sociologists
 Frederick Bradnum
Spider Fay Weldon
Metamorphosis Rosalind Belben
Knots R. D. Laing

Contemporary Foreign Plays

Radiance and Death of Joaquin Murieta Pablo
 Neruda
The Land Where the King is a Child Henri de
 Montherlant
The Way to a Cold Supper Istvan Csurka
The Disintegration of James Cherry Jeff Wanshel
Recit: Combine Hearing Severo Sarduy
Hello and Goodbye Athol Fugard

Outside Broadcasts

Illustrating the range covered month by month

1972

April

Rowing: The Boat Race
Treble Chance Quiz
 Racing: The Grand National
The Countryside in Spring
 Apollo XVI

May

FA Cup Centenary Programme
 Football: FA Cup Final
 Sunday Sport (Ed Stewart)
 State Visit to France
 Football: England v. Scotland

June

Trooping the Colour
 Funeral of HRH The Duke of Windsor, St George's
 Chapel
 Isle of Man TT Races
 First Test Match: England v. Australia

Lawn Tennis: Wimbledon
 Racing: The Derby

July

Rowing: Henley Royal Regatta
 Golf: Open Championship
 Motor Racing: The British Grand Prix
 Show Jumping: The Royal International Horse Show
 Bisley: The Queen's Prize

August

Final Test Match: England v. Australia
Forces Chance Quiz in the Far East
Down Your Way in Munich
 The Olympic Games

September

Cricket: Gillette Cup Final
 The Olympic Games
 Boxing: Foster v. Finnegan
 Sports Forum

October

Golf: Dunlop Masters Tournament
 Boxing: Bugner v. Blin
 Racing: Prix de l'Arc de Triomphe
 State Visit of President of West Germany

November

BBC 50th Anniversary Banquet
 Festival of Remembrance, Albert Hall
 Cenotaph Service, Whitehall
 Lord Mayor's Banquet
 Boxing: Finnegan v. Schmidtke
 Bugner v. Doyle
 Silver Wedding of HM Queen and Prince Philip

December

Apollo XVII Moondrive Special
 Rugby Union: Wales v. New Zealand
 HM The Queen's Christmas Broadcast
 Christmas Bells
 The Royal Year
 Festival of Nine Lessons and Carols, King's College,
 Cambridge

Have a Go

1973

January

Rugby Union: England v. New Zealand
 Boxing: Bugner v. Lubbers
 Prime Minister's Press Conference, Lancaster House
 Monte Carlo Rally

February

FA Cup Draw (5th Round)
 Football: Scotland v. England
The Countryside in Winter

Annual Report

March

Motor Racing: South African Grand Prix
Boxing: Conteh v. Schmidtke
European Soccer Special
Racing: The Grand National

Some Light Entertainment Programmes

Radio 2

Thirteen Comedy Half-hours under the generic title of 'The Great Shows' to mark the 50th Anniversary
From *Band Wagon* (1939) to *Beyond Our Ken* (1963).

Comedy Series

Featuring Ken Dodd, Les Dawson, Mike Yarwood, Jimmy Edwards, Ted Ray, Tommy Trinder, Arthur Askey.

New Series

The Gag Crackers' Ball
With Charlie Chester, Ray Fell, Mike Burton.

Mostly Monkhouse

With Bob Monkhouse.

Audience Participation & Panel Shows

Beat The Record

Three In a Row

Both Programmes featuring Don Davis.

Pop Score

With leading disc-jockeys and pop stars.

Sounds Familiar

Late Night Extra

Two hours five nights a week of news, views and music presented by Bob Holness, David Hamilton, Keith Fordyce, Peter Latham and Simon Bates.

Various programmes on films and film music

Forces Christmas Gala with Frankie Howerd

Radio 4

Comedy

The Last Goon Show of All

A special 50th Anniversary recording with the original cast, Peter Sellers, Harry Secombe, Spike Milligan, Ray Ellington, Max Geldray and Andrew Timothy.

Milligan

With Spike Milligan.

Universities On The Air

Fringe entertainment from the Edinburgh Festival.

Frank Muir Goes Into Europe

Light Drama

Dr Finlay's Casebook

With Andrew Cruickshank, Bill Simpson and Barbara Mullen.

Four Days to Kill

By Robert Barr.

Quizzes & Panel Games

Brain of Britain

Top of the Form

Fair Deal

With David Nixon, Patrick Moore, June Whitfield and William Rushton.

Twenty Questions

Many a Slip

Petticoat Line

Just A Minute

I'm Sorry, I Haven't A Clue

With Humphrey Lyttelton and members of the *I'm Sorry, I'll Read That Again* team.

Topical

Week Ending

A weekly light-hearted look at the news.

Film Time

Single Programmes

Scrapbook

Players' Theatre Pantomime

Light and Popular Music Programmes

Radio 1

Tony Blackburn Show

Jimmy Young Show

Dave Lee Travis Show

Johnnie Walker Show

Alan Freeman Show

Radio 1 Club

Round Table

Sounds of the Seventies

Junior Choice

Stuart Henry Show

Rosko

Scene and Heard

Dave Simmons

In Concert

Noel Edmonds Show

Savile's Travels

Speak-Easy

Solid Gold Sixty

Sounds on Sunday

The Beatles Story

Radio 2

The Terry Wogan Show
The Jimmy Young Show
The John Dunn Show
Night Ride
Strike up the Band
Pop Over Europe
European Pop Jury
The Bing Crosby Story
 Max Jaffa's *Music For Your Pleasure*
Your Hundred Best Tunes
 Humphrey Lyttelton's *Best of Jazz*
Radio Two Ballroom
Country Club
Friday Night is Music Night
Pete Murray's Open House
The Joe Henderson Show
The Tony Brandon Show
Made in Britain
Dancing to Midnight
 Sam Costa's *Melodies for You*
Family Favourites
The Charlie Chester Show
Semprini Serenade
Music to Midnight
 Alan Dell's *Big Band Sound*
Up Country
Folk on Two
The Frank Chacksfield Hour

Some Programmes Based on BBC Sound**Archive Recordings****Radios 1 & 2***Thanks for the Memory*

A weekly programme of music and Archive recordings selected from listeners' requests and introduced by Hubert Gregg.

Be My Guest

A weekly series. Hosts and Hostesses included: Omar Sharif, Mantovani, Margaret Leighton, Yul Brynner, Max Adrian, Marius Goring, Dirk Bogarde, Keith Michell, Charlton Heston, Johnny Mercer, Adele Leigh.

Pop into Panto

Gyles Brandreth on the history of pantomime.

Radio 3*Music Now*

A weekly series reflecting news and events in the world of music introduced by John Amis.

Early Instruments

For the first time this irregular series included record-

ings of rare flutes, bassoons and harps and a fiddle besides unique keyboards.

Music to Soothe Tired Kings

A selection of classical and folk music in celebration of Thailand Independence Day.

Music of Bhutan

Three programmes based on unique recordings of Buddhist and folk music recorded by John Levy.

Transit of Britain

Nora Beloff summing up 25 years of reporting on Britain's role in the world and her role in Europe.

Music from . . .

The series continued with programmes from Morocco, Tonga, Romania, New Guinea, etc.

Radio 4*Corporation Man*

Anthony Jay looking at the anthropological roots of the business executive's attitudes and behaviour patterns.

Dame Gladys Cooper

A commemorative programme with contributions from her friends and family, presented by Sheridan Morley.

A Man Alone

A portrait of Frank Sinatra presented by Alan Dell. New recordings from friends, associates and critics.

The Queen's Hall

A commemorative programme with artists and musicians presented by John Amis.

Chronicles of Wasted Time

Malcolm Muggeridge interviewed by Jonathan Dibleby on the first thirty years of his life.

Down Your Way

A weekly series visiting cities, towns, villages and communities reflecting the people within them and their way of life. Introduced by Brian Johnston.

Pick of the Week

A weekly round-up of the best in radio and television selected by Nancy Wise and presented by John Ellison.

Victoria Was Amused

An account of the entertainments organised at Queen Victoria's Court, based on the diaries of the Comptroller of her household.

The Infancy of Speech

Dr Martin demonstrated the methods and importance of the child's grasp of vocal communication.

Annual Report

The Spirit of Christmas

A Christmas Day anthology introduced by Kenneth More.

Anything to Declare

Peter Ustinov's celebration of Britain's entry into the EEC.

Gerald

A programme to commemorate the 100th anniversary of the birth of Gerald du Maurier, with Angela and Daphne du Maurier.

A Choir in Itself is an Amazing Thing

A celebration of the 150th anniversary of the Royal Choral Society by David Franklin.

Nancy, Lady Astor

A dramatised documentary with Irene Worth, Gary Watson and Joseph O'Connor based on the recent biography by Christopher Sykes.

David Franklin, Marghanita Laski, Steve Race, Tom Tickell contributed regularly to the Archive series on Monday mornings, with programmes based on recordings they had chosen to illustrate a particular theme.

(c) Regional Broadcasting

Scotland

The following were among the events covered on Television and Radio:

The 26th Edinburgh International Festival of Music and Drama.

The Royal Highland Show.

The National Mod of An Comunn Gaidhealach.

The General Assembly of the Church of Scotland.

The Scottish Municipal Elections.

The World Pipe Band Championships.

The 400th Anniversary of the death of John Knox.

The 900th Anniversary of the foundation of the Abbey Church of Dunfermline.

The 50th Anniversary of broadcasting in Scotland.

The main sporting events of the year included: the Scottish Cup Final; the SFA Centenary match between Scotland and England; the Home Internationals – Scotland v. England/Ireland/Wales; European Cup semi-final, Celtic v. Inter Milan; European Cup Winners' Cup semi-final, Rangers v. Bayern Munich, and final, Rangers v. Moscow Dynamo; European Centenary Challenge Match, Ajax v. Rangers from Amsterdam; Rugby Internationals – Scotland v. England/Wales/Ireland/All Blacks; The Scottish Rugby Union's centenary celebrations; The British Open Golf

Championship at Muirfield; Scottish Amateur Golf Championship at Prestwick; John Player Classic Golf Tournament at Turnberry; W.D. & H.O. Wills Open Golf at Dalmahoy. The Camanachd Cup Final. British Lightweight Boxing Championship at Glasgow; International Amateur Boxing, Scotland v. England, at Edinburgh; Scottish Amateur Swimming Association Championship at Edinburgh. Curling from Scotland (Johnnie Walker Gold Salver) and Canada (Air Canada Silver Broom).

Television

Religion

Christianity Grounded

A series of five programmes on the central aspects of Christian belief.

Scottish Viewpoint

Interviews/Features, etc.

Behind the Masque

A film featuring the ambitious work done in a large comprehensive school.

What's the Point?

A series challenging some of the common aims people share.

The Lamp of Lothian

An examination of a project to establish a community spirit among the people of Haddington.

Epistles of Importance

A four-part series of lectures by Professor William Barclay.

An Honest Faith

A three-part series in which elements of Christianity were offered as clues to an authentic faith in a chaotic world.

Light Entertainment

Sing Hi, Sing Lo

A non-stop programme of songs, contemporary and traditional.

Show of the North

Scots songs, dances verse, etc.: series of five.

Presenting Lena Martell

Musical entertainment starring Lena Martell (BBC-1).

Lex

A variety series featuring Lex McLean.

Three Faces of St Andrew

A musical show for St Andrew's Day (BBC-1).

There was an Englishman, an Irishman and a Scotsman

A comedy series by Lew Schwarz.

- For Auld Lang Syne*
A Hogmanay visit to Dundee.
- A Ne'erday Visit to Quarrier's Homes*
From a children's orphanage in Scotland.
- Night Music*
Songs and stories for late evening relaxation.
- Moira in Person*
Series of five programmes starring Moira Anderson.
- The Edinburgh Military Tattoo*
From the Esplanade of Edinburgh Castle.
- The Corries in Concert*
Three programmes in which Scotland's top folk duo displayed the scope of their instrumental virtuosity.
- Current Affairs**
- Reporting Scotland*
A daily news report from Glasgow, Edinburgh and Aberdeen.
- Current Account*
A weekly 45-minute report on the issues, policies, etc., affecting Scotland.
- Farm Forum*
A monthly programme on agriculture for Scottish farmers.
- Open to Question*
A series of late-night conversations.
- Festival 26*
Seven programmes presenting some of the personalities and performances at the Edinburgh Festival (BBC-2).
- First Person Singular*
A series of interviews by Mary Marquis.
- Mainly Magnus*
Week-end Words and Music with Magnus Magnusson and guests.
- Conference Reports*
Film and interviews from the annual conferences of the STUC, Conservative, Labour, Liberal and Scottish National Parties.
- Scope*
Series dealing with the arts in Scotland.
- Drama**
- Solidarity*
A tense 30-minute play by Hector MacMillan (BBC-1).
- Sutherland's Law*
An experimental Drama Playhouse presentation which developed into a series. (BBC-1.)
- The View from Daniel Pike*
Thriller series (BBC-2).
- Dialogue*
Thirty-Minute Theatre contribution written by Alasdair Gray (BBC-2).
- Dead of Night*
Thriller series (BBC-2).
- The Moon Shines Bright on Charlie Chaplin*
A comedy by Robert Hughes (BBC-2).
- Weir of Hermiston*
A four-part serial based on the unfinished novel by R. L. Stevenson, dramatised by Tom Wright (BBC-2).
- The Vital Spark*
A special production for BBC Scotland's 50th Anniversary, written by Bill Craig and based on Neil Munro.
- Full House*
A special edition of BBC-2's Saturday evening sequence of music and the visual arts.
- Documentaries**
- Undersea Strike!*
An investigation into the oil boom in the North-East of Scotland (BBC-1).
- The Clans*
A journey round Scotland in search of the clan chiefs of today (BBC-1).
- Rebel Poet*
A profile of Hugh MacDiarmid on his 80th birthday (BBC-2).
- On the Rim*—two programmes
1) A look at the non-tourist Iceland (BBC-2).
2) Spitsbergen (BBC-2).
- MacLeod at Large*
A seven-part series of 'personalised' documentaries featuring Donald MacLeod.
- Gale Force Disaster*
A recollection of the sinking of the *Princess Victoria* on the 20th Anniversary of the disaster.
- Neil Gunn*
A tribute to the Scottish novelist.
- The Name Grierson—the Word Documentary*
The story of Grierson's continuing influence on the documentary movement—a contribution to *Omnibus* (BBC-1).
- Look, Stranger*
Two contributions to this BBC-2 series.
- Kings, Lords and Commoners*
New light on King Alfred by Ian Grimble (BBC-2).

Annual Report

Gaelic

Se Ur Beatha

A series of Gaelic songs and music.

Benn Comhraidh

A monthly programme of current affairs for northern viewers.

Further Education

The Scottish Nation

A ten-part history of the Scots from independence to union.

Radio

News and Current Affairs

Today in Scotland

Daily topical programme.

Twelve Noon

Fifty-five minutes of news, current affairs, music and items of interest to farmers.

North Beat

A daily programme reflecting the North-East of Scotland.

Agri-Business

A series dealing with the main agriculture news of the week.

Style for Storytellers

Eight weekly talks tracing the development among Scottish writers.

The Scottish Garden

A weekly series for gardeners.

The Individual Mind

A series on various aspects of mental health treatment in Scotland.

Talkabout

A discussion series presented by Mary Marquis.

Now You're Asking

Discussion programmes based on questions sent in by listeners.

The Europeans

Personal views of the Common Market from Scots living in the Countries of the Six.

From the Grass Roots

Four contributions from Glasgow to this Radio 4 series.

In Gaelic: daily news, talks and discussions, including features, general knowledge competition for Highland schools, music and religion. Piping enthusiasts were catered for in the series *Chanter, Masters of Piping*,

Piper's Dilemma and *Collectors of Pibroch*.

On vhf: two series in Gaelic for children in the Highlands and Islands.

Features

Grey Granite and Black Oil

An investigation into the prospects of oil exploration in the North Sea.

Orbit

On the arts and sciences in Scotland.

Wheel-Away

A series for the mobile holiday-maker.

International Flight Deck

A description of the world's largest civil aviation school at Scone, Perthshire.

Now the King's Come

An account of George IV's visit to Edinburgh in 1822.

The Full Life

A reconstruction of school life in 1872 and a look at the changes brought by the Education (Scotland) Act.

Who Cares?

The problems facing old people.

They Sought the Wilderness

Interviews with people who have escaped from urban life.

Fifty Years of Scottish Verse

A short series of personal selections.

Jura – Voices from a Quiet Island

A sound picture of this island in the Inner Hebrides.

The Reformation Man

Dramatised version of dialogues between John Knox and Mary, Queen of Scots.

The Voyage of the Challenger

An adaptation of Eric Linklater's book dealing with the epic journey of HMS *Challenger* 100 years ago.

Danger – Load Ahead!

An investigation into the problems of road transport.

Everest South-West

Recordings made on the 1972 British Everest Expedition.

O.K. for Take Off

A report on the development of Glasgow Airport.

A Mirror for Monarchy

A portrait in music and words of Mary, Queen of Scots, and James V.

Drama***Baptie's Lass***

A Caledonian Rant by James Scotland.

The Bailie

A play by Donald Mackenzie based on the life and times of an early nineteenth century Scots actor, Charles Mackay.

To Kill a Witch

Radio adaptation from thriller by Bill Knox.

Death of a Marquis

Radio adaptation from mystery novel by Bill Knox.

A Drunk Man Looks at the Thistle

Hugh MacDiarmid's epic poem performed by Tom Fleming.

The Happy Man

A gentle love story by Robert Hughes.

The Hard Case

Monologue written by Joan Ure.

New Writing

A series of half-hour programmes devoted to new works in drama, poetry and music.

The Witch of Park

The story of a witch hunt by John Lawson.

Sounds Scots

An unpompous selection of speech and song (Radio 3).

The Body is His Book

The poetry of John Donne (Radio 3).

The Burning Question

A comedy by James Scotland.

A Whip-Round for the Driver

A comedy written for radio by Bill Bryden.

The Gowk

A play for radio by Jessie Kesson.

Bread and Butter

Radio version of Cecil P. Taylor's stage play.

The World's Wonder

A Scots Phantasy by Alexander Reid (repeat of 1959 production).

The Prime of Miss Jean Brodie

The novel by Muriel Spark dramatised by Jay Allen.

Here for the Beer

A first play for radio by William Grant.

Our Kindness to Five Persons

By Tom Gallacher.

Poetic Notebooks of Robinson Crusoe

Unpublished sequence by I. Crichton Smith.

Story Time

Included: *Journey to Ardmore* by John Ridgeway, and *Rockets in Ursa Major* by Fred and Geoffrey Hoyle. There were also readings from: *The Fantastic Life of Guillaume Apollinaire*; Boswell's *Journal of a Tour to the Hebrides with Samuel Johnson* (Radio 2); *Scottish Noel*, an impression of a battle by Fionn MacColla; *Letters from Gourgonel* by Kenneth White.

Light Entertainment***A Song for Everyone***

With Kenneth McKellar (Radios 1 and 2).

Moirà Anderson Sings

Thirteen Programmes (Radios 1 and 2).

Saturday Spin

With Andy Stewart.

Pertls of Peggy

A late-night musical 'thriller' in five parts.

Summer Showtime

From seaside resorts in Scotland.

When I Wore a Bowler Hat

Personal memories of the 1920s recaptured by Jack House.

78 Memory Lane

Popular tunes from the 1920s/1950s.

Jazz at the Clarendon

A series of five jazz programmes.

On Tour

From some of the smaller communities in Scotland.

Scots on Record

Monthly record review.

Brian Fahey and the New Scottish Radio Orchestra

Weekly series with international singing stars (Radio 2).

Jubilee Music Hall

Variety show to celebrate 50 years of broadcasting in Scotland.

Autograms

Record choice by well-known Scots.

The Years that Got Away

Reminiscences by Tom Fleming.

David Ward

Portrait of an international opera star.

Annual Report

Music

The BBC Scottish Symphony Orchestra continued its series of Sunday afternoon public concerts at the City Hall, Glasgow. The Orchestra also appeared at the Edinburgh Festival, at the Glasgow 'Proms', at the opening of Clyde Fair International in Glasgow; at Irvine, Greenock, Motherwell, Stirling; at Glasgow Cathedral in Mozart's 'Requiem Mass in D minor'; and at the Usher Hall, Edinburgh, for two special concerts - Vaughan Williams Centenary Concert in October and, in March 1973, at the concert to mark the 50th Anniversary of broadcasting in Scotland.

Chamber music and solo instrumental recitals were broadcast while Scottish choirs contributed to the Radio 3 series *Sing We at Pleasure* and *Let the People Sing*. A 10-week series of short organ recitals was broadcast under the title of *Music for Organ*, and for brass there were contributions to *Challenging Brass*, etc.

On the operatic side, the Teatro Massimo's production of Bellini's *La Straniera* was relayed from the Edinburgh Festival, while Scottish Opera's production of Britten's *The Turn of the Screw* was broadcast from the MacRobert Centre, Stirling, in January. The Broadcasting Council for Scotland commissioned a one-act opera from the Scottish composer John Purser and this was broadcast on Radio 4 Scotland in December under the title of *The Bell*. In addition to the soloists, the cast also included a children's chorus from Douglas Academy, Milngavie, and the men's chorus from the BBC Scottish Choral Society. Christopher Seaman conducted the BBC Scottish Symphony Orchestra.

One of the most exciting invitations during the year was that offered to the Scottish National Orchestra Chorus to take part in the summer Israel Festival. Recordings of the Chorus with the Israel Philharmonic Orchestra in Brahms' 'Song of Destiny' and 'A German Requiem' were made available by courtesy of the Israel Broadcasting Authority and relayed on Radio 4 Scotland in a two-hour programme on 1 January.

Wales

Television

Features and Documentaries

The Holy Land

Two films tracing the footsteps of Christ from Bethlehem to Calvary.

Troublespot

People with cause for complaint 'talking it out' with representatives of authorities, corporations and businesses.

Priest and Poet

A portrait for BBC-2 of the distinguished poet, the Reverend R. S. Thomas, Vicar of Aberdaron.

Aelwyd ac Eiddo

A series featuring interesting Welsh homes and antiquities.

I Ble'r Aiff y Brifwyl?

An inquiry into the future of the National Eisteddfod.

Eu Tyb a'u Tebyg

Six portraits of people of peculiarly Welsh vocations.

Cadwynau yn y Meddwl

A commissioned poem for television by Gwyn Thomas, in memory of the American negro Civil Rights Leader, Martin Luther King.

Richard Wilson

A film made at the Film School of the Newport College of Art about the life and work of the great Welsh landscape artist.

Golwg ar Cymru

An unusual view of Wales - from a helicopter - and through the eyes of poet Dr Gwyn Thomas.

Mere Strangers

A look at the Landsker - the linguistic border - in Pembrokeshire.

Another Tom Jones

A feature on the Llanuwchllyn choir conductor, businessman, councillor and countryman.

Y Lon Goed

Film of the Reverend Robin Williams retracing his childhood along the avenue of trees immortalised by R. Williams Parry.

Pentre Miliwn

A look at Munich, city of the 1972 Olympic Games.

Gwyl y Cobaith

Relay of a Festival in which Urdd Gobaith Cymru honoured its founder, the late Sir Ifan ab Owen Edwards.

Poems and Pints

Two programmes on BBC-2 in which Welshmen took a wry look at their countrymen in verse and prose in the convivial atmosphere of a Glamorgan inn.

The Young Idea

The unusual hobbies and interests of youngsters all over Britain, with Alun Williams.

Y Ddraig oedd yn hoffi miwsig

A production by the Cardiff Caricature Theatre.

Jiwbill

A review of the work of Urdd Gobaith Cymru in its 50th year.

Look Stranger

Contributions from Wales to the BBC-2 series.

Dinas y Meirw

A film about Pompeii, the 'city of the dead'.

On Wenlock Edge

A film based on Vaughan Williams's song cycle of Housman's poem *A Shropshire Lad* for BBC-2.

News and Current Affairs**Wales Today**

The five nights a week news review.

Heddiw

The daily topical magazine.

Week In, Week Out

Welsh affairs on film and in the studio with Vincent Kane.

Light Entertainment**Disc a Dawn**

The weekly pop show in its fifth year.

A Phlesar

Singer Bryn Williams with guest artistes.

Ryan and Ronnie

The popular Welsh entertainers in their second BBC-1 series.

Top of the Form

Featuring Llanelli Grammar School, winners of this year's BBC-1 contest.

Ar y Trywydd

A new quiz series.

Gwrando ar fy nghân

Heather Jones the singer in her first series.

Holi Hynt

Well-known people talking about their work and interests with their favourite music.

Late Call

A weekly presentation of Welsh entertainers and visiting personalities of show business.

Drama**Second Time Lucky**

The play by Chris Stubbs, former RAF pilot and CID man, which he described as 'a plea for pacifism'.

What Shall We Do on Wednesday?

A comedy by the Swansea author, Michael Davies.

Proposition

A commissioned play by Elwyn Jones.

The Secret Room

The 11-part serial play *Y Stafell Ddirgel* shown with English sub-titles.

Cystadlueaeth Ddrama '72

The drama writing competition which attracted 15 entries. The winner was *Angladd i Bawb* by Gwynne D. Evans.

Music**O'r Neuadd Gyngerdd . . . From the Concert Hall**

Concerts by the BBC Welsh Orchestra and other artists presented bilingually.

Celebration Concert

Broadcast from Cardiff's New Theatre to mark the 50th Anniversary of broadcasting in Wales.

Datganiad

Recitals by singers and instrumentalists.

Sport**Rugby Union**

Highlights on Sundays of inter-club games.

Rygbï

A Welsh commentary on the Llanelli v. Barbarians match.

European Football

Wrexham's home match against the Swiss Champions FC Zurich in the European Cup Winners' Cup Competition.

Sportsnight with Coleman

Presentation of a Barry John XV v. a Carwyn James XV on BBC-1, a match played as part of the Urdd Jubilee Celebrations.

Cricket

Featuring Glamorgan in Championship, Cup and League games.

Wales Remembers Tommy Farr

A tribute to one of Wales's most famous boxers.

Baseball

Highlights of the Welsh National Baseball League Silver Bowl Final.

Football

Highlights of the Welsh Cup Final between Cardiff and Wrexham.

All Blacks in Wales

Comprehensive coverage of the New Zealanders' matches in Wales including the international at the National Stadium.

Byd y Brenin

A portrait of Barry John on the occasion of his retirement from rugby football.

Annual Report

Sports Line Up

The weekly sports magazine.

Children's Programmes

Cadi Ha

Entertainment, stories and activities for children, aged 5 to 8.

Telewele

A weekly magazine for young viewers.

Nôl Mewn 5 Munud

A new series of comedy programmes for children.

Telesylw

A weekly news programme for the younger viewers.

Deg i Dragwyddoldeb

A new spy thriller serial by Bernard Knight.

Caerdydd i Kairouan

Five films featuring Hywel Gwynfryn's visit to Tunisia.

Religion

Dechrau Canu, Dechrau Canmol

Songs of Praise

Hymn singing, from chapels and churches throughout Wales.

Bod

An examination on film and in the studio of subjects of contemporary relevance.

Hen Allorau

Visits to religious sanctuaries which have played a significant role in the history of Christianity in Wales.

Yn ôl Idwal

Five films of 'folk sermons' delivered by the Reverend Idwal Jones.

The Open Persuaders

Dr Martin Lloyd Jones talking to Joan Bakewell on BBC-1 about the relevance of the Gospels.

Farming

Farming in Wales

Agricultural matters, including visits to farms every month.

Sioe Amaethyddol Frenhinol Cymru

Royal Welsh Agricultural Show

Programmes from the Show ground at Llattelwedd.

Eisteddfod Broadcasts

Comprehensive coverage of the three main Eisteddfodau – the Royal National Eisteddfod, the Llangollen International Musical Eisteddfod and the Urdd National Eisteddfod.

Radio

Talks, Features and Documentaries

Y Llwybrau Gynt

Radio autobiographies by prominent Welsh writers.

Drws Agored

Weekly discussion on current topics.

Cylchgrawn

A monthly review of the arts in Wales.

A Command of Words

Six half-hour poems for voices by six of Wales's leading Anglo-Welsh poets commissioned jointly by BBC Wales and the Welsh Arts Council.

Cyfle o'r Cychwyn

A feature on Welsh nursery schools.

Rhoes ei GeintioG Brin

The story of University College of Wales, Aberystwyth to mark its bicentenary.

Y Ddarlith Radio

The Annual Radio Lecture by Aneurin Talfan Davies on 'Broadcasting and the Nation'.

The Great Mostyn

Mostyn Thomas of Blaina, one of the most famous baritones of his day, recalling his musical career.

Strangers in Summer

Impressions of life in Aberdaron highlighting the problem of Welsh resorts.

Across the Waves

The story of the first telegraphic communication without wires – Marconi's tests across the Bristol Channel 75 years ago.

Drama

Y Dyn ar y Chwith

A play by Rhydwen Williams about suspicions between people.

Mab 'i Fam

An unusual treatment of the theme of child abduction by Eigr Lewis Roberts.

Y Gŵr o Wlad Us

An allegorical play by Huw Lloyd Edwards, about Job the man of conscience who has to face the problems of the modern world.

Hywel Harris

A radio adaption of Cynan's stage play, broadcast to mark the 200th Anniversary of the evangelist's death.

Y Llythyr

Six plays by six novelists on given themes. A new venture in which BBC Wales cooperated with the Welsh Arts Council.

The Complete Annihilation of Tudor Braithwaite

A comedy by Ewart Alexander and his first commissioned play for radio.

The Hilary Farewell

A story about an office retirement party by Alexander Hussey.

Tom Jones Slept Here

A radio adaptation of John L. Hughes's novel depicting life in and around Pontypridd.

*Light Entertainment**Dewch i'r Llwyfan*

A series featuring new talent broadcast from centres throughout Wales.

Dewch am Dro

Alun Williams with his weekly interviews and record requests.

Helo, Sut Dach Chi?

Pop records on Saturday mornings with Hywel Gwynfryn.

Pe Cawn i Hon

Record requests.

Penigamp

Wit and light-hearted wisdom from two regular teams of panelists before local audiences.

Concwest

A general knowledge quiz for youth clubs.

*Music**Midday Prom*

Regular promenade concerts from the City Hall, Cardiff.

Awr Gerdd

Sunday evening concerts with the BBC Welsh Orchestra and guest artists.

Music to Remember, Morning Concert, Invitation Concert, Orchestral Concert

Regular contributions by the BBC Welsh Orchestra to Radios 3 and 4.

Organ Recitals

From chapels, churches and cathedrals by prominent Welsh organists.

Y Cerddor Newydd

A series featuring various aspects of music-making in Wales.

Bromsgrove Festival

The BBC Welsh Orchestra with Manoug Parukian, violin, at Worcester Cathedral.

Cerddorion '72

A series featuring the younger musical talent of Wales.

Darn a Diwydiant

Illustrations of musical traditions in the industrial areas of Wales.

Concert for Youth

The BBC Welsh Orchestra combined with the BBC Training Orchestra in a concert at the Brangwyn Hall, Swansea.

*Sport**Byd y Bel, Chwaraeon, Sports Medley*

Previews, reviews, discussions and interviews on Saturday's events.

Rugby Union

Comprehensive 'live' coverage of International matches in Wales with English commentary on Medium Wave and simultaneous Welsh commentary on vhf.

Association Football, Cricket

Reports and commentaries.

*News and Current Affairs**Sunday Best*

Talks and in-depth interviews with people in the news.

Good Morning, Wales!

The morning magazine of topical talk.

Bore Dal

Early morning news magazine from Bangor.

Cymru Heno, Dateline

Evening news reviews.

Open Line

Listeners in telephone conversation with invited speakers in the studio about matters of topical concern.

*Children's Programmes**Chwilota*

Saturday morning magazine for the young.

Ar Lin Mam

Songs and stories for the under fives.

Chweched Synnwyr

Sixth formers from schools throughout Wales in discussions of topical questions.

Annual Report

Religion

Caniadaeth y Cysegr

Hymn singing from churches and chapels throughout Wales.

Y Ddolen

A monthly look at the religious scene in Wales.

Religious Services

English and Welsh services from chapels and churches throughout Wales.

Countryside Programmes

Y Naturiaethwyr

Listeners' questions answered by a panel of naturalists.

Garddio

The fortnightly gardening programme.

Farming Today in Wales

News, topics and market prices on Saturday mornings.

Royal Welsh Agricultural Show

Reports and interviews from the Show at Llanelwedd.

Language Teaching

Cam Ymlaen

A series for those who are learning Welsh as a second language.

Festivals and Eisteddfodau

Gŵyl Genedlaethol Iwerddon

Recordings from the Oireachtas.

Gŵyl Cerdd Dant Cymru

Broadcast from the annual folk festival.

Eisteddfod Genedlaethol Frenhinol Cymru

Comprehensive coverage of the National Eisteddfod at Haverfordwest.

Eisteddfod Jiwbili yr Urdd

Coverage of the Urdd's festival in the movement's 50th year.

Ar Lannau'r Dyfrdwy

Reports and recordings from the International Musical Eisteddfod at Llangollen.

50th Anniversary Broadcasts

This is BBC Wales

The story of radio broadcasting in Wales by Trevor Fishlock.

Broadcasting: The Way Ahead?

An extended debate on the future of broadcasting in Wales.

Noson Lawen

A 'revival' of one of radio's most popular light entertainment series.

Aelwyd y Gân

Special broadcast of the popular musical miscellany.

Orchestral Concert

The BBC Welsh Orchestra conducted by Vernon Handley.

With Heart and Voice

A special bilingual edition of evangelical hymns.

Northern Ireland

Television

News and Current Affairs

Scene Around Six

Daily News magazine.

Behind the Headlines

Weekly Discussion.

Eye of the Poll

Programme on the General Election in the Irish Republic.

United Kingdom or United Ireland?

Studio Discussion on the Border Poll.

Election Special

Programme on result of the Republic's General Election.

Referendum Result Programme.

Documentaries

Boxes, Pots and Plastic Boats

Small Industries.

Protestant and Proud of It

Protestants in the Republic.

Dusty Bluebells

Children's Street Games in Belfast.

Tomorrow's Road

Belfast Urban Motorway.

The Egg Scramble

Farming programme on crisis in the Egg Industry.

Kingdom of Mourne

Look Stranger series – on Mourne District.

Money Spinner in the Back of the Car

Look Stranger series – on Champion Greyhound.

Lord of the Samirs

Expedition to the Himalayas.

In Two Minds

The two cultures in Northern Ireland.

The Servites

Monastic Order at Benburb.

Kingdom for All Comers

The Isle of Man.

Union Jack or Tricolour?

Documentary on question posed by the Border Poll in Northern Ireland.

Men of Courage

The Belfast Fire Brigade.

*Religion**Behind the Doctrines*

Fortnightly Discussion.

*Light Entertainment**Folk, Talk and Music*

Folk Music Series.

Sounds Irish

Series of Irish music programmes featuring Northern Ireland Orchestra and Maureen Hegarty.

Saturday Night

Series featuring James Young.

*The Arts and Music**Gallery and Sunday Gallery*

Fortnightly Review of the Arts in Ireland.

Sounding Voices

Fortnightly musical programme, including singers, bands, etc.

Portrait of a Musician

Fortnightly programme featuring one particular musician.

*Sport**Arena*

Weekly Magazine.

Scoreboard

Weekly Results Programme.

Power Boat Championships

Lough Neagh.

Gaelic Football

All-Ireland Semi-Final and Final.

Rugby

Ulster v. New Zealand

Ulster v. Connaught

Ulster v. Leinster

Ireland v. New Zealand

Schools Cup Final.

Soccer

Northern Ireland v. Portugal.

Replay '72

Highlights of the year's sporting events in Northern Ireland.

*General**Cross Country Quiz*

A series in association with Radio Telefis Eireann; Young Farmers' Club from Northern Ireland and the Republic.

Quest

Panel Game.

Farming

Specialist programmes for the farming community once a month.

Living in Europe

Series on EEC.

*Radio**News and Current Affairs**Round-up Reports*

Daily Morning Magazine.

What's West

Weekly Magazine from the West of the Province.

Countrywide

Monthly Magazine of rural Ulster.

Capital Issues

Weekly discussion.

Behind the Headlines

Radio repeat of television series.

*Documentaries**Sean O'Casey*

His Life.

Concern

Monthly series on current social issues.

What is My Nation?

Differing attitudes to this question in Northern Ireland.

*Music**Ulster Band*

Weekly programme featuring an Ulster Band.

Sunday Night Music

Weekly programme.

Brendan O'Dowda

Radio 2 programme.

Invitation to Music

Northern Ireland Orchestra.

Annual Report

Till Then

Gramophone Records – weekly.

Your Music

Weekly Request Programme.

Two Voices

Gaelic and English Songs.

Listen Here Awhile

Traditional Irish Music.

The Belfast Harp Festival of 1972

The Northern Ireland Orchestra also contributed many programmes to Radio 2 and Radio 3 series.

The Arts

Saturday Review

Weekly Review of the Arts in Ireland.

Self Portrait

Each month a well-known artist or author talks about himself and his work.

Drama

Nine plays mainly by regional authors.

Religion

Methodist Conference Report

Presbyterian General Assembly Report

Morning Service

Twenty-eight contributions to Radio 4.

People's Service

Seven contributions to Radio 2.

Sunday Half-Hour

Four contributions to Radio 2.

Services

Five for BBC World Service.

Choral Evensong

One programme.

Midnight Service

One programme.

Carol Service

One programme.

Roots

The Christian Traditions in Ireland.

General

Ulster Today

Weekly magazine for External Services.

Why Doesn't Someone Explain?

The Ulster troubles in word and song.

Speaking Personally

Personal Portraits with musical illustrations.

Service Programmes

Weekly programmes for farmers and gardeners; sports previews and results programmes, and commentaries on important sporting events.

English Regional Broadcasting

(i) Network Production Centres

Birmingham

Television

Drama

Contributions to *Play for Today*

The Fishing Party Peter Terson

Shakespeare – Or Bust Peter Terson

Land of Green Ginger Alan Plater

Contributions to *Thirty-Minute Theatre*

Scarborough Donald Howarth

Tonight we Meet Arthur Pendlebury Alan Plater

Ronnie's So Long at the Fair Jay Humber

Ten Torrey Canyons Brian Clark

I Wouldn't Tell on You Miss Susan Pleat

You're Free Henry Livings.

A Touch of Eastern Promise Tara Prem

And All who Sail in Her Andy Ashton

You and Me and Him David Mercer

The Great Acrobile Roy Minton

I want to Marry your Son David Cregan

Atrocity David Rudkin

Other Drama

Spy Trap (Serial).

Owen MD (Serial).

The Brothers (Serial).

Lord Peter Wimsey (Serial).

Light Entertainment

He Said She Said

Pot Black

Come Dancing

Outside Broadcasts

Gardeners' World

Racing – at Cheltenham.

Test Matches.

Athletics at Cosford.

Match of the Day.



Fifty years of *Radio Times*: Volume 1,
Number 1, 28 September 1923 and the
Anniversary Souvenir edition, September 1973.

Man on the moon: Donald Houston in the
BBC-1 drama serial *Moonbase 3*.

HM The Queen and HRH the Duke of
Edinburgh attended a Royal Television
Gala Performance starring Harry Secombe
at the BBC Television Centre.

John Noakes, a presenter of *Blue Peter* on
BBC-1, made a 25,000 ft free fall parachute
drop with the RAF's Flying Falcons.











A team fielded by BBC Radio Sheffield won the *Top Station 1973* talent competition on Radio 2 in which 15 local radio stations vied for the title.

The week-day magazine programme *Pebble Mill at One* is televised live from the entrance hall of Birmingham's new Broadcasting Centre on BBC-1.

James Bolam and Rodney Bewes in *Whatever Happened to the Likely Lads?* on BBC-1.

Alistair Cooke's *America* on BBC-2.



Patrick Cargill and Richard Briers in *A Pig in a Poke*, one of the *Ooh La La!* series of Feydeau farces on BBC-2.

Vanessa Redgrave with Jeremy Brett in *A Picture of Katherine Mansfield* on BBC-2.







Seven faces of Dick Emery from *The Dick Emery Show* on BBC-1.

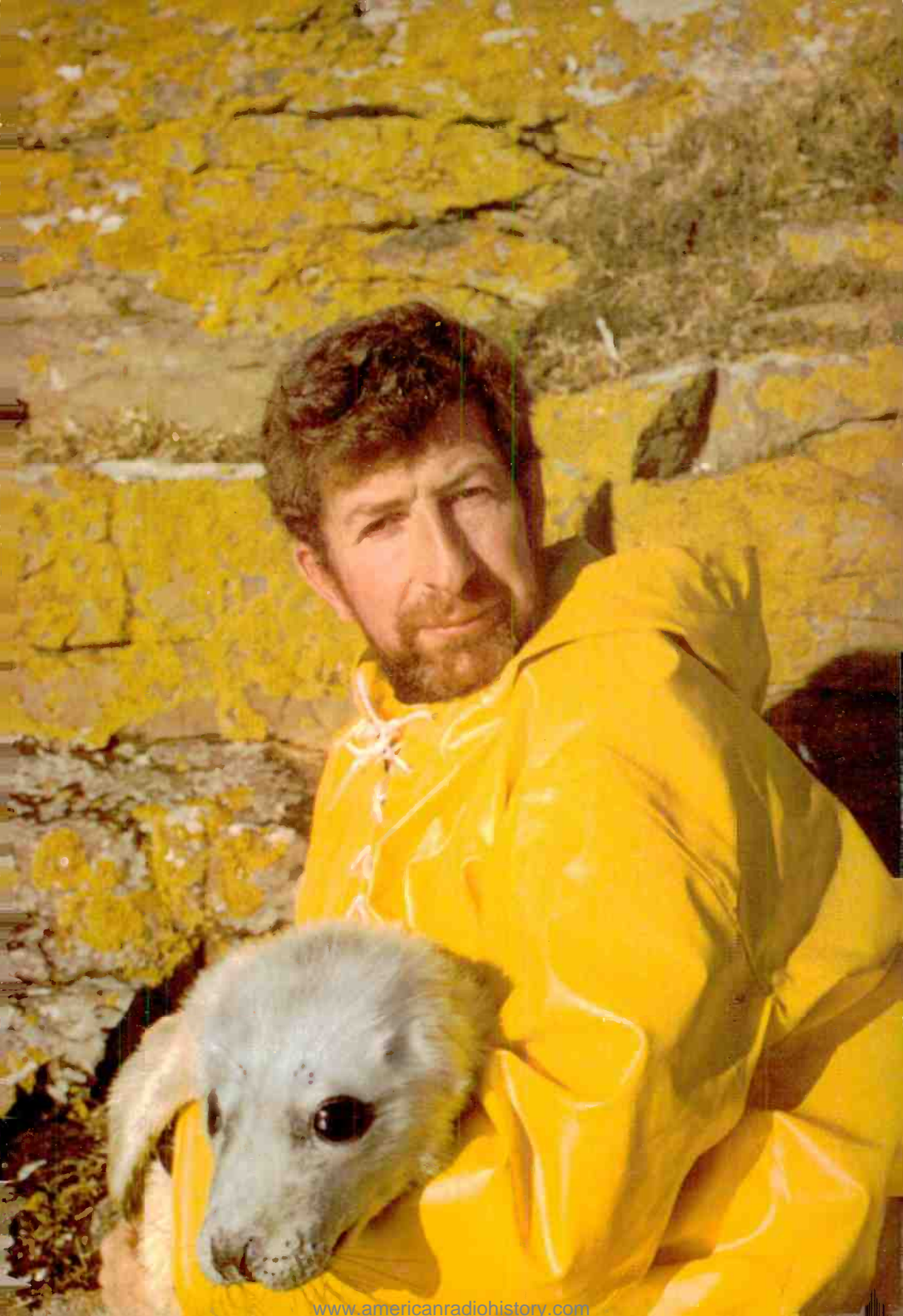


Thomas Hardy's *Wessex Tales* with Billie Whitelaw and Yvonne Antrobus on BBC-2.

A new natural history series of *Private Lives* from Bristol featured Maurice Tibbles's film about the Atlantic grey seal on BBC-1.

Kodak, in collaboration with the BBC, staged an exhibition of BBC photographs from *War and Peace*. BBC Enterprises' exhibition of costumes from *Elizabeth R* was a summer tourist attraction at Sudeley Castle, Gloucestershire.

Paul Massie as *The Pathfinder* in the BBC-1 drama serial based on James Fenimore Cooper's novel.









Above, Bobby Charlton was interviewed about his footballing career for listeners in Africa to the BBC World Service.

The BBC's Chief of Bureau in Delhi, Mark Tully, on a news assignment in the city.







Welsh singer Mari Griffith in *The Singing Train*, a 'musical journey' produced by BBC Wales Television.

Vince Savile is the compere of the BBC Wales Radio 4 weekly record request programme from hospitals, *Visiting Hour*.

A new adaptation of *Jane Eyre* starred Michael Jayston as Rochester and Sorcha Cusack as Jane on BBC-2.



Show of the Week included a new series with Nana Mouskouri on BBC-2.

Frankie Howerd in *Whoops Baghdad!* on BBC-1.

Lena Martell starred in her second television series from Scotland on BBC-1.





Colette's *Cheri* starred Yvonne Mitchell on BBC-2.

Dr. J. Bronowski presented his personal view of *The Ascent of Man* on BBC-2.





BBC disc jockeys: *left to right* Johnnie Walker, John Peel, Noel Edmonds, Rosko and Stuart Henry.

Religion

Songs of Praise.
The Choice is Yours.

Documentaries

Specialists in Murder.
The Fanatics.
Shoals of Herring.
The Beauty Queen Who Made It.
Look Stranger.

Service Programmes

Farming.
New Life (and repeat).

Radio**Drama**

Sylvia's Lovers Mrs Gaskell, adapted by Elizabeth Bradbury.
Harris's Requiem Stanley Middleton
Conan Doyle Investigates Roger Woddis
Far, Far the Mountain Peak John Masters, adapted by Norman Painting
Septimus and the Danedyke Mystery Stephen Chance, adapted by Linda Polan
The Last Cuckoo of Spring Peter Fawcett
The Shortsighted Bear Andrew Davis
Only the Nuts Write In Keith Miles
You Don't Believe Me Do You? Leslie Fennell
Collision Course H. A. Wrenn
A Little Music at Night Stanley Middleton
Fruits of Two Seasons W. G. Stanton
A Kind of Innocence Bill Westall
The English Never Talk Much on Trains Tay and Juel Mansell
The Procedure Roger Macbeth
Dayspring is at Hand W. G. Stanton
When you Come Home Peter Hankin
Cold Gradations Stanley Middleton
The Day of the Tortoise H. E. Bates, adapted by Margaret McKenna
And Then I'd Kiss You Goodbye Peter F. Ferguson
Cromwell's Major General William Smethurst.

Light Entertainment

The Archers
Daily Serial.
My Word
Panel Game – 26 Programmes.
My Music
Panel Game – 26 Programmes.

Darling Landladies

Documentary.

Early Morning Comedy Show

One week's broadcasts.

Outside Broadcasts

Basketball
One match.

Cricket

Commentary on 54 County and Tourist Matches, one five-day Test Match and one one-day International.

Boxing

One British Heavyweight Championship contest in full.

Football

Four full commentaries and 24 second-half commentaries.

Motoring and the Motorist

Three editions mounted and produced in the Midlands

Rugby Union

Commentaries on five matches.

Racing

Five days at Cheltenham.

Tennis

One day.

Athletics

Commentary on one day's events at Leicester.

Treble Chance

Weekly Quiz programme (Produced from London, but arranged by the Regions with co-ordination by Birmingham). (Five broadcasts).

Sunday Sport

Cricket
27 Matches.

Cycling

Commentary on the *Milk Race*.

Motor Racing

Four events.

Motor Cycling

Three days.

Foreign Broadcasts**Football**

Thirteen foreign football matches (European, with co-operation) broadcast to foreign countries by foreign commentators.

Annual Report

Special Outside Broadcasts

The Royal Show, Stoneleigh
The National Dairy Show, Stoneleigh
The British Association Meeting at Leicester
International Cricket Match (England v. Australia)
Motoring and the Motorist
Three editions.

Series

Sports Forum
25 programmes.

Documentaries, Talks and Features

Woman's Hour
16 editions.

Morning Story
10 editions.

Today's Story
10 editions.

From the Grass Roots
16 editions and weekly contributions.

In Touch
13 editions.

The Experience of Work
Two documentaries.

Fourth Dimension
Children's programme, regular contributions.

Music

Celebrity Recitals, Chamber Music Concerts and Recitals, Orchestral Concerts, Organ Recitals, Choral Concerts
135 Programmes in all.

Light Music

Contributions to *Bruce Wyndham, Sunday with Alldis, Tony Brandon, Music for the Early Riser, Charlie Chester, Early Show, Sweet and Swing, Teddy Johnson, Nightride, All Kinds of Music, Homeward Bound, Invitation to Music, Songs that Made the Halls, Repertoire Rehearsals, Music for Two Pianos, The Organist Entertains, Listen to the Band, Brass and Strings and Things, Strike up the Band. Mid-Morning Concert* Eighteen programmes.
Sweet and Swing Thirteen programmes.
Sounds Golden One programme.
Bandstand Six programmes.
Challenging Brass Eight programmes.

Religious

Morning Service

Saturday Evening Prayers

Prayer for the Day

Pause for Thought

Contributions to *Sunday* magazine programme.

Choral Evensong

Sunday Half-Hour

People's Service

World Service: *Sunday Service*

Regional Programmes

Regional Extra Daily

Your MP at Westminster Weekly

Concluding series.

Service Programmes

Make Yourself at Home

Weekly programme for Indian and Pakistani immigrants.

On Your Farm

Weekly topical magazine programme for farmers.

Farming Today

Daily programme of news and information.

Farming Week

Weekly edition.

Bristol

Television

General

Collector's World

Series reflecting the growing interest in collecting – from sewing machines to aeroplanes.

Going for a Song

Experts assess intrinsic and money values of antiques.

The French Way

Series of films exploring the French way of provincial life.

The Stallion

Filmed on location on Dartmoor: taming of a wild stallion.

Follow the Rhine

Johnny Morris looking at the Rhine. (Six films)

For Loving

Filmed play written and transmitted as Christmas story.

Leap in the Dark

Series exploring ESP and the supernatural (e.g. fortune-telling, mediums, dowsing).

Natural History*Wildlife Safari to the Argentine*

Six films made in the Argentine by Jeffrey Boswall.

Animal Stars

Nine programmes – series devoted to close study of ‘popular’ animals (e.g. penguins, seals, dolphins).

Around the World in 80 Minutes

Christmas spectacular – TV personalities (e.g. David Attenborough, Joyce Grenfell, Tony Soper, Kenneth Allsop) filming wildlife in all parts of the world.

The World About Us

Series shared between Travel and Exploration Unit in London and Natural History Unit in Bristol.

The Web of Life

Six films on ecology and environment.

Each film devoted to single theme (e.g. river, savannah, forests, lakes).

The Animal Game

Ten programmes – series of natural history quiz programmes.

The Vanishing Hedgerows

50-minute film with Henry Williamson contrasting the countryside of his younger days with today.

Religion

Contribution to *Songs of Praise* and *Morning Service* series.

Children’s Programmes*Animal Magic*

Long-running magazine series on natural history and animal subjects.

It’s Your Word

Children’s word quiz.

Further Education*Athlete*

Series on athletics.

Canoe

Series on canoeing.

Cut and Thrust

Series on fencing.

Radio**Drama***Afternoon Theatre*

Fair Maid of the West Thomas Haywood

Pop Goes the Oompah Malcolm Hazell

People in Glass Houses Michael Bertenshaw

Frankenstein Mary Wollstonecraft Shelley

Morning Plays

Next to Being a Knight Charles Wood

A Good Way to Go Peter Grafton

Gerda Gail Curtis

Series*The Double Dealers*

Plays on industrial espionage by John Elliot, Stephen Barlay and others.

Serial

Sinister Street Compton Mackenzie

Story Time

Beau Geste P. C. Wren

Travels with Charley John Steinbeck

Allan Quartermain H. Rider Haggard

North Cape Joe Poyer

Cimarron Edna Ferber

A Pinch of Pound Notes John Dingle

‘Woman’s Hour’ Serial Reading

A Child in the Forest Winifred Foley

4D Special Serial Reading

A Wizard of Earthsea Ursula Le Guin

Dramatised Documentaries

The Other Victorians: False Prophets

Charles Mander. The story of H. J. Prince and his ‘Abode of Love’

The Price of Freedom: A Question of Faith

Giles Playfair. The trial of Sacco and Vanzetti.

The Sufferings of James Naylor

Dennis Constanduros. The persecution of a seventeenth century religious fanatic.

Documentaries

A Slip in Time

Personal accounts of ghosts, hauntings, dreams and premonitions.

A Story of our Time

The motiveless murder of a Weston-super-Mare teenager by a Bristol labourer.

Talks and Discussions

The Living World

Weekly topical natural history series.

Annual Report

Talking about Antiques
Weekly series.

Any Questions?
Weekly public 'brains trust'.

Any Answers?
Letters from listeners to *Any Questions?*

The Changing Past
Series on archaeology.

Sounds Natural
Series from the BBC Natural History sound archives.

Sounds Funny
Series on humour.

Celebrating Thomas Hardy
Shortened version of Hardy Birthday Lecture by Lord David Cecil.

As the Grass Grows
Talk on W. H. Hudson by Desmond Hawkins.

The Archangel Undamaged
Portrait of Samuel Taylor Coleridge by Alan Gibson.

Access: A Case for Racial Discrimination
by Peter France. Radio 3 series presenting arguments that challenge current orthodoxies.

It Takes All Sorts
The Dean of Chichester.

A Day at Minsmere
Robert Dougall at the Suffolk bird Sanctuary.

4th Dimension: Animals Unlimited
Series for young listeners.

From the Grass Roots
Regular contributions.

Morning Story and *Today's Story*
Regular contributions.

Woman's Hour
Regular contributions.

Farming Week
Regular contributions.

The Week at Westminster
Weekly report on Parliament.

Further Education

Study on Three: Getting into Focus
Series for the amateur photographer.

Light Entertainment

Johnny's Jaunt down the Rhine
Johnny Morris series.

Radio One Club
Regular contributions.

Ray Moore's Saturday night
Regular contributions.

Music

The Bristol Proms Relays.
The Bath Festival Relays.
BBC Training Orchestra
Regular Broadcasts.
Bournemouth Symphony Orchestra
Regular Broadcasts.
Organ Recitals
Chamber Music and Recitals
Music Making
England's Pleasant Land
Sing We at Pleasure
Music to Remember
Listen to the Band
As Prescribed
Weekly cinema organ request programme.

Religion

Morning Service
People's Service
Choral Evensong
Sunday Half Hour
Thought for the Day
Prayer for the Day
Lighten our Darkness
First day of the Week
For Younger Listeners
Faith Delivered to the Saints
Meditation.

Regional Programmes

Today in the South and West Daily Magazine
Sports Page Weekly
The West at Westminster Weekly Report on Parliament
Concluding Series.

Manchester

Television

Children's Programmes

Right Charlie
The famous clown Charlie Cairoli features in slapstick comedy.

The Coal Hole Club
Entertainment programme featuring the Grumbleweeds.

General Programmes

We Want to Sing
Children led by star personalities.

Stars of the Year

The *Stage* awards to recognise new outstanding entertainers.

The Spinners

Four 'Seasonal' programmes – 'Spring' – 'Summer' – 'Hallowe'en' – 'Christmas'.

The Good Old Days

Old Time Music Hall from Leeds.

It's a Knockout

Games, contests between amateur teams from British Towns.

Jeux Sans Frontières

European series.

*Blackpool Tower Circus**Reflections*

Late night reflective entertainment with Friday Brown.

*Panel Games**Screen Test*

Film and general knowledge quiz for children.

The Movie Quiz

Panel game on feature films.

*A Question of Sport**Call My Bluff**Music Programmes**Salute to Gershwin*

Northern Symphony Orchestra and Northern Dance Orchestra combined with star soloists.

Great Choirs

Featuring outstanding cathedral choirs.

The NDO Show

Big Band entertainment with soloists.

It's Christmas Morning

A Christmas music programme with the Choir and Orchestra of Chethams Hospital School, Manchester.

*Film Programmes**Nairn Across Britain*

Series on travels by car, train and canal across Britain with comments by Ian Nairn.

Bill Palfrey – Copper

Profile of the retired Chief Constable of Lancashire.

The Deepest Hole in the World

A cave exploration in the Pyrenees.

The Longest Drink

Fifty-minute documentary on Manchester's water supply.

Sport

The Grand National, Rugby League, Cricket, Association Football, Racing, Swimming, Boxing
Regular coverage.

Top Crown

A Crown Green Bowling competitive series.

*Religious Programmes**Born in a City*

Christmas morning service from the town square, Runcorn Shopping City.

Songs of Praise, Morning Service, Easter Communion from Blackburn Cathedral.

Family Communion.

*Radio**Drama*

The Enlightenment of the Strawberry Gardener, The Eventful Deaths of Mr Fruin Don Haworth.

This Jockey Drives Late Nights

Henry Living's adaptation of Tolstoy's *The Power of Darkness*.

Billy Liar

Willis Hall and Keith Waterhouse.

The Brother of the Bride

Neville Smith's adaptation of a Danish Italia Prize entry.

The Northern Drift

Continuing series.

South Riding

Winifred Holtby's novel dramatised in five episodes.

Contributions to *Storytime* included *Great Expectations, Tono Bungay, Wuthering Heights, Bright Day, and Flight into Fear*.

Other serials included *Elidor* and *Knaves and Fools*.

Discussions, Documentaries and Talks

A Word in Edgeways, Gardeners' Question Time continuing series.

Current affairs documentaries on the Morecambe Bay Barrage, fund-raising, educational priority areas, help for the handicapped, industrial 'sit-ins', the role of the foreman, 'adventure training', the foreign holiday industry, private education, and legal aid.

A Story of Our Time Megan du Boisson.

Music features on Satie, *Carmen*, George Bernard Shaw, Ralph Vaughan Williams, *Fidelio*, Cecil Sharpe, Prokofiev, and Mahler.

Annual Report

The Entertainers

Biographies of Bing Crosby, Julie Andrews, Judy Garland, Danny Kaye, Tommy Steele and Petula Clarke.

The Summer of the Doodlebugs, and *No Drink, No Drink for Me* written by Norman Longmate

Contributions to *From the Grass Roots*, *Farming Week* and *On Your Farm. Woman's Hour, Morning Story*.

Children's Programmes

Contributions to *4th Dimension* included *The Wizard of Oz*, *Farmer Giles of Ham*, *Jennings* (6-part serial by Anthony Buckenridge), *Kick-Off* (6-part serial by Noel Streetfield), *Time Well Spent*, *Sportscene*.

Music

The Leeds International Piano Competition

Handel's 'Saul' from the Leeds Festival

Elgar's 'The Apostles' from the Cathedral Church of Christ, Liverpool.

First broadcast performance of Elgar's 'Light of Life' and van Dieren's 'Chinese Symphony'.

Schutz at 26, *The English Bach*, *The Triumphant Ladies*, *Music Club* Series.

Studio Operas including – *The Nose* (UK première) *The Stag King* (UK première).

Northern Symphony Orchestra broadcasts from the Promenade concerts, the Cheltenham Festival, Leeds, York, Halifax, Sheffield, Newcastle upon Tyne, Blackburn, Stockport, Salford, Wolverhampton and Manchester (including the BBC Jubilee Concert).

Broadcasts by the Hallé, Royal Liverpool Philharmonic, Northern Sinfonia and Northern Concert Orchestras, and by the BBC Northern Singers.

The Manchester Midday Concerts.

Light Entertainment

The Clitheroe Kid, *Yarwood Weekly*, *Our Les . . .* continuing series.

Top Station

A talent contest between BBC Local Radio Stations.

Reginald Dixon at the Organ

Request series.

Northern Dance Orchestra 'specials' with Eartha Kitt and Dorothy Squires, and contributions to *Things are Swinging*, *Ray Moore's Saturday Night*, *Sweet 'N' Swing*, and *The Big Band Sound*.

Radio One Club venues included Workington, Penrith, Darlington, Scunthorpe, Lincoln and Preston.

Religious Broadcasts

Speak for Yourself

A Saturday morning programme for younger listeners, with Ken Blakeson.

Pilgrim's Way

Conversations with Lord MacLeod of Fuinary, Donald Swann and Sydney Carter.

Morning Service

Including the first act of worship to be broadcast from a church of the United Reformed Church after its inauguration in October.

Contributions to *Choral Evensong*, *Sunday Half Hour*, and *Thought for the Day* (including broadcasts by the Archbishop of York and other leaders of the *Call to the North* movement).

Outside Broadcasts

Coverage of cricket (38 outside broadcasts), Association Football (38 outside broadcasts), racing (20 meetings), Rugby Union, Rugby League, motor-cycling and motor racing, golf, tennis, swimming, cycling, boxing and hockey. Contributions to *4th Dimension*, *Sports Forum*, *Treble Chance*, and many other programmes for the domestic and external services.

Regional Programmes

Talkabout, *Sport Spotlight*, *It's Saturday*

Concluding series.

(ii) The English Television Regions

News and Current Affairs

Look North Newcastle

Look North Leeds

Look North Manchester

Midlands Today Birmingham

Look East Norwich

Points West Bristol

Spotlight South West Plymouth

South Today Southampton

Daily news magazines produced Monday–Friday for the eight English Regions.

North West

Free Speech

A series in which people of the region express their points of view.

Bickershaw

A film about a pop festival in a Lancashire mining village.

Time to Talk

A series dealing at length with topical subjects.

Down the Spluga

A film of an expedition to Italy to descend one of the deepest caves in the world.

A Christmas Collection

A film including a modern version of *Christmas Day in the Workhouse*.

Me? I Just Sing for My Supper

A film about Alan Lowndes, painter.

North**Here Comes Everybody**

Arts series presenting new writing from the North.

What a Way to Spend a Sunday

Colour documentary on a potholing expedition beneath the Yorkshire Pennines.

A Question of Cricket

Two-part series with Boycott, Close and Illingworth talking frankly about Yorkshire and England.

North Country Folk

Colour series with regional artists in concert.

When Yorkshiremen Made Movies

Series tracing the birth and development of the film industry in Yorkshire through feature and news film of the time.

A Collier's Tales

Series. From pit lad to union leader, Jim Bullock talks about his life and times.

North East**Shumac Street**

Documentary on the resettlement of a community on Tyneside.

Looks Natural

Natural history magazine series featuring the wild life of the North East.

Come Inside and Say That

A series in which an expert defends his criticism of aspects of regional life.

Bean's Boots

Documentary series in which David Bean walked the length of the coasts of Durham, Northumberland and Cumberland.

Casey's Court

Discussion programmes on regional attitudes to local news developments.

Sinker's Row

Dramatised documentary of life in a Northumberland pit village in the first half of the century.

Midlands**Who Do They Think They Are?**

Four leading decision makers in the Midlands questioned about their attitudes and offices.

Pressure Point

An evaluation of the Trent Valley and the social and ecological pressures it faces.

The Hounds and the Horn

Four days in the life of the Fernie Hunt.

Two, Four, Six, Eight!

Behind the scenes before a big match with Aston Villa.

Nobody Wants You

An investigation into vagrancy in the Midlands.

Mother Muffin's Music Stand

A musical medley of Midland talent.

East Anglia**Murder Most Foul**

Reconstruction of a famous Norfolk murder.

Gone West Out East

A look at the Country and Western scene in East Anglia.

In the Country

The past, present and future of the Fens.

The Undefeated

A study of East Anglia's badly handicapped children.

The Mustard Makers

150 years of the Colman family.

A Place to Live

Unusual East Anglican homes from old boats to railway stations.

West**Whose Dorset?**

A documentary about the disappearance under the plough of acres of the county's downland.

Mr Isambard Kingdom Brunel

Schoolboys present their view of the great engineer.

Stackridge, Squidd & Co.

West country pop musicians in concert.

Canal General

An autobiographical film of General Stockwell.

To Find an Answer

An occasional series devoted to current affairs.

Home Country

Six well-known authors – Auberon Waugh, Nell Dunn and John Creasey among them – look at the places where they live in the West Country.

South West

Peninsula – S.T.D.

Topical local subject. Discussed by studio panel receiving telephone questions from viewers.

Peninsula – Norman Levine's St Ives

A film portrait of a town through the eyes of a Canadian author living there.

Peninsula – With Voice and Brass

Musical series involving Cornish choirs and brass bands in studio.

Peninsula – Heritage in Trust

Film of the work of the National Trust in the South West.

Peninsula – Reporter's Choice

Regional personalities interviewed in depth.

Peninsula – Three of a Kind

Studio quiz based on local knowledge.

South

The Week We Caught Sea Fever

Film about the Tall Ships' Race from the Solent to the Skaw, Denmark.

No Time to Lose

Monthly programmes exploring ways in which people in the South of England spend their leisure.

I Like it Here

Film series about people whose jobs are their whole lives.

Conversation

Studio series in which Kenneth Allsop talked to distinguished people.

It's Our Orchestra Now

Film about the Bournemouth Symphony Orchestra.

The Making of the English

Film series. Professor Barry Cunliffe on the history of the South of England.

(iii) Local Radio (*A Selection Drawn from the Output of all BBC Local Radio Stations*)

Time to Spare

Radio London's programme of ideas for leisure time activities.

Orange and Lemon Club

Radio London's *Sunday School of the Air* for 8–13 year olds.

You Don't Have To Be Jewish

Radio London's programme for Jewish communities produced in association with the Board of Deputies of British Jews.

Jharokha and Darpan

Two weekly programmes on Asian and immigrant topics for Hindi/Urdu and Bengali speaking listeners to Radio London.

Sportsline London

Two and a half-hour Saturday afternoon coverage of metropolitan sport.

Getting Going

Radio London's programme for the disabled.

Woman In Town

Radio London's daily women's magazine.

In Concert

Radio Leeds presents local musicians in a 'live' weekly programme.

Square One

A history series for schools. Each local station produces a programme relating to an event of national significance occurring within its own area. The series was broadcast by almost all stations.

Folkal Point

Radio Leeds review of folk music around the West Riding clubs.

Speak for Yourself

Radio Leeds programme in which listeners put questions to local councillors and other elected representatives.

Wuthering Heights

Serialized as a reading on Radio Leeds.

A Merseyside Childhood

Radio Merseyside's series of reminiscences by listeners brought up in the area.

Top Station

A talent competition between local stations (also broadcast by Radio 2).

First Heard

Radio Merseyside encourages local writers.

City and Port

Radio Merseyside's fortnightly programme dealing with industry, business and shipping.

To The Hills

Radio Newcastle's weekend programme involving local rambles.

The Radio Newcastle Quiz League

A general knowledge quiz between local football teams.

Victorian Nottingham

Radio Nottingham's programme which explores city life in the last century.

Trent Topics

Radio Nottingham's weekly series on Nottinghamshire waterways.

Union Scene

Radio Nottingham's programme in which members of the Nottingham Trades Council survey current issues.

Nottingham Jamboree

A programme for and by local Scouts and Guides.

Just the Job

Radio Nottingham provides information on opportunities at the local employment exchange.

Women and Divorce

Radio Oxford's enquiry into causes of marital breakdown (one of a series).

Music Notes

Radio Oxford's weekly survey of concerts in the area.

Your View

Radio Oxford's programme for the blind.

The Tea Time Tree

Radio Oxford's daily afternoon programme for children home from school.

Radio Sheffield Sports Service

Four-hour Saturday afternoon coverage of local sport.

United Service for Good Friday

A Radio Sheffield broadcast from a local church especially for a 'procession of witness' through city streets.

Hot Pot

Radio Sheffield's weekly 'adventure playground of the air' for 7-11 year olds.

Shopping Around

Radio Sheffield's programme of consumer affairs.

Blow By Blow

Radio Manchester's brass band contest.

Majlis

Radio Sheffield's programme for Asian immigrants, broadcast in Hindustani and Urdu.

Open Waters

Radio Solent's review of local sailing topics.

SO9 4PJ

Radio Solent's programme of listeners' letters.

Fair Deal (series title)

Radio Solent's enquiry into hospital facilities available locally for drug addicts. This edition was produced in association with Southampton University Extra-Mural Department.

From Pigeon Post to Satellites

Radio Stoke's programme to mark the centenary of the Stoke *Evening Sentinel*.

Open Air

Radio Stoke's three-hour afternoon programme of public involvement including record requests, listener opinion and consumer problems.

You and Your Village

Radio Stoke series on North Staffordshire village communities.

Listening to Local Speech

Radio Stoke series on the language and dialect of the area.

In Thy Name

Radio Stoke's weekly ecumenical Act of Worship.

Festival

Radio Teesside's programme on local cultural affairs.

This Week in Teesside

A weekly news review by Radio Teesside.

North East Farmer

Radio Teesside's magazine for local farmers.

Everybody Sing

Radio Teesside's 'singalong' programme broadcast from local clubs.

6KH and All That

Radio Humberside's programme commemorating the BBC's 50th anniversary and Hull's first local station.

3BM

Radio Solent's history of local radio in the Bournemouth area.

Cabbages and Kings

A weekly programme for Radio Brighton's younger listeners, featuring news, competitions, hobbies and songs.

Seasports

Radio Brighton's Sunday morning programme for powerboat, sailing and swimming enthusiasts.

Change Here for Europe

A panel of experts on Radio Brighton answer questions on the EEC and its effects on local life.

Minstrels' Gallery

The local folk music scene on Radio Brighton.

Annual Report

Sussex and the World of Literature

A Radio Brighton series of biographies of famous Sussex writers.

A Way of Life

Radio Derby's Christian magazine compiled and presented by local church groups.

A Matter For Concern

Radio Derby's programme on the work of the Social Services within the community.

Sangam

Music for Asian listeners broadcast by Radio Derby.

Dateline Derby

A thrice daily news programme.

Gags Galore

Radio Humberside's laugh-in and singalong outside broadcast series, for example from the Iron and Steel Club in Scunthorpe.

Morningtide

The daily breakfast programme on Radio Humberside with news, weather, traffic conditions, what's on, police call etc.

Humberside Farming

Young farmers inter-county knock-out quiz, competing for the Radio Humberside Farming Trophy.

Young At Heart

Radio Humberside's conversations with senior citizens in the Hull and Grimsby area.

Brass Gauntlet

Local brass and silver bands compete for the Radio Leicester trophy.

Heard and Not Seen

Radio Leicester's younger listeners air their points of view.

The City in Council

Radio Leicester's recorded broadcast of one of the debates from a council meeting.

The Manchester Camerata

Radio Manchester's own chamber orchestra in a 'live' concert series.

The First Day

Manchester church leaders answer questions telephoned to Radio Manchester.

Audio

A programme for hi-fi enthusiasts broadcast by Radio Manchester.

Link

Radio Manchester's series, which aims at bringing together different racial communities in the city.

On the Street Where You Live

Radio Medway's conversations with residents of one local street, together with their choice of music.

Mid Kent Mirror

The week's news, newspapers, and newsmakers, including 'Reporting Back' featuring the activities of a local MP.

Success Story

A series on Radio Medway with local people who have made their mark in the world of commerce and industry.

Home Base

Radio Medway's programme which keeps servicemen and their wives overseas in touch with their relatives at home.

I-Level!

Radio Bristol's programme of news, current affairs, music and humour from the student world.

Access

A series broadcast by Radio Bristol in which various minority groups are encouraged to express their point of view.

History of Broadcasting in the West Region

Radio Bristol series of programmes commemorating the BBC's 50th anniversary.

Bus Stop

Radio Bristol's conducted tour of local bus routes.

Heart of the Nation

Radio Birmingham's news magazine – five editions daily.

Wulfrun Echo

Radio Birmingham's 'slip edition' news magazine for Wolverhampton and the Black Country.

Radio Brum Club

The bi-weekly children's programme on Radio Birmingham.

The Poets

The Radio Birmingham programme designed to encourage the appreciation of poetry and the work of local writers.

Grapevine

Radio Blackburn's daily telephone 'chat' show which also provides background information on the day's events in north-east Lancashire.

News in Urdu and Gujarati

Radio Blackburn's bulletin service for Asian listeners

Teachers' Bookshelf

A lecturer at Lancaster University reviews new books of special interest to teachers – broadcast by Radio Blackburn.

In Full Voice

Local choirs perform music of their own choice on Radio Blackburn.

Steam Up

Radio Blackburn's series on old railway lines in the area.

Gateway to Europe

Radio Nottingham's survey of the industrial and commercial implications for the area prior to Britain's joining the EEC. This included a twin town, Karlsruhe.

Records of Crime

Derbyshire lawbreakers and peacemakers of the eighteenth and nineteenth centuries are featured in Radio Derby's series on the growth of our legal system.

The Farming World and Nature Notebook

A weekly programme on agriculture and wildlife.

Science in Action

A weekly review of progress and achievement.

Discovery

A weekly programme in which research scientists talk about their work.

New Ideas

The latest British inventions and techniques.

Bookcase

A weekly look at the world of books.

Focus on Film

A weekly series on all aspects of the cinema.

Music Now

A weekly look at musical life in Britain.

From the Weeklies

A survey of editorial opinion from Britain's weekly periodicals.

Christian Newsletter

News of the Churches round the World.

*Scotland Today**Wales Today**Ulster Today*

A weekly report from the nations that, with England, make up the United Kingdom.

Letterbox

A weekly forum of listeners' views and comments on World Service programmes.

(d) Programmes Broadcast in the World Service in English

*A Selection of Regular Talks and Discussions**Twenty-Four Hours*

A Monday to Friday 20-minute current affairs programme with three daily editions following World News at 11.00 GMT, 17.00 GMT (for Europe) and 20.00 GMT.

The World Today

A daily 15-minute world affairs background feature.

Commentary

Background to the news from a wide range of specialists in international politics, economics and other subjects.

Outlook

A daily topical magazine programme on people, events and opinions.

Letter From London

A daily look at the British scene.

Forum

A weekly discussion on major trends and developments.

People and Politics

A weekly political programme.

Listening Post

A weekly summary of world-wide broadcasts, provided by the BBC Monitoring Unit.

Business and Industry

A twice-weekly review of industrial, financial and market trends, both at home and abroad.

*Occasional Talks Series**Twentieth Century Thinkers*

Eight programmes about men who have changed or are changing the life and thought of our age, including D. H. Lawrence, Sigmund Freud, George Lukacs, Ludwig Wittgenstein, Edmund Levi-Strauss.

Crime Around the World

Five talks by David Thomas, of the Institute of Criminology, Cambridge.

Houses and Their Times

The history of the British people as seen in eight historic houses.

The Quality of Life

Nine programmes examining day-to-day life in nine major cities of the world.

Britain and Europe Through Teenage Eyes

British school children's opinions on Britain and the EEC. Five programmes.

Annual Report

A History of Trade

Nine programmes.

Britain, Europe and the World

Nine programmes examining the implications of British membership of the European Community.

A View of Europe

Four talks by Maurice Latey, chief commentator of the BBC's External Services, following a visit to the countries bordering on the enlarged European Economic Community and considering how the enlargement of the EEC may affect Europe as a whole.

The City and Europe

Four documentaries on London's future as a financial centre.

Can the Communists Compete?

Four documentaries on Communist theory and economic practice. Introduced by Geoffrey Stern of the London School of Economics.

This I Believe

Nine talks by distinguished laymen on what matters most to them. Speakers included Sir Geoffrey Jackson, Dr Schumacher, Frank Chapple and the Master of Marlborough College.

Full Length Documentary Programmes

The Royal College of Art

Founded in London in 1837 to train artists to design for industry.

America Observed

Three programmes.

The Outlaws

Six dramatised programmes.

Must Progress Destroy?

Three programmes

India in the Seventies

Two programmes.

The Reith Lectures

Fifty Years of the BBC

Two programmes.

Britain Through European Eyes

Three programmes.

Bangladesh Report

Two programmes.

Books and the Developing World

One programme.

The Story of Wembley

On the centenary of the first cup final.

Portrait of Wimbledon

On the eve of the International Lawn Tennis Championships.

The Olympics

On the eve of the twentieth Olympiad in Munich.

Real People

Four portraits of characteristic men and women.

World Service Alternative Programmes for Europe

European Perspective

Matters of importance to Europe viewed in discussion by speakers in London and other continental capitals.

This Day and Age

A talk or discussion on a major topic of the day.

As I See It

A personal view of the problems of our time.

Money and Markets

A weekly programme highlighting financial and economic events of interest to Britain and her European neighbours.

Books and Writers

A weekly literary magazine.

The Lively Arts

A weekly review of the arts in Britain.

World Service Alternative Programmes for Africa

The Morning Show

A half-hour breakfast time programme, in two editions, covering the whole of Africa, with a mixture of pop music, political comment and personalities.

Focus on Africa

A thrice daily current affairs programme, giving the background to the African political scene with comment from English experts and journalists, interviews with African politicians and reports from Focus correspondents in Africa.

Report on Africa

A weekly half-hour programme containing a summary of the past week's political events in Africa, using reports, despatches and interviews from the Focus on Africa output.

Postmark Africa

A weekly programme which receives 3,000 letters a year from its listeners, asking every kind of question from 'Who is the smallest man in the world?' to 'Why is there a European currency crisis?'.

University Report

What is going on in the universities of Africa? Correspondents from colleges and campuses throughout the continent send in reports on the research and work that their universities are doing.

This Sporting Life

A weekly programme covering the African sporting scene.

What the African Papers Say

A regular weekly review of the African Press.

P.M. The World and Africa

A weekly magazine programme.

Africa A to Z

A series taking the countries of Africa in alphabetical order tracing their origins and explaining how the present boundaries evolved.

Appendix V

Schedule of Regular Religious Broadcasts

Radio

Sundays

The First Day of the Week – Reflections in words and music (6.55 am, Radio 2 with Radio 1).

Sunday Reading (7.50 am, Radio 4).

Sunday – topical religious magazine programme (8.20 am, Radio 4).

Music for Sunday (nine months of the year). A programme of popular religious music (8.32 am, Radio 2).

With Heart and Voice (three months of the year). A programme of hymns from Wales (8.32 am, Radio 2).

Morning Service (10.30 am, Radio 4).

The People's Service (11.30 am, Radio 2).

Speak-Easy – young people's discussion programme (3.00 pm, Radio 1).

Evening Religious Programmes (7.30 pm, Radio 4).

Sunday Half-Hour. Community hymn singing (8.30 pm, Radio 2).

The Epilogue (10.55 pm, Radio 4).

Weekdays

Prayer for the Day (Monday–Friday 6.45 pm, Radio 4)

Thought for the Day (Monday–Friday 7.45 am, Radio 4).

Pause for Thought (Monday–Friday 6.15 am and 8.45 am, Radio 2).

Daily Service (10.15 am, Radio 4).

Tuesdays

Religious Service for Primary Schools (9.30 am, Radio 4).

Religion and Life (11.40 am, Radio 4).

Wednesdays

Choral Evensong (4.00 pm, Radio 3).

Thursdays

Religious Service for Primary Schools (9.30 am, Radio 4).

Material for Assembly (9.25 am, Radio 4).

The Bible: How and Why (autumn term only) (9.35 am, Radio 4).

Fridays

Quest (one term only) (11.00 am, Radio 4).

Christian Focus (one term only) (2.30 pm, Radio 4).

Saturdays

Outlook (6.45 am, Radio 4 – repeated 7.45 am).

For Younger Listeners (9.55 am, Radio 2).

Lighten our Darkness (10.50 pm, Radio 4).

Television

Sundays

Morning Services from Churches (10.30 am, BBC-1 every other Sunday).

Seeing and Believing (11.00 am, BBC-1 on Sundays when there is no Morning Service).

Discussion programmes focusing attention on relationships between Christianity and everyday life (6.15 pm, BBC-1, repeated on a weekday afternoon).

Songs of Praise (BBC-1, usually 6.50 pm).

Doubts and Certainties and other programmes (7.00 pm, approx. BBC-2).

Weekdays

Viewpoint or other short programme (Tuesdays 11.10 pm, approx. BBC-1).

Regional Services

Wales

In Radio:

Religious Service in Welsh (Sundays 11.45 am, Tuesdays and Fridays 10.15 am).

Morning Service in English (Sundays 10.30–11.15 am, approx. twice in every Quarter).

Hymn singing in Welsh (Sundays 4.30 pm, repeated Mondays 6.15 pm).

Service for Schools in Welsh (9.05 am Tuesdays and Fridays).

Magazine programme on various aspects of religious life in Wales (approx. 13 programmes in every year).

In Television:

Religious features and studio programmes (6.15 pm on two Sundays a month).

Songs of Praise in Welsh (6.50 pm once a month).

Viewpoint (11.15 pm on two Tuesdays a year).

Religious Services in Welsh are occasionally broadcast as are other outside broadcast events of religious significance).

Scotland

In Radio:

Church News and Views, a topical magazine (9.30 am, Sundays).

Word for Living (9.30 am, Sundays, an act of worship). Gaelic Services once every four weeks from a church, otherwise from a studio (4.00 pm, Sundays).

Half-hour Features (first Sunday of the month and sometimes on Thursdays, 6.15 pm).

Thought for the Day (7.50 am, Mondays to Fridays).
Ere I Sleep (11.15 pm, Mondays to Fridays), nightly epilogues).

In Television:

Morning Services (approx. one every two weeks) from churches, schools and studio, including *Seeing the Signs* (primarily for deaf viewers). Gaelic services are also included.

Songs of Praise (6.50 pm, Sundays, approx. one every two weeks from churches and studios).

Discussion programmes of Scottish interest, normally transmitted in series, April to July and September to December (6.15 pm, Sundays).

Midweek programmes (15 to 20 a year) covering theological and biographical subjects (11.15 pm approx.).

Northern Ireland

In Radio:

Religious Services (10.30 am, Sundays).

Evening Prayers (10.50 pm, occasional Saturdays).

Talks, features, reports and religious music programmes are also broadcast from time to time.

In Television:

Religious Services from churches (10.30 am, Sundays).

Discussion programmes (6.15 pm, monthly).

Appendix VI

School Broadcasting

Number of Schools buying BBC Television and Radio Publications

Television

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

Radio

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

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

Notes: The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from sales of publications may be regarded as a broad indication of the number of schools using the School Broadcasting Service.

School Television Series (United Kingdom): The series broadcast to schools in the school year 1972-3 excluding series for Scotland, Wales and Northern Ireland only

| Title of Series | Terms | Aim or Content | For children aged |
|---|-------|--|-------------------|
| <i>For Primary Schools:</i> | | | |
| Watch! | 3 | Extension of experience | 6-7 |
| Merry-go-Round | 3 | Extension of experience | 7-9 |
| Words and Pictures | 2F | Help to backward readers | 6-8 |
| Look and Read | 2 | Help to backward readers | 7-9+ |
| A Year's Journey | 3F | Environmental studies | 9-11 |
| People of Many Lands | 2F | Geographical documentaries | 10-12 |
| Exploration and Discovery | 2F | Integrated studies/humanities | 10-13 |
| Maths Workshop: Stage 1 | 3F | Modern approach to maths | 9-10 |
| Maths Workshop: Stage 2 | 3F | Modern approach to maths | 10-11 |
| Music Time | 3 | To stimulate active music-making | 8-9 |
| Science All Around | 3F | Modern approach to science | 9-11 |
| <i>For Secondary Schools:</i> | | | |
| Look Out | 2F | Design and the environment | 13-16 |
| USA 72 | 1F | Social and human geography | 13-16 |
| South America | 1F | Social and human geography | 13-16 |
| British Social History | 3F | Documentaries on post-1800 Britain | 14-16 |
| History 1917-71 | 3F | Political changes since 1917 | 14-16 |
| Maths Today: Year 2 | 3F | Modern maths course - 2nd year | 12-13 |
| Countdown: mathematical starting points | 3F | Mathematics for C.S.E. and R.O.S.L.A. | 14-16 |
| Tout compris | 1 | Experience of French life and language | 12-14 |
| Exploring Science | 3F | Science resource material | 11-13 |
| Science Extra: Biology | 2F | For abler pupils | 14-15 |
| Science Extra: Physics | 2F | For abler pupils | 14-15 |
| Science Session | 3F | For less able pupils | 14-16 |
| Television Club | 2 | For backward children | 12-14 |
| Going to Work | 3 | For young school leavers | 14-16 |
| A Job Worth Doing? | 1 | Careers for CSE/O-level pupils | 15-17 |
| Scene | 2 | Topical documentaries and plays | 14-16 |
| New Horizons | 3 | General studies | 16-18 |
| F = fortnightly programmes. | | | |

School Radio Series (United Kingdom): The series broadcast to schools in the school year 1972-3 excluding series for Scotland, Wales and Northern Ireland only

| Title of Series | Terms | For children aged |
|---|-------|-------------------|
| <i>For Primary Schools:</i> | | |
| Let's Join In | 3 | 5-7 |
| Poetry Corner | 3 | 5-7 |
| Listening and Reading I | 1 | 6-7 |
| Movement and Music Stage I | 3 | 5-6 |
| Movement and Music Stage II | 3 | 6-7 |
| A Corner for Music | 3 | 6-7 |
| The Music Box | 3 | 6-7 |
| Springboard | 3 | 7-9 |
| Stories and Rhymes | 3 | 7-9 |
| Listening and Reading II | 1 | 8 |
| Living Language | 3 | 9-11 |
| Exploration Earth | 3 | 10-12 |
| World History | 3 | 8-10 |
| Man | 3 | 10-12 |
| Movement, Mime and Music Stage I | 3 | 7-9 |
| Movement, Mime and Music Stage II | 3 | 9-11 |
| Time and Tune | 3 | 7-8 |
| Music Workshop Stage I | 3 | 8-10 |
| Music Workshop Stage II | 3 | 10-13 |
| Singing Together | 3 | 9-12 |
| A Religious Service for Primary Schools | 3 | 8-12 |
| Quest | 1 | 9-11 |
| Nature | 3 | 8-10 |
| Human Physiology | 1 | 9-11 |
| Discovery | 3 | 9-11 |
| <i>For Secondary Schools:</i> | | |
| Drama Workshop | 3F | 11-12 |
| Listening and Reading III | 1 | 11-13 |
| Listening and Writing | 3 | 11-14 |
| Books, Plays, Poems | 3 | 14-16 |
| Speak | 3 | 14-16 |
| Art and Humanities | 1 | 13-16 |
| British Isles and World Studies | 3 | 13-16 |
| Europe and the World | 2 | 13-16 |
| History in Evidence | 3 | 11-14 |
| History in Focus | 3 | 14-16 |
| France | 1 | 12-16 |
| Nous y sommes! (French I) | 1 | 11-12 |
| Radio Jeunesse (French II) | 1 | 12-14 |
| La Parole aux Jeunes (French III) | 1 | 13-15 |

| Title of Series | Terms | For children aged |
|-----------------------------------|-------|-------------------|
| La France aujourd'hui (French IV) | 2 | 14-16 |
| Horizons de France (French V) | 2 | 15-17 |
| Voix de France (French VI) | 2 | 16-18 |
| Frisch begonnen . . . | 2 | Secondary |
| Halb gewonnen! | 2 | Secondary |
| Intermediate German | 2 | 14-16 |
| Deutsch für die Oberstufe | 1 | 16-18 |
| Unos minutos nada más | 1 | Secondary |
| Music Club | 3 | 13-16 |
| Guitar School | 3 | 13-18 |
| The Bible: How and Why | 1 | 11-13 |
| Material for Assembly | 3 | Secondary |
| Christian Focus | 1 | 14-16 |
| Religion and Life | 3 | 16-18 |
| Life Cycle | 1 | 11-13 |
| Learning about Life | 2 | 14-16 |
| The World of Work | 2 | 14-16 |
| USA - Humanities | 1 | 13-16 |
| Inquiry | 3 | 14-16 |
| Art and Experience | 1 | 16-18 |
| Foreign Correspondent | 3 | 16-18 |
| Prospect | 3 | 16-18 |

F = fortnightly programmes.

Radio and Television Series for Schools in Scotland, Wales and Northern Ireland only broadcast in the school year 1972-3

| Title of Series | Terms | For children aged |
|---|-------|-------------------|
| <i>For Schools in Northern Ireland: Radio</i> | | |
| Today and Yesterday in Northern Ireland | 3 | 8-11 |
| Modern Irish History: People and Events | 1 | 14-15 |
| Here in Ulster | 1 | 14-15 |
| Irish Geography | 1 | 14-15 |
| <i>Television</i> | | |
| Ulster in Focus | 3F | 10-13 |
| <i>For Schools in Scotland: Radio</i> | | |
| From Seven to Nine | 3 | 7-9 |
| A Religious Service | 3 | 8-12 |
| Think and Move | 3 | 8-12 |
| Scottish History | 3 | 9-11 |
| Exploring Scotland | 3 | 9-12 |

Radio and Television Series continued

| Title of Series | Terms | For children aged |
|------------------------------|-------|-------------------|
| O-Grade Modern Studies | 1 | 14-16 |
| O-Grade Scottish History | 1 | 14-16 |
| Questions of Living | 3 | 14-16 |
| <i>Television:</i> | | |
| Let's See | 1 | 7-9 |
| Around Scotland | 2 | 9-12 |
| Living in Scotland | 2 | 14-16 |
| <i>For Schools in Wales:</i> | | |
| <i>Radio</i> | | |
| Symud a Chân | 3 | 5-7 |
| Gair yn ei Le | 3 | 7-9 |
| Sain, Cerdd a Chân | 3 | 7-9 |
| Gwasanaeth Crefyddol | 3 | 9-11 |
| Ar Grwydr yng Nghymru | 3 | 9-11 |
| Stories from Welsh History | 3 | 9-11 |
| Dwedwch Chi | 3 | 9-12 |
| Exploring Wales | 3 | 10-11 |
| Y Byd o'n Cwmpas | 3 | 10-11 |
| <i>Television</i> | | |
| Ffenestri | 3F | 5-7 |
| Hwnt ac Yma | 3F | 8 |
| Gwlad a Thref | 3F | 10-13 |
| Let's Look at Wales | 3F | 10-13 |

F = fortnightly programmes.

Appendix VII

Hours of Broadcasting in the External Services

Programme hours
per week as at
31 March 1973

| | Programme hours per week as at 31 March 1973 | | Programme hours per week as at 31 March 1973 |
|---|--|---|--|
| English and English by Radio | 212½ | Portuguese | 5½ |
| BBC World Service (including alternative programmes for Europe, Africa, Asia, the Caribbean and the Falkland Islands) and English by Radio | | Spanish | 7 |
| | | Turkish | 7 |
| Overseas Regional | | German | 31½ |
| French for Canada | ½ | East European | |
| Maltese | ½ | Bulgarian | 14 |
| | | Romanian | 15½ |
| African | | Russian | 31 |
| Hausa | 7 | Yugoslav (Serbo-Croat and Slovene) | 16½ |
| Somali | 5½ | | |
| Swahili | 7 | Total Hours Weekly | 698½ |
| | | Repeated Output (Repeated in recorded form at relay stations overseas) | 48½ |
| Arabic | 70 | Total Hours Broadcast Weekly in the External Services | 747½ |
| | | | |
| Eastern | | | |
| Bengali | 7½ | | |
| Burmese | 5½ | | |
| Hindi | 15½ | | |
| Nepali | ½ | | |
| Persian | 8½ | | |
| Sinhala | 1 | | |
| Tamil | 1½ | | |
| Urdu | 8½ | | |
| | | | |
| Far-Eastern | | | |
| Chinese – Cantonese | 5½ | | |
| Standard Chinese (Kuoyu) | 12½ | | |
| Indonesian | 8½ | | |
| Japanese | 7 | | |
| Malay | 1½ | | |
| Thai | 5½ | | |
| Vietnamese | 8½ | | |
| | | | |
| French (to Europe and Africa) | 42½ | | |
| | | | |
| Latin American | | | |
| Spanish | 28 | | |
| Portuguese | 15½ | | |
| | | | |
| Central European | | | |
| Czech and Slovak | 21½ | | |
| Hungarian | 18 | | |
| Polish | 21½ | | |
| Finnish | 8½ | | |
| | | | |
| South European | | | |
| Greek | 10½ | | |
| Italian | 5½ | | |

Appendix VIII

Rebroadcasts of BBC External Services

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

| | Direct transmissions | Recorded programmes or programmes fed by line or cable |
|----------------------------------|--|--|
| Abu Dhabi | | Topical tapes, transcriptions, English by Radio |
| Afghanistan | | Dari, Pushtu, English by Radio |
| Algeria | | French, English by Radio |
| Angola | | Portuguese, transcriptions |
| *Anguilla (Leeward Is.) | World Service in English, Caribbean | English for Africa, topical tapes, transcriptions, English by Radio |
| *Antigua (Leeward Is.) | World Service, Caribbean | Topical tapes, transcriptions |
| *Argentina | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| *Australia | World Service | Overseas Regional Service, topical tapes, transcriptions |
| Austria | | German, transcriptions |
| Bahamas | | Topical tapes, transcriptions |
| *Barbados | World Service, Caribbean | Topical tapes, transcriptions, English by Radio |
| Belgium | | French, German, transcriptions, English by Radio |
| *Belize | World Service | Topical tapes, transcriptions |
| *Bermuda | World Service | Topical tapes, transcriptions |
| *Bolivia | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| *Botswana | World Service | English for Africa, topical tapes, transcriptions |
| *Brazil | Latin American in Portuguese | Latin American in Portuguese, transcriptions, English by Radio |
| *British Virgin Islands | World Service, Caribbean | Transcriptions |
| *Brunei | World Service | Malay, Standard Chinese, Cantonese, topical tapes, transcriptions, English by Radio |
| Burma | | English by Radio |
| Burundi | | French |
| Cameroun | | Hausa, English for Africa, French, transcriptions, English by Radio |
| *Canada | World Service, Overseas Regional Service | French, Overseas Regional (French), topical tapes (English and French), transcriptions |
| Canary Islands | | Topical tapes, English by Radio |
| Cayman Islands | | English by Radio |
| Central African Republic | | French |
| Chad | | French |
| *Chile | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| *Christmas Island (Indian Ocean) | World Service | Transcriptions |
| *Colombia | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| Cook Islands | | Topical tapes, transcriptions |
| *Costa Rica | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| Cuba | | Latin American in Spanish, transcriptions |

Annual Report

Rebroadcasts continued

| | <i>Direct transmissions</i> | <i>Recorded programmes or programmes fed by line or cable</i> |
|-----------------------------|---|---|
| Cyprus | | Greek, topical tapes, transcriptions, English by Radio |
| Czechoslovakia | | Transcriptions, English by Radio |
| Dahomey | | French |
| Denmark | | Transcriptions |
| *Dominica (Windward Is.) | World Service | Topical tapes, transcriptions |
| Dominican Republic | Latin American in Spanish | Latin American in Spanish |
| Dubai | | Topical tapes, transcriptions |
| *Ecuador | Latin American in Spanish | Latin American in Spanish, transcriptions |
| Egypt | | English by Radio |
| Eire | | Topical tapes, transcriptions |
| El Salvador | | Latin American in Spanish, transcriptions |
| Ethiopia | | English for Africa, topical tapes, transcriptions, English by Radio |
| *Falkland Islands | World Service | Topical tapes, transcriptions |
| *Fiji | World Service | Hindi, English for Africa, topical tapes, transcriptions, English by Radio |
| Finland | | Finnish, transcriptions, English by Radio |
| France | | Transcriptions |
| *Gambia | World Service | Topical tapes, transcriptions |
| Germany (West) | | German, transcriptions, English by Radio |
| Ghana | | English for Africa, transcriptions, English by Radio |
| *Gibraltar | World Service, Spanish | Topical tapes, transcriptions |
| *Gilbert and Ellice Islands | World Service | Topical tapes, transcriptions |
| Greece | | Greek, English by Radio |
| *Grenada (Windward Is.) | World Service, Caribbean | Topical tapes, transcriptions |
| Guatemala | | Latin American in Spanish, transcriptions |
| *Guyana | World Service, Caribbean | Topical tapes, transcriptions |
| Honduras Republic | | Latin American in Spanish |
| *Hong Kong | World Service, Cantonese, Standard Chinese | Cantonese, Standard Chinese, topical tapes, transcriptions, English by Radio |
| Hungary | | Transcriptions, English by Radio |
| Iceland | | Transcriptions |
| Indonesia | Indonesian | Indonesian, English by Radio |
| Iran | | English by Radio |
| Israel | | Hebrew, transcriptions |
| Italy | | Italian, transcriptions |
| Ivory Coast | | French, English by Radio |
| *Jamaica | World Service, Caribbean | Topical tapes, transcriptions |
| Japan | | Japanese, transcriptions |
| Jordan | | Transcriptions |
| Kenya | | Swahili, English for Africa, topical tapes, transcriptions |
| Khmer Republic | | English by Radio |
| Kuwait | | Transcriptions |
| Laos | | Lao, English by Radio |
| *Lesotho | World Service | English for Africa, transcriptions |
| *Liberia | World Service, French | English for Africa, topical tapes, transcriptions, English by Radio |
| Libya | | Transcriptions |
| Malagasy | | French |

Rebroadcasts continued

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

Rebroadcasts continued

| | <i>Direct transmissions</i> | <i>Recorded programmes or programmes fed by line or cable</i> |
|--|-----------------------------|--|
| *St. Kitts (Leeward Is.) | World Service, Caribbean | Topical tapes, transcriptions |
| *St. Lucia (Windward Is.) | World Service, Caribbean | Transcriptions |
| *Swaziland | World Service | English for Africa, topical tapes, transcriptions |
| Sweden | | Transcriptions |
| *Switzerland | World Service | Italian, German, French, transcriptions, English by Radio |
| *Thailand | World Service, Thai | Thai, Standard Chinese, English by Radio |
| Togo | | French |
| *Tonga | World Service | Topical tapes, transcriptions |
| *Trinidad | World Service, Caribbean | English for Africa, topical tapes, transcriptions |
| Tristan da Cunha | World Service | Transcriptions |
| Tunisia | | French |
| Turkey | | Turkish, transcriptions, English by Radio |
| Uganda | | English for Africa, topical tapes, transcriptions |
| *United States of America | World Service | Overseas Regional service, topical tapes, transcriptions, English by Radio |
| Upper Volta | | French |
| *Uruguay | Latin American in Spanish | Latin American in Spanish, transcriptions |
| USSR | | English by Radio |
| *Venezuela | Latin American in Spanish | Latin American in Spanish, transcriptions, English by Radio |
| Western Samoa | | Topical tapes, transcriptions |
| Yemen Arab Republic | | English by Radio |
| Yugoslavia | | Transcriptions, English by Radio |
| Zaire | | French |
| Zambia | | English for Africa, topical tapes, transcriptions |
| <i>British Forces Broadcasting Service</i> | | |
| *Cyprus | World Service | Topical tapes, transcriptions |
| Gan | | Transcriptions |
| *Germany | World Service | Topical tapes, transcriptions |
| *Gibraltar | World Service | Topical tapes, transcriptions |
| *Malta | World Service | Topical tapes, transcriptions |
| Nepal | | Transcriptions |

Appendix IX

Select List of BBC Publications

Further Education

Avventura

BBC-1 Italian for beginners course. 26,000 copies of the book and 13,000 copies of the records sold to date.

Regency People

BBC Radio series.

Répondez s'il vous plait

BBC-1 French for beginners course. 230,000 copies of the books and 75,500 copies of the records sold since 1969.

Community Care: The Patient at Home

Community Care: Mental Illness and Handicap

BBC Radio series.

Dressmaking with Ann Ladbury

BBC-1 series. 87,000 copies of the books sold since 1971.

Starting German: Reisebüro Atlas

BBC Radio series. 314,000 copies of the books and 35,000 copies of the records sold since 1968.

Bellamy on Botany

BBC-1 series. 11,000 copies of the book sold to date.

Practical Techniques for Nurses in Training

BBC-1 series. 15,000 copies of the book sold since 1971.

The Scottish Nation

BBC-1 – Scotland – historical series. 3,400 copies of the book sold to date.

General

Irish Literary Portraits

edited by W. R. Rodgers. BBC Radio 3 series.

If Britain had Fallen

by Norman Longmate. BBC-1 programme. Published jointly with Hutchinson.

We all come to it in the end

by Don Haworth. BBC Radio plays.

Ninth Book of Blue Peter

Fourth Hector's House Annual

Jackanory Story Books

Listen with Mother books

The Crocodile

Books based on BBC Radio and Television programmes for children.

The Biggest Aspidistra in the World

by Peter Black. A personal celebration of fifty years of the BBC. 7,500 copies sold to date.

Ways of Seeing

by John Berger. BBC television series. Published jointly with Penguin Books.

The Fourth Jimmy Young Cook Book

a fourth collection of listeners' recipes from the Jimmy Young Show on BBC Radio. 34,000 copies sold to date.

Doris Archer's Ambridge Diary

further selections from *The Archers* on BBC Radio.

BBC Music Guides

Eight further volumes in this series were published during the year.

Percy Throver's Guide to the Gardener's World

from the popular BBC Television series. Published jointly with Hamlyn.

The Making of the English

by Barry Cunliffe. BBC Television series.

Victorian Sussex

BBC Radio Brighton series.

Tutankhamun's Egypt

by Cyril Aldred. BBC Television. 58,000 copies sold to date.

Appendix X

Select List of Topics Covered in Monitoring Service Publications

a) Topics covered in depth throughout the year included:

Arab-Israeli relations.

Iranian and Iraqi disputes with foreign oil companies, and disagreements between Iraq, Syria and Lebanon about oil pipelines.

The situation in Vietnam, Laos and Cambodia.

Indian-Pakistani-Bangladesh relations.

Comment on Northern Ireland.

The propaganda war between the USSR and China.

Domestic events in China, and the development of China's economic and political relations with the outside world.

Internal developments in Uganda and its foreign relations.

b) Coverage of reports or comment by the world's radios in the course of the year included:

1972

April

Ex-President Nkrumah's death in Romania, and his burial in Ghana in July.

May

President Nixon's visit to USSR and Poland.

Israeli Prime Minister's visit to Romania.

Cuban Prime Minister's visit to Eastern Europe.

Ratification of USSR-West German Treaty.

June

President Tito's visit to USSR and Poland.

Guerrilla attack at Lod Airport in Israel.

July

Departure of Soviet Advisers from Egypt, followed in later months by visits of Egyptian leaders to USSR.

Agreement between North and South Korea, followed by negotiations throughout the rest of the year.

August

Meeting of Communist Parties in the Crimea.

Expulsion of Asians from Uganda.

Attempt on the life of King Hasan of Morocco.

September

Fighting on Uganda-Tanzania border.

Murder of Israeli Olympic team at Munich.

October

The Queen's visit to Yugoslavia.

Four-power meeting in Berlin.

Agreement between the two Yemeni Republics.

Dismissal of Egyptian War Minister.

November

Opening of Helsinki preparatory talks on European Security Conference.

Egyptian Campaign against BBC broadcasts.

December

50th Anniversary of the USSR.

Cuban Prime Minister's visit to USSR and conclusion of Economic Agreement between the two countries.

Palestinian occupation of Israeli Embassy in Bangkok. 1973

January

Closing of Rhodesian-Zambian border.

Assassination of Amical Cabral, nationalist leader in Portuguese Guinea.

Meeting of Warsaw Treaty Foreign Ministers.

President Pompidou's visit to the USSR.

Vietnam cease-fire.

February

President Nixon's Inauguration.

Kissinger's visit to Peking.

Shooting down of Libyan aircraft over Israeli-held territory.

Unrest in Cyprus.

March

Murders in Saudi-Arabian Embassy in Khartoum.

Laos cease-fire agreement.

Chilean elections.

Turkish Presidential election.

International conference in East Berlin to mark 125th anniversary of Communist Manifesto.

Iraqi-Kuwaiti border clash.

Appendix XI

Transmitting Stations

On the following pages are details of all the BBC's domestic television and radio transmitting stations. For television there are separate maps for the 625-line and 405-line services and, for transmitters in England, the shading of the service areas shows the grouping of transmitters for the English Regional programmes on BBC-1. Each map is accompanied by a table giving details of the transmissions. In order to simplify the maps, they have been drawn in such a way that overlaps in service areas are not shown and the maps indicate which transmitter is likely to provide the best service in a particular area.

For 625-line television, the maps and tables include some of the additional stations which are expected to be brought into service during 1974 and 1975. In this annual publication, it is impossible to include a full list of these forthcoming stations, because of the various interdependent factors affecting the commissioning of new stations. Among these factors are, obtaining the necessary planning consents, delivery of equipment and completion of programme links.

The television maps and tables are followed by similar information about the vhf services of Radios 1/2, 3 and 4, including a map of the stereophonic service areas, lists of the long- and medium-wave services of Radios 1, 2, 3 and 4, and finally, a list of the medium-wave and vhf BBC Local Radio services.

List of Maps and Tables

625-line television

London and South East
South, West and South West
Midlands and East Anglia
North West and North
North East
Wales
South Wales
Scotland
Northern Ireland

405-line television

England
Wales
Scotland
Northern Ireland

Vhf radio

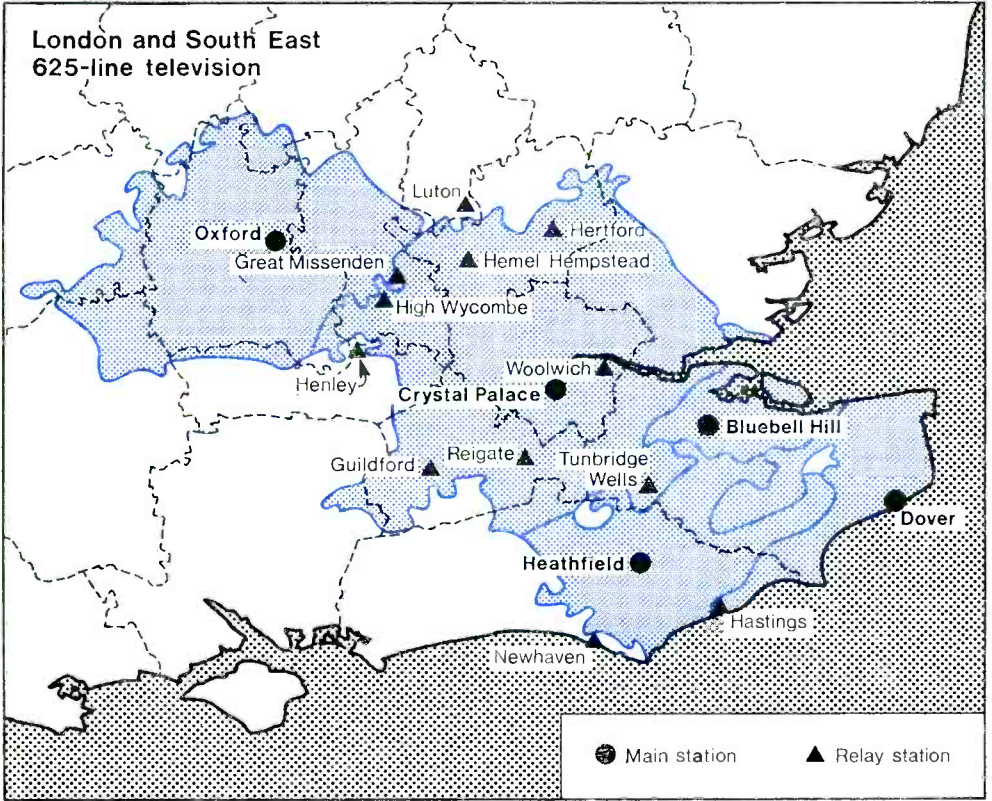
London and South East
South, West and South West
Midlands and East Anglia
North West, North, North East
Wales
Scotland
Northern Ireland

Vhf stereophonic radio

Long and medium-wave radio stations

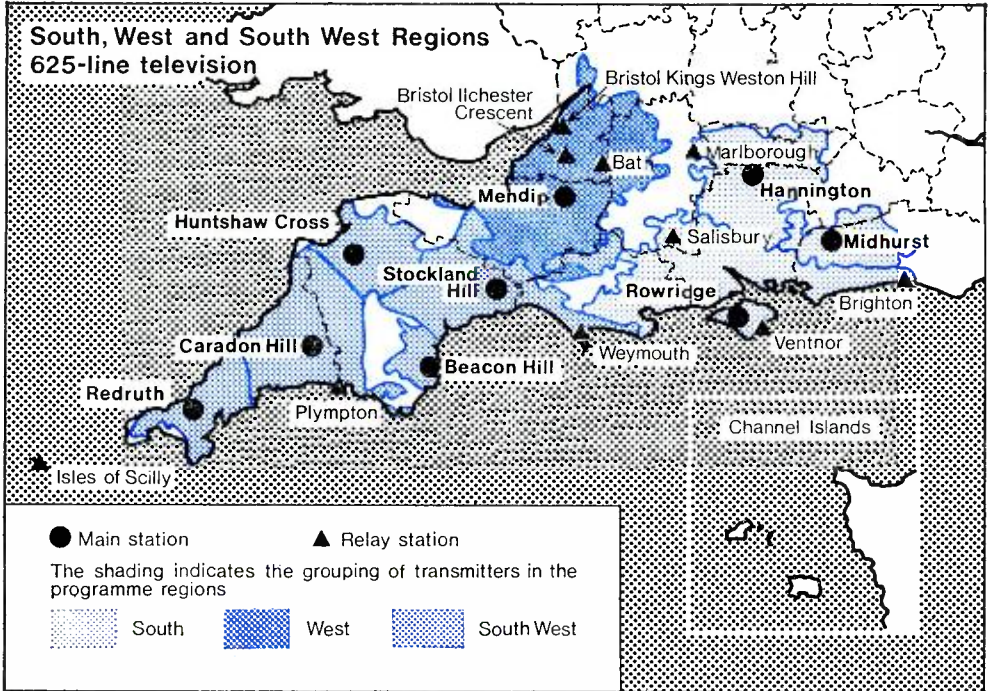
Radio 1
Radio 2
Radio 3
Radio 4

BBC local radio stations



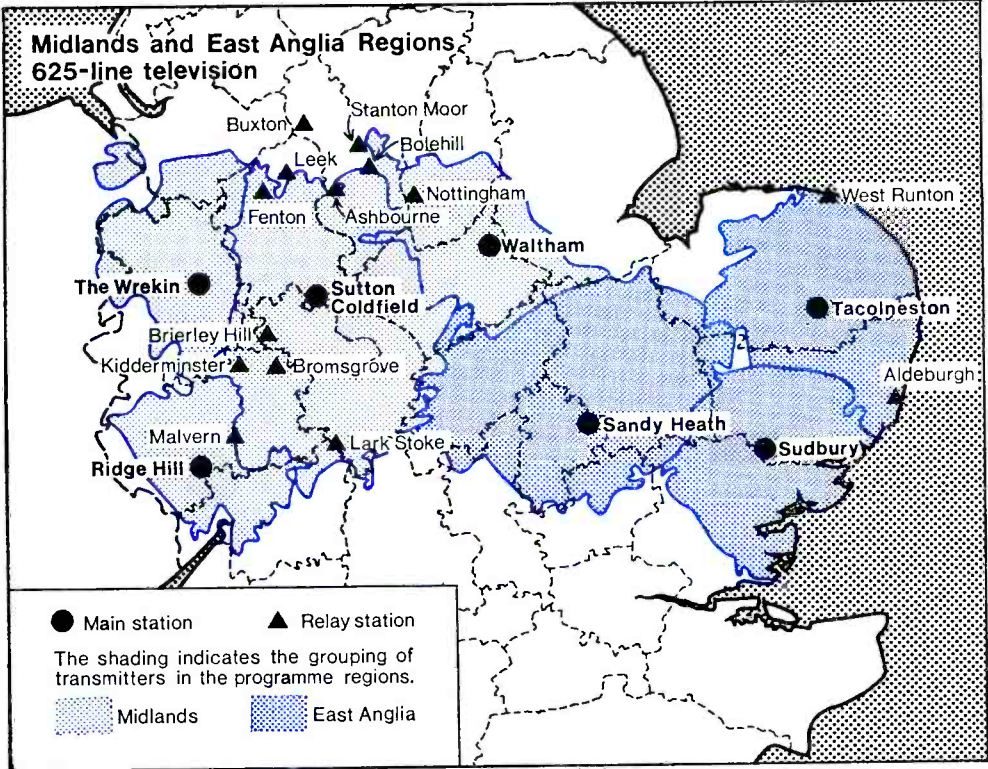
625-line television

| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|----------------------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| LONDON AND SOUTH EAST | | | | | | | | |
| Bluebell Hill | 40 | 1974 | 46 | 1974 | E | H | 40 | 569,000 |
| Crystal Palace | 26 | in service | 33 | in service | A | H | 1000 | 10,521,000 |
| Great Missenden | 58 | in service | 64 | in service | C | V | 0.1 | |
| Guildford | 40 | in service | 46 | in service | B | V | 2 | |
| Hemel Hempstead | 51 | in service | 44 | in service | B | V | 10 | |
| Henley | 48 | 1974/75 | 64 | 1974/75 | D | V | 0.1 | |
| Hertford | 58 | in service | 64 | in service | C | V | 2 | |
| High Wycombe | 55 | in service | 62 | in service | C | V | 0.5 | |
| Luton | 55 | in service | 62 | in service | C | V | 0.1 | |
| Reigate | 57 | in service | 63 | in service | C | V | 10 | |
| Tunbridge Wells | 51 | in service | 44 | in service | B | V | 10 | |
| Woolwich | 57 | 1974 | 63 | 1974 | D | V | 0.6 | |
| Dover | 50 | in service | 56 | in service | C | H | 100 | 448,000 |
| Heathfield | 49 | in service | 52 | in service | D | H | 100 | 409,000 |
| Hastings | 22 | in service | 25 | in service | A | V | 1 | |
| Newhaven | 39 | in service | 45 | in service | B | V | 2 | |
| Oxford | 57 | in service | 63 | in service | C | H | 500 | 680,000 |



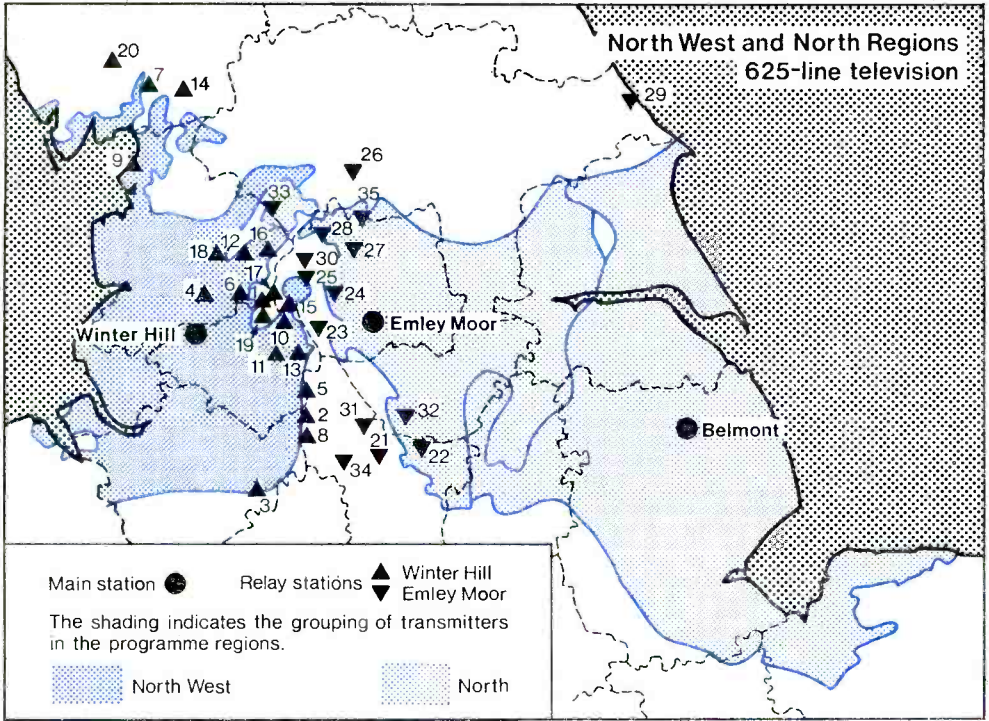
625-line television

| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|--------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| SOUTH | | | | | | | | |
| Hannington | 39 | in service | 45 | in service | E | H | 250 | 683,000 |
| Midhurst | 61 | in service | 55 | in service | D | H | 100 | 172,000 |
| Rowridge | 31 | in service | 24 | in service | A | H | 500 | 1,650,000 |
| Brighton | 57 | in service | 63 | in service | C | V | 2 | |
| Salisbury | 57 | in service | 63 | in service | C | V | 10 | |
| Ventnor | 39 | in service | 45 | in service | B | V | 2 | |
| WEST | | | | | | | | |
| Mendip | 58 | in service | 64 | in service | C | H | 500 | 1,317,000 |
| Bath | 22 | in service | 28 | in service | A | V | 0.25 | |
| Bristol: Ilchester | | | | | | | | |
| Crescent | 40 | in service | 46 | in service | B | V | 0.125 | |
| Bristol: Kings | | | | | | | | |
| Weston Hill | 48 | 1974 | 45 | 1974 | E | V | 1 | |
| Marlborough | 22 | in service | 28 | in service | A | V | 0.1 | |
| SOUTH WEST | | | | | | | | |
| Beacon Hill | 57 | in service | 63 | in service | C | H | 100 | 163,000 |
| Caradon Hill | 22 | in service | 28 | in service | A | H | 500 | 442,000 |
| Plympton | 58 | in service | 64 | in service | C | V | 2 | |
| Huntshaw Cross | 55 | in service | 62 | in service | C | H | 100 | 88,000 |
| Redruth | 51 | in service | 44 | in service | B | H | 100 | 150,000 |
| Isles of Scilly | 21 | 1974 | 27 | 1974 | A | V | 0.5 | |
| Stockland Hill | 33 | in service | 26 | in service | A | H | 250 | 334,000 |
| Weymouth | 40 | in service | 46 | in service | B | V | 2 | |



625-line television

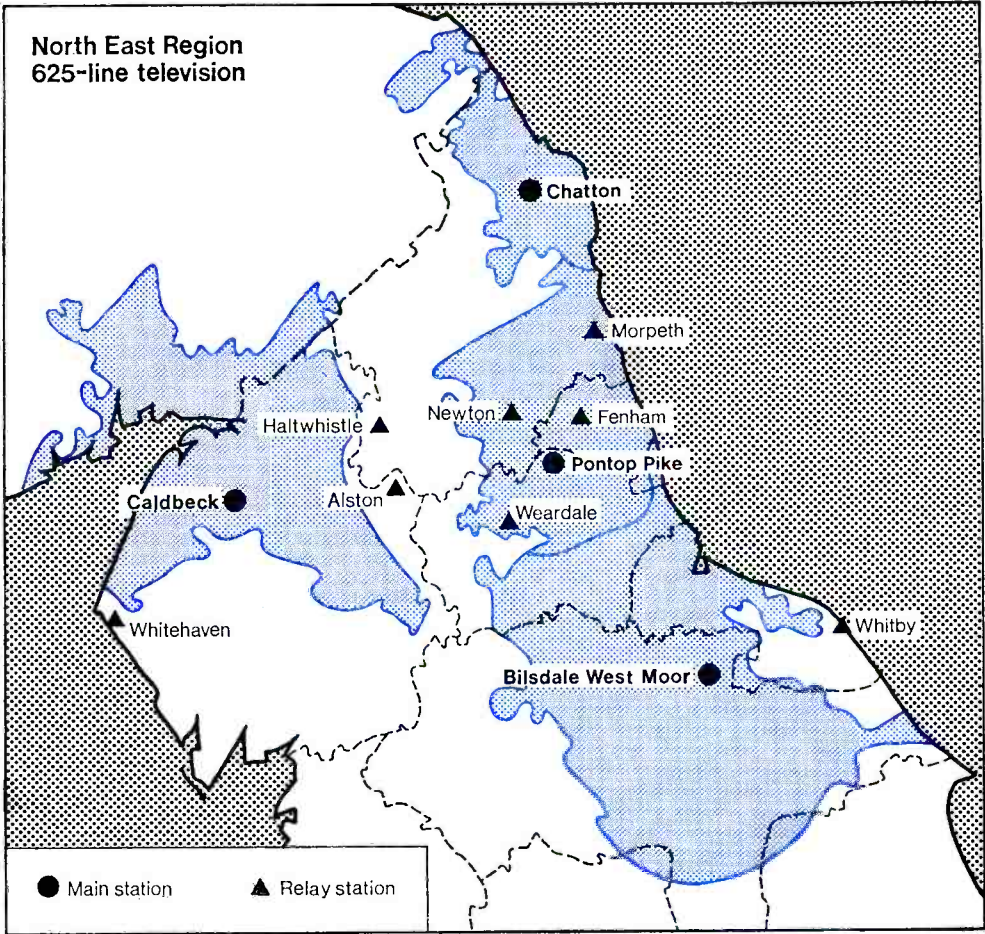
| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|--------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| MIDLANDS | | | | | | | | |
| Ridge Hill | 22 | in service | 28 | in service | A | H | 100 | 380,000 |
| Sutton Coldfield | 46 | in service | 40 | in service | B | H | 1000 | 4,418,000 |
| Ashbourne | 22 | 1974 | 28 | 1974 | A | V | 0.25 | |
| Bolehill | 57 | 1974/75 | 63 | 1974/75 | C | V | 0.25 | |
| Brierley Hill | 57 | in service | 63 | in service | C | V | 10 | |
| Bromsgrove | 31 | in service | 27 | in service | A | V | 4 | |
| Buxton | 21 | in service | 27 | in service | A | V | 1 | |
| Fenton | 31 | in service | 27 | in service | A | V | 10 | |
| Kidderminster | 58 | in service | 64 | in service | C | V | 2 | |
| Lark Stoke | 33 | in service | 26 | in service | A | V | 2.5 | |
| Leek | 22 | 1974/75 | 28 | 1974/75 | A | V | 1 | |
| Malvern | 56 | in service | 62 | in service | D | V | 2 | |
| Nottingham | 21 | in service | 27 | in service | A | V | 2 | |
| Stanton Moor | 55 | 1974 | 62 | 1974 | C | V | 2 | |
| Waltham | 58 | in service | 64 | in service | C | H | 250 | 1,343,000 |
| The Wrekin | 33 | 1975 | 26 | 1975 | A | H | 100 | 165,000 |
| EAST ANGLIA | | | | | | | | |
| Sandy Heath | 31 | in service | 27 | in service | A | H | 1000 | 1,663,000 |
| Sudbury | 51 | in service | 44 | in service | B | H | 250 | 1,074,000 |
| Tacolneston | 62 | in service | 55 | in service | C | H | 250 | 578,000 |
| Aldeburgh | 33 | in service | 26 | in service | A | V | 10 | |
| West Runton | 33 | in service | 26 | in service | A | V | 2 | |



On this map it is not practicable to name the relay stations because of their close spacing. Each relay station has been numbered and the table opposite gives the corresponding names.

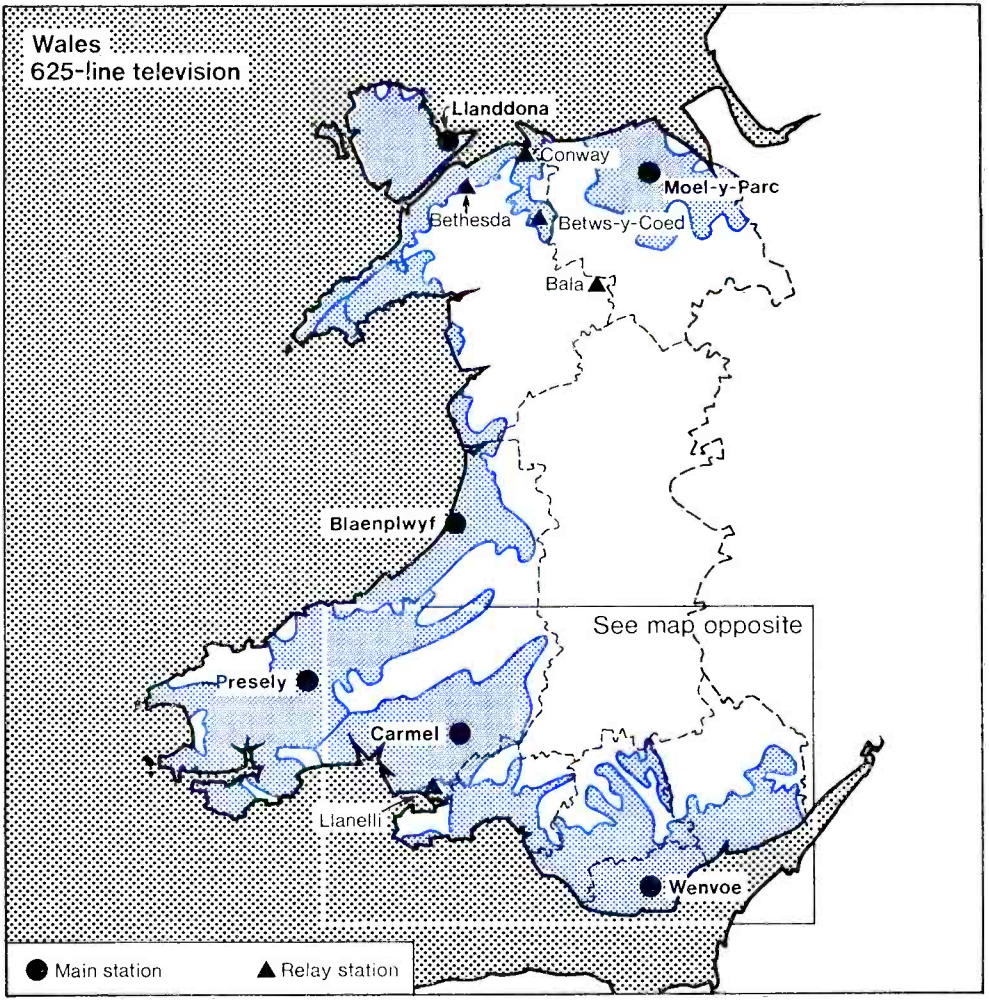
625-line television

| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max crp (kW) | Population Served |
|---------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| NORTH WEST | | | | | | | | |
| Winter Hill | 55 | in service | 62 | in service | C | H | 500 | 6,347,000 |
| Bacup (1) | 40 | in service | 46 | in service | B | V | 0.25 | |
| Birch Vale (2) | 40 | in service | 46 | in service | B | V | 0.25 | |
| Congleton (3) | 51 | in service | 44 | in service | B | V | 0.2 | |
| Darwen (4) | 39 | in service | 45 | in service | B | V | 0.5 | |
| Glossop (5) | 22 | in service | 28 | in service | A | V | 1 | |
| Haslingden (6) | 33 | in service | 26 | in service | A | V | 2 | |
| Kendal (7) | 58 | in service | 64 | in service | C | V | 2 | |
| Ladder Hill (8) | 33 | in service | 26 | in service | A | V | 1 | |
| Lancaster (9) | 31 | in service | 27 | in service | A | V | 10 | |
| Littleborough (10) | 21 | 1974 | 27 | 1974 | A | V | 0.5 | |
| North Oldham (11) | 21 | 1974/5 | 27 | 1974/5 | A | V | 0.04 | |
| Pendle Forest (12) | 22 | in service | 28 | in service | A | V | 0.5 | |
| Saddleworth (13) | 52 | in service | 45 | in service | E | V | 0.5 | |
| Sedburgh (14) | 40 | 1974 | 46 | 1974 | B | V | 0.5 | |
| Todmorden (15) | 39 | in service | 45 | in service | B | V | 0.5 | |
| Trawden (16) | 57 | 1974 | 63 | 1974 | D | V | 0.2 | |
| Walsden (17) | 57 | 1974 | 63 | 1974 | D | V | 0.05 | |
| Whalley (18) | 40 | 1974 | 46 | 1974 | E | V | 0.05 | |
| Whitworth (19) | 22 | 1974 | 28 | 1974 | A | V | 0.25 | |
| Windermere (20) | 51 | in service | 44 | in service | B | V | 0.5 | |
| NORTH | | | | | | | | |
| Belmont | 22 | in service | 28 | in service | A | H | 500 | 1,413,000 |
| Emley Moor | 44 | in service | 51 | in service | B | H | 1000 | 3,731,000 |
| Calver Peak (21) | 39 | 1975 | 45 | 1975 | B | V | 0.25 | |
| Chesterfield (22) | 33 | in service | 26 | in service | A | V | 2 | |
| Cop Hill (23) | 22 | in service | 28 | in service | A | V | 1 | |
| Halifax (24) | 21 | in service | 27 | in service | A | V | 0.5 | |
| Hebden Bridge (25) | 22 | in service | 28 | in service | A | V | 0.25 | |
| Heyshaw (26) | 55 | 1974 | 62 | 1974 | C | V | 0.5 | |
| Idle (27) | 21 | in service | 27 | in service | A | V | 0.25 | |
| Keighley (28) | 58 | in service | 64 | in service | C | V | 10 | |
| Oliver's Mount (29) | 57 | | 63 | | C | V | 1 | |
| Oxenhope (30) | 22 | 1974 | 28 | 1974 | A | V | 0.2 | |
| Shatton Edge (31) | 58 | | 52 | | E | V | 1 | |
| Sheffield (32) | 31 | in service | 27 | in service | A | V | 5 | |
| Skipton (33) | 39 | in service | 45 | in service | B | V | 10 | |
| Tideswell Moor (34) | 56 | 1974/75 | 63 | 1974/75 | C | V | 0.25 | |
| Wharfedale (35) | 22 | in service | 28 | in service | A | V | 2 | |

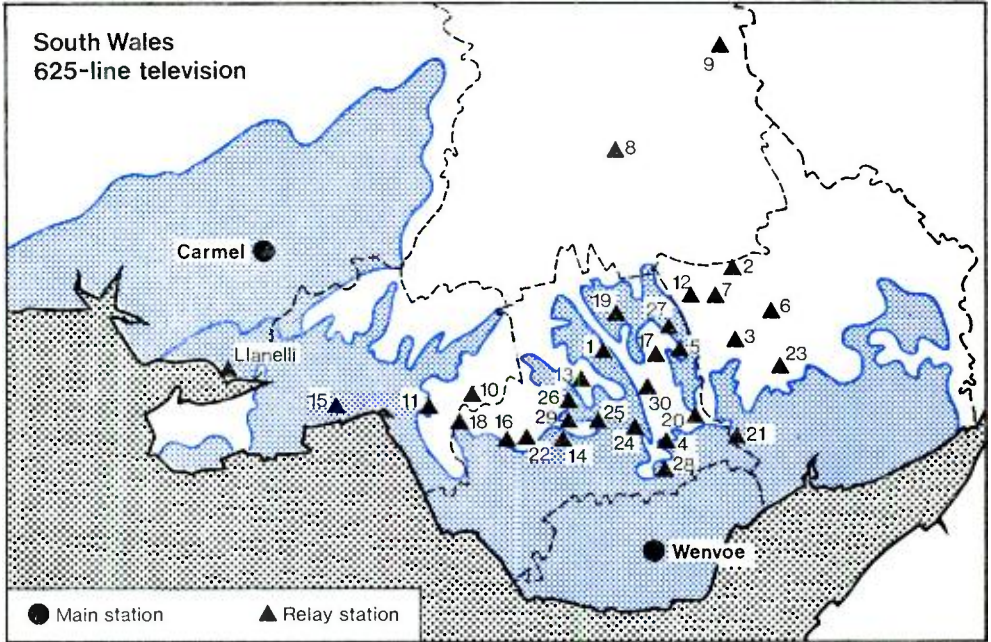


625-line television

| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|--------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| NORTH EAST | | | | | | | | |
| Bilsdale West Moor | 33 | in service | 26 | in service | A | H | 500 | 987,000 |
| Whitby | 55 | in service | 62 | in service | C | V | 0.25 | |
| Caldbeck | 30 | in service | 34 | in service | A | H | 500 | 286,000 |
| Haltwhistle | 55 | 1974 | 62 | 1974 | C | V | 2 | |
| Whitehaven | 40 | in service | 46 | in service | B | V | 2 | |
| Chatton | 39 | 1974 | 45 | 1974 | B | H | 100 | 37,000 |
| Pontop Pike | 58 | in service | 64 | in service | C | H | 500 | 1,634,000 |
| Alston | 52 | 1975 | 45 | 1975 | E | V | 0.5 | |
| Fenham | 21 | in service | 27 | in service | A | V | 2 | |
| Morpeth | 22 | 1974 | 28 | 1974 | A | V | 0.04 | |
| Newton | 33 | in service | 26 | in service | A | V | 2 | |
| Weardale | 51 | in service | 44 | in service | B | V | 1 | |



See page 200 for station details.



See page 201 for station details.

On this map it is not practicable to name the relay stations because of their close spacing. Each relay station has been numbered and the table on page 201 shows the corresponding names.

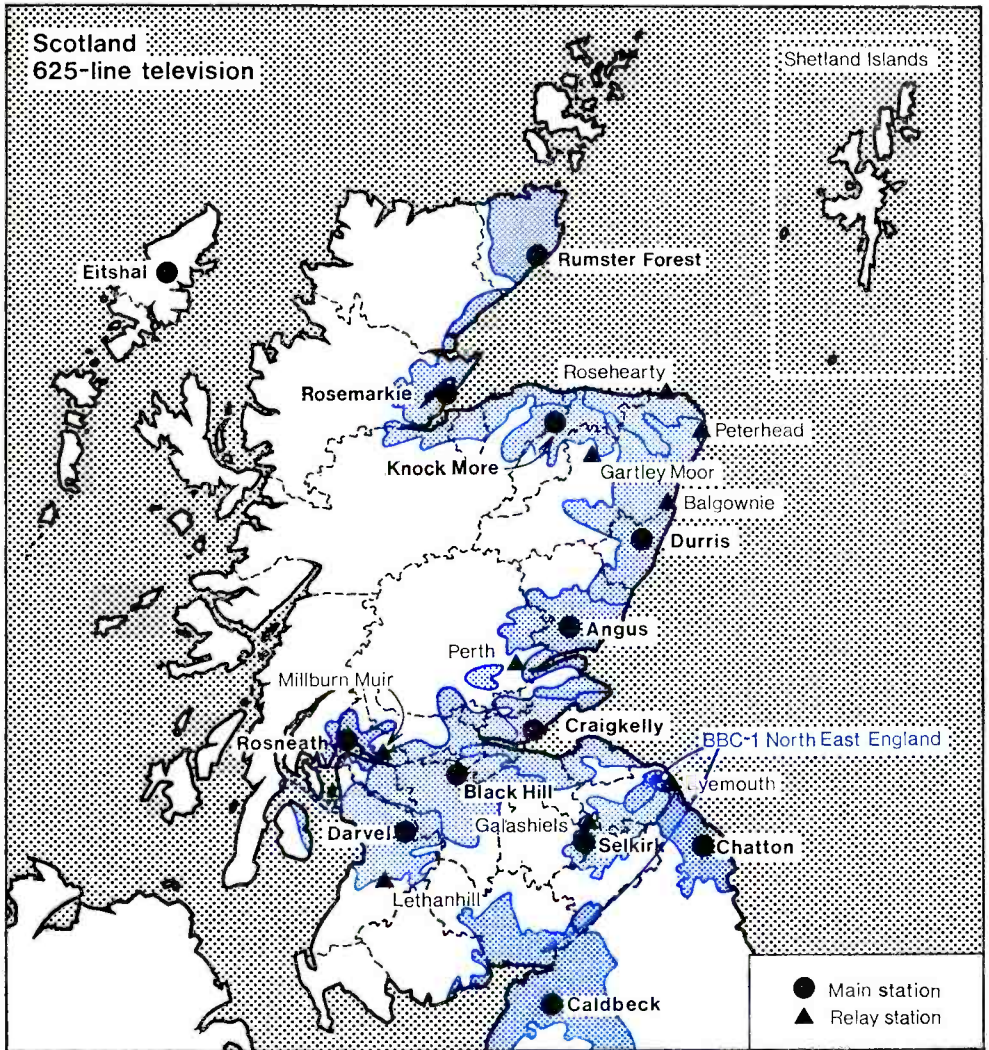
Annual Report

625-line television

| | BBC Wales | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|--------------|----------------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| WALES | | | | | | | | |
| Blaenplwyf | 31 | in service | 27 | in service | A | H | 100 | 50,000 |
| Carmel | 57 | in service | 63 | in service | C | H | 100 | 118,000 |
| Llanelli | 39 | 1974/75 | 45 | 1974/75 | E | V | 0.1 | |
| Llanddona | 57 | in service | 63 | in service | C | H | 100 | 135,000 |
| Bethesda | 57 | in service | 63 | in service | C | V | 0.025 | |
| Betws-y-Coed | 21 | in service | 27 | in service | A | V | 0.5 | |
| Conway | 40 | in service | 46 | in service | B | V | 2 | |
| Moel-y-Parc | 52 | in service | 45 | in service | E | H | 100 | 260,000 |
| Bala | 33 | 1974/75 | 26 | 1974/75 | A | V | 0.2 | |
| Presely | 46 | in service | 40 | in service | B | H | 100 | 89,000 |
| Wenvoe | See next table | | | | | | | |

625-line-television

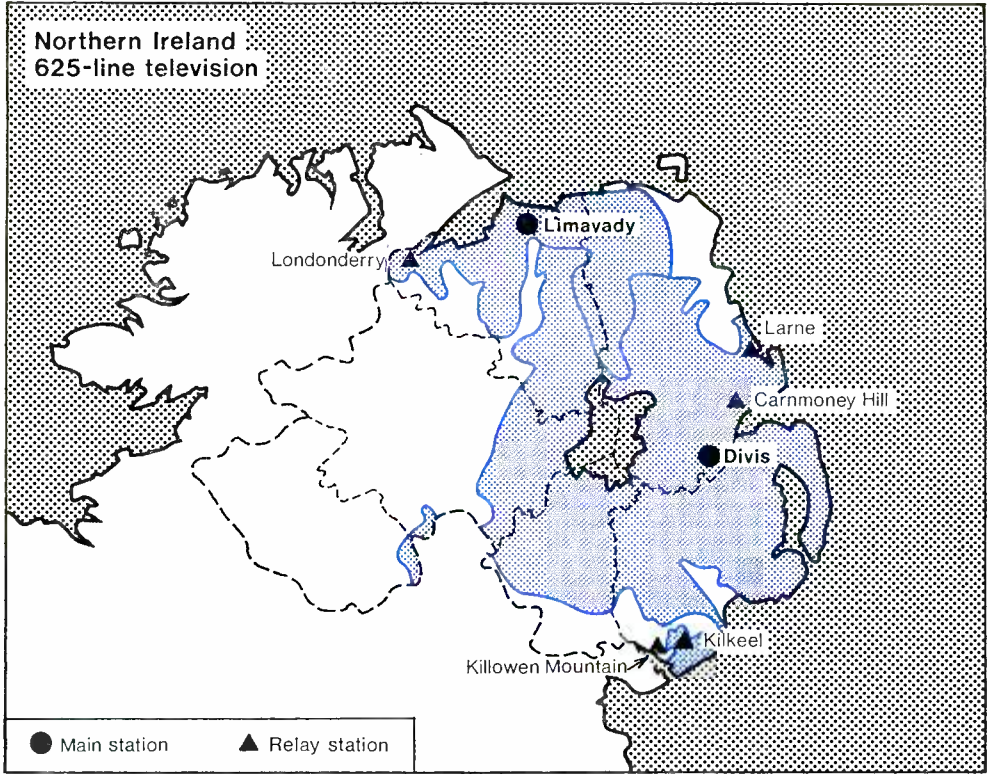
| | BBC Wales | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|---------------------|--------------------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| SOUTH WALES | | | | | | | | |
| Carmel and Llanelli | See previous Table | | | | | | | |
| Wenvoe | 44 | in service | 51 | in service | B | H | 500 | 701,000 |
| Aberdare (1) | 21 | in service | 27 | in service | A | V | 0.125 | |
| Abergavenny (2) | 39 | in service | 45 | in service | B | V | 0.25 | |
| Abertillery (3) | 22 | in service | 28 | in service | A | V | 1.4 | |
| Abertridwr (4) | 57 | 1974 | 63 | 1974 | C | V | 0.05 | |
| Bargoed (5) | 21 | in service | 27 | in service | A | V | 0.3 | |
| Blaenavon (6) | 57 | in service | 63 | in service | C | V | 0.15 | |
| Blaina (7) | 40 | 1974 | 46 | 1974 | B | V | 0.1 | |
| Brecon (8) | 58 | 1973/74 | 64 | 1973/74 | C | V | 1 | |
| Clyro (9) | 51 | 1974 | 44 | 1974 | B | V | 0.2 | |
| Croeserw (10) | 58 | 1974 | 64 | 1974 | C | V | 0.12 | |
| Cwmafan (11) | 21 | 1974 | 27 | 1974 | A | V | 0.05 | |
| Ebbw Vale (12) | 55 | in service | 62 | in service | C | V | 0.1 | |
| Ferndale (13) | 57 | 1974 | 63 | 1974 | C | V | 0.1 | |
| Gilfach (14) | 21 | 1974 | 27 | 1974 | A | V | 0.05 | |
| Kilvey Hill (15) | 33 | in service | 26 | in service | A | V | 10 | |
| Llangeinor (16) | 55 | 1974 | 62 | 1974 | C | V | 0.25 | |
| Llanhilleth (17) | 39 | 1973/74 | 45 | 1973/74 | B | V | 0.03 | |
| Maesteg (18) | 22 | in service | 28 | in service | A | V | 0.125 | |
| Merthyr Tydfil (19) | 22 | in service | 28 | in service | A | V | 0.125 | |
| Mynydd Bach (20) | 58 | in service | 64 | in service | C | V | 0.25 | |
| Mynydd Machen (21) | 33 | in service | 26 | in service | A | V | 2 | |
| Ogmore Vale (22) | 57 | 1974 | 63 | 1974 | C | V | 0.1 | |
| Pontypool (23) | 21 | in service | 27 | in service | A | V | 0.25 | |
| Pontypridd (24) | 22 | in service | 28 | in service | A | V | 0.5 | |
| Porth (25) | 40 | 1974 | 46 | 1974 | B | V | 0.1 | |
| Rhondda (26) | 33 | in service | 26 | in service | A | V | 2.5 | |
| Rhymney (27) | 57 | in service | 63 | in service | C | V | 0.15 | |
| Taffs Well (28) | 55 | 1974 | 62 | 1974 | C | V | 0.02 | |
| Tonypandy (29) | 55 | 1974 | 62 | 1974 | C | V | 0.02 | |
| Treharris (30) | 56 | 1974/75 | 48 | 1974/75 | E | V | 0.05 | |



625-line television

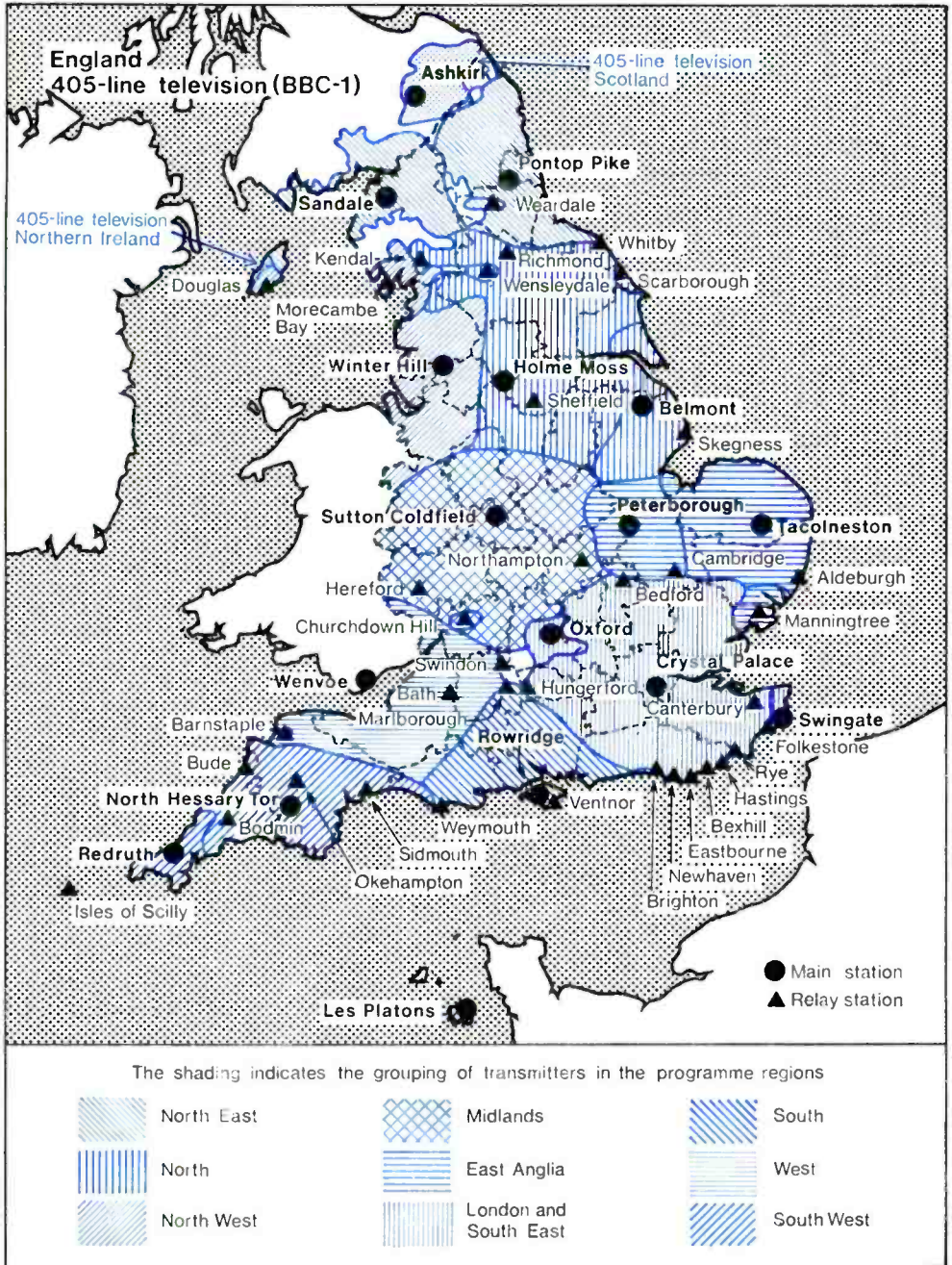
| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|-----------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| SCOTLAND | | | | | | | | |
| Angus | 57 | in service | 63 | in service | C | H | 100 | 344,000 |
| Black Hill | 40 | in service | 46 | in service | B | H | 500 | 2,382,000 |
| Caldbeck ¹ | 30 | in service | 34 | in service | A | H | 500 | |
| Chatton ¹ | 39 | 1974 | 45 | 1974 | B | H | 100 | |
| Craigkelly | 31 | in service | 27 | in service | A | H | 100 | |
| Perth | 39 | in service | 45 | in service | B | V | 1 | |
| Darvel | 33 | in service | 26 | in service | A | H | 100 | 290,000 |
| Lethanhill | 57 | in service | 63 | in service | C | V | 0.25 | |
| Millburn Muir | 39 | 1975 | 52 | 1975 | E | V | 0.25 | |
| Durris | 22 | in service | 28 | in service | A | H | 500 | 292,000 |
| Balgownie | 40 | 1974 | 46 | 1974 | B | V | 0.04 | |
| Gartley Moor | 58 | in service | 64 | in service | C | V | 2 | |
| Peterhead | 55 | 1974 | 62 | 1974 | C | V | 0.1 | |
| Rosehearty | 51 | in service | 44 | in service | B | V | 2 | |
| Eitshal | 33 | 1975 | 26 | 1975 | A | H | 100 | |
| Knock More | 33 | 1974 | 26 | 1974 | A | H | 100 | 35,000 |
| Rosemarkie | 39 | in service | 45 | in service | B | H | 100 | 92,000 |
| Rosneath | | | | | | | | |
| Rumster Forest | 31 | 1974 | 27 | 1974 | A | H | 100 | 41,000 |
| Selkirk | 55 | in service | 62 | in service | C | H | 50 | 50,000 |
| Eyemouth | 33 | in service | 26 | in service | A | V | 2 | |
| Galashiels | 51 | 1974 | 44 | 1974 | B | V | 0.1 | |

¹ The BBC-1 channels from Caldbeck and Chatton carry local programmes of the North East England Region.



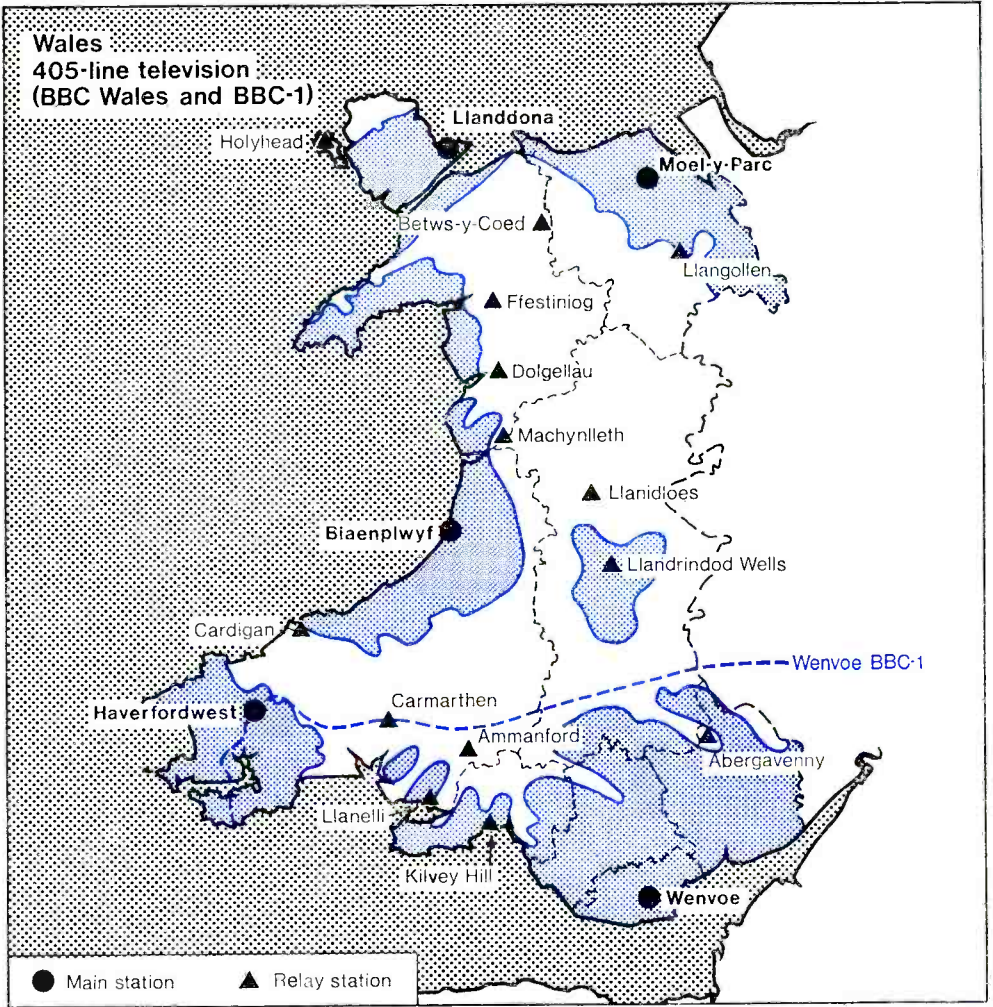
625-line television

| | BBC-1 | | BBC-2 | | Receiving Aerial Group | Pol'n | Max erp (kW) | Population Served |
|-------------------------|---------|-----------------|---------|-----------------|------------------------------|-------|--------------------|----------------------|
| | Channel | Service date | Channel | Service date | | | | |
| NORTHERN IRELAND | | | | | | | | |
| Divis | 31 | in service | 27 | in service | A | H | 500 | 975,000 |
| Carnmoney Hill | 40 | in service | 46 | | B | V | 0.02 | |
| Kilkeel | 39 | | 45 | | B | V | 0.5 | |
| Killowen Mountain | 31 | | 27 | | A | V | 0.15 | |
| Larne | 39 | | 45 | in service | B | V | 0.5 | |
| Limavady | 55 | | 62 | in service | C | H | 100 | 79,000 |
| Londonderry | 51 | | 44 | in service | B | V | 3 | |



405-line television

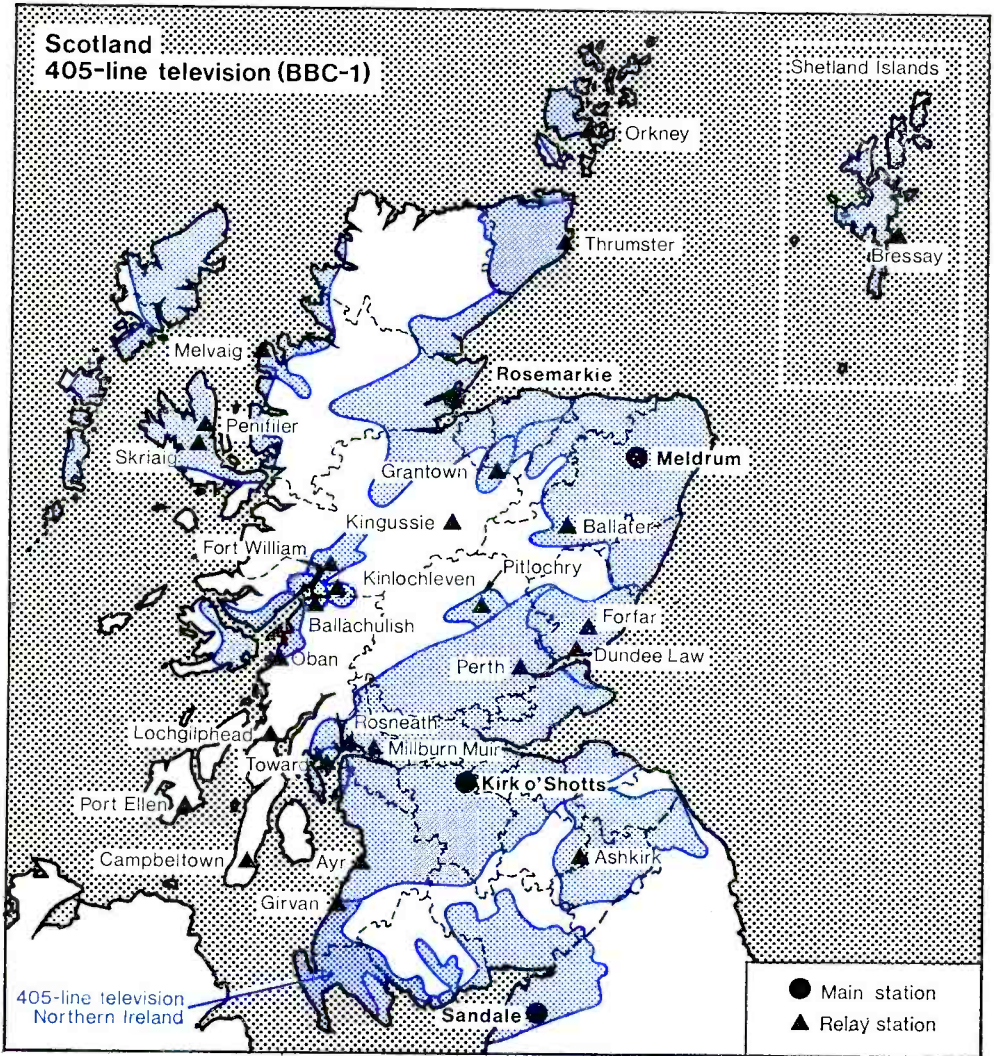
| | Channel | Polarization | Maximum effective radiated power (kW) | | Channel | Polarization | Maximum effective radiated power (kW) |
|------------------------------|---------|--------------|---------------------------------------|-------------------|---------|--------------|---------------------------------------|
| ENGLAND | | | | SOUTH WEST | | | |
| LONDON AND SOUTH EAST | | | | Les Platons 4 H 1 | | | |
| Crystal Palace | 1 | V | 200 | North Hessary Tor | 2 | V | 15 |
| Bexhill | 3 | H | 0.15 | Bude | 4 | V | 0.1 |
| Eastbourne | 5 | V | 0.05 | Okehampton | 4 | V | 0.04 |
| Hastings | 4 | H | 0.015 | Sidmouth | 4 | H | 0.03 |
| Hungerford | 4 | H | 0.025 | Redruth | 1 | H | 10 |
| Newhaven | 8 | V | 0.05 | Bodmin | 5 | H | 0.01 |
| Rye | 3 | H | 0.05 | Isles of Scilly | 3 | H | 0.02 |
| Oxford | 2 | H | 0.65 | NORTH WEST | | | |
| Swingate | 2 | V | 1.5 | Winter Hill | 12 | V | 125 |
| Canterbury | 5 | V | 0.03 | Douglas | 5 | V | 3 |
| Folkestone | 4 | H | 0.04 | Kendal | 1 | H | 0.025 |
| MIDLANDS | | | | Morecambe Bay | 3 | H | 5 |
| Sutton Coldfield | 4 | V | 100 | NORTH | | | |
| Churchdown Hill | 1 | H | 0.25 | Belmont | 13 | V | 20 |
| Hereford | 2 | H | 0.05 | Skegness | 1 | H | 0.06 |
| Northampton | 3 | V | 0.1 | Holme Moss | 2 | V | 100 |
| EAST ANGLIA | | | | Scarborough | 1 | H | 0.5 |
| Peterborough | 5 | H | 1 | Sheffield | 1 | H | 0.05 |
| Bedford | 10 | H | 3 | Wensleydale | 1 | V | 0.02 |
| Cambridge | 2 | H | 0.1 | NORTH EAST | | | |
| Tacolneston | 3 | H | 45 | Pontop Pike | 5 | H | 17 |
| Aldeburgh | 5 | V | 0.025 | Richmond | 3 | V | 0.045 |
| Manningtree | 4 | H | 5 | Weardale | 1 | H | 0.15 |
| SOUTH | | | | Whitby | 4 | V | 0.04 |
| Rowridge | 3 | V | 100 | Sandale | 4 | H | 30 |
| Brighton | 2 | V | 0.4 | <hr/> | | | |
| Ventnor | 5 | H | 0.01 | WEST | | | |
| Weymouth | 1 | H | 0.05 | Wenvoe | 5 | V | 100 |
| WEST | | | | Barnstaple | 3 | H | 0.2 |
| Wenvoe | 5 | V | 100 | Bath | 6 | H | 0.25 |
| Barnstaple | 3 | H | 0.2 | Marlborough | 7 | H | 0.025 |
| Bath | 6 | H | 0.25 | Swindon | 3 | H | 0.2 |
| Marlborough | 7 | H | 0.025 | <hr/> | | | |
| Swindon | 3 | H | 0.2 | <hr/> | | | |



405-line television

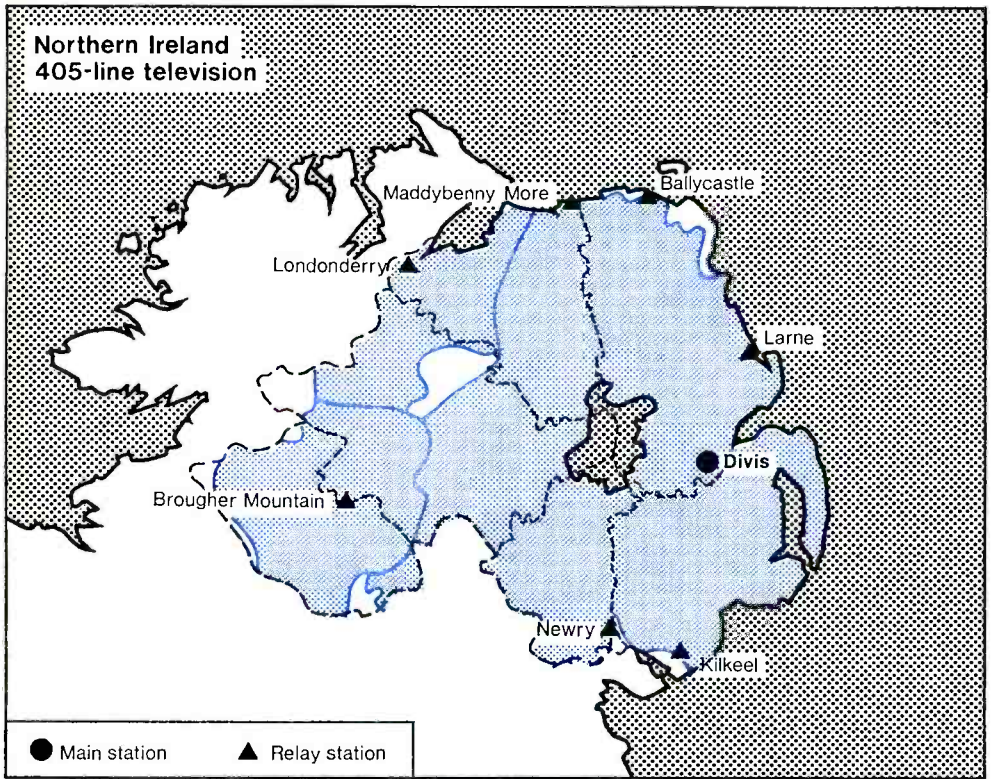
| | Channel | Polarization | Maximum effective radiated power (kW) |
|-------------------|---------|--------------|---------------------------------------|
| BBC WALES | | | |
| Blaenplwyf | 3 | H | 3 |
| Dolgellau | 5 | V | 0.025 |
| Ffestiniog | 5 | H | 0.05 |
| Machynlleth | 5 | H | 0.05 |
| Haverfordwest | 4 | H | 10 |
| Ammanford | 12 | H | 0.02 |
| Cardigan | 2 | H | 0.045 |
| Llanddona | 1 | V | 6 |
| Holyhead | 4 | H | 0.01 |
| Moel-y-Parc | 6 | V | 20 |
| Betws-y-Coed | 4 | H | 0.035 |
| Llangollen | 1 | H | 0.035 |
| Wenvoe | 13 | V | 200 |
| Abergavenny | 3 | H | 0.03 |
| Carmarthen | 1 | V | 0.02 |
| Kilvey Hill | 2 | H | 0.5 |
| Llandrindod Wells | 1 | H | 1.5 |
| Llanelli | 3 | V | 0.015 |
| Llanidloes | 13 | H | 0.02 |
| BBC-1 | | | |
| Holme Moss | 2 | V | 100 |
| Sutton Coldfield | 4 | V | 100 |
| Wenvoe | 5 | V | 100 |

Some parts of North and East Wales are served by the 405-line BBC-1 service from Holme Moss (channel 2V) or Sutton Coldfield (channel 4V)



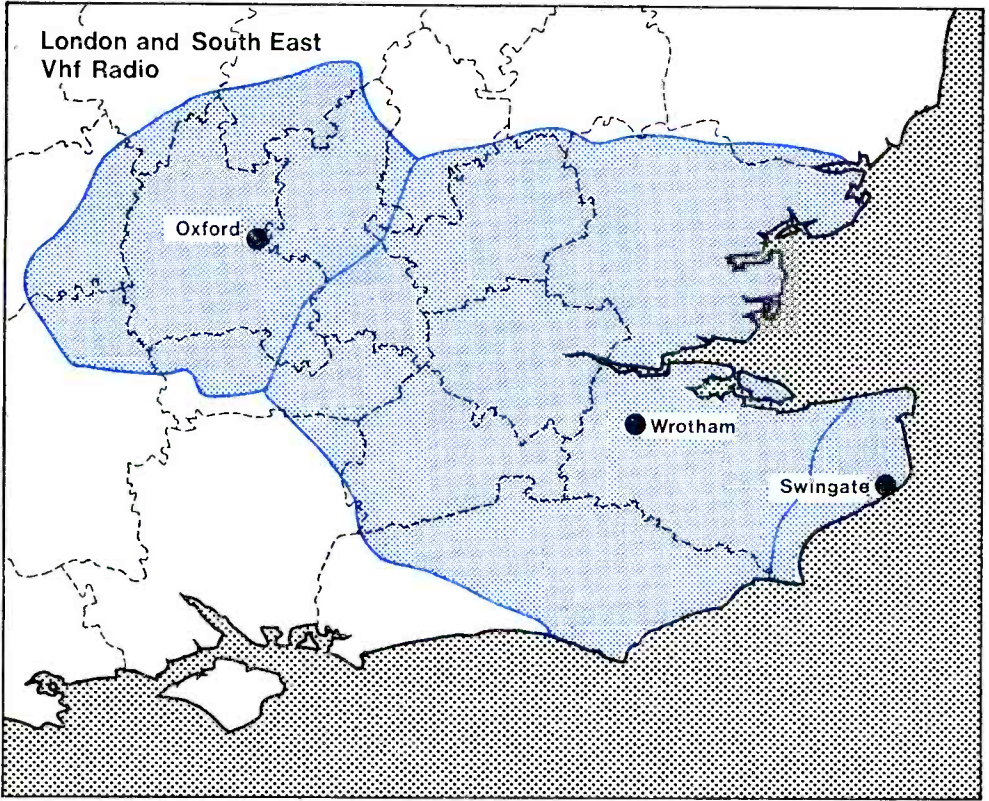
405-line television

| | Channel | Polarization | Maximum effective radiated power (kW) |
|---------------|---------|--------------|--|
| SCOTLAND | | | |
| Kirk o'Shotts | 3 | V | 100 |
| Ashkirk | 1 | V | 18 |
| Ayr | 2 | H | 0.05 |
| Campbeltown | 5 | V | 0.5 |
| Dundee Law | 2 | V | 0.01 |
| Forfar | 5 | V | 5 |
| Girvan | 4 | V | 0.02 |
| Lochgilphead | 1 | V | 0.02 |
| Millburn Muir | 1 | V | 0.01 |
| Perth | 4 | V | 0.025 |
| Pitlochry | 1 | H | 0.2 |
| Port Ellen | 2 | V | 0.05 |
| Rosneath | 2 | V | 0.02 |
| Toward | 5 | V | 0.25 |
| Meldrum | 4 | H | 17 |
| Ballater | 1 | V | 0.01 |
| Bressay | 3 | V | 6 |
| Orkney | 5 | V | 15 |
| Thrumster | 1 | V | 7 |
| Rosemarkie | 2 | H | 20 |
| Ballachulish | 2 | V | 0.1 |
| Fort William | 5 | H | 1.5 |
| Grantown | 1 | H | 0.4 |
| Kingussie | 5 | H | 0.035 |
| Kinlochleven | 1 | V | 0.005 |
| Melvaig | 4 | V | 25 |
| Oban | 4 | V | 3 |
| Penifiler | 1 | H | 0.025 |
| Skriaig | 3 | H | 12 |
| Sandale | 6 | H | 70 |



405-line television

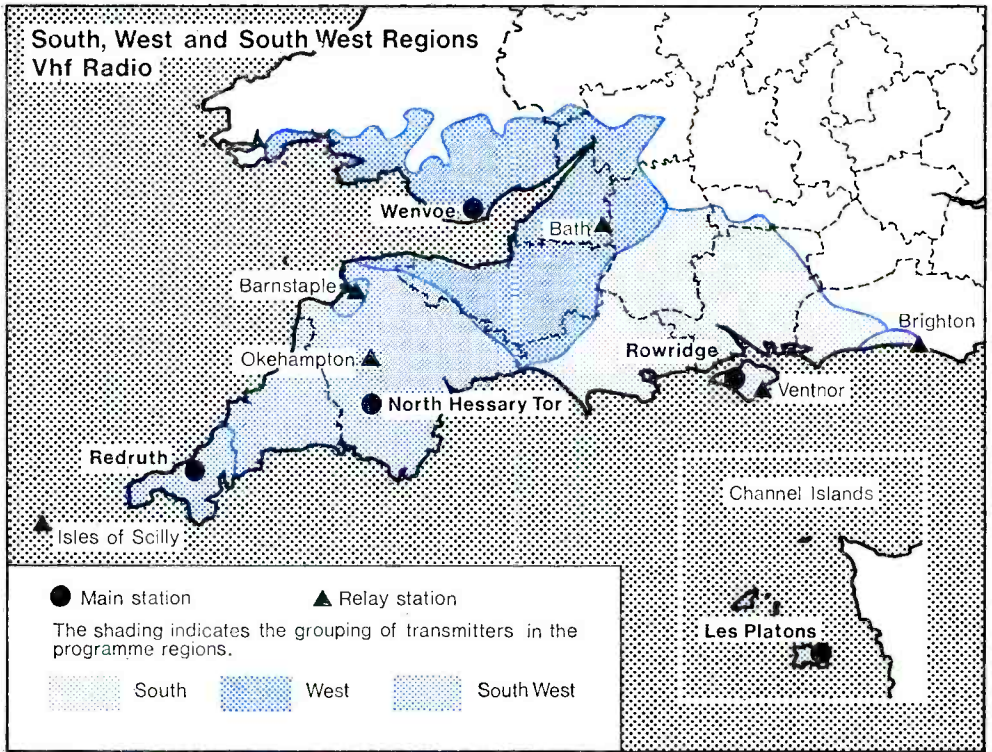
| | Channel | Polarization | Maximum effective radiated power (kW) |
|-------------------------|---------|--------------|---------------------------------------|
| NORTHERN IRELAND | | | |
| Divis | 1 | H | 35 |
| Ballycastle | 4 | H | 0.05 |
| Brougher Mountain | 5 | V | 7 |
| Kilkeel | 3 | H | 0.025 |
| Larne | 3 | H | 0.05 |
| Londonderry | 2 | H | 1.5 |
| Maddybenny More | 5 | H | 0.02 |
| Newry | 4 | V | 0.03 |



Vhf radio

| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|------------------------------|-------------------|---------|---------|---------------------------------------|-------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| LONDON AND SOUTH EAST | | | | | |
| Oxford | 89.5(s) | 91.7(s) | 93.9(s) | 22 | 829,000 |
| Swingate | 90.0(s) | 92.4(s) | 94.4(s) | 7 | 288,000 |
| Wrotham | 89.1(s) | 91.3(s) | 93.5(s) | 120 | 13,212,000 |

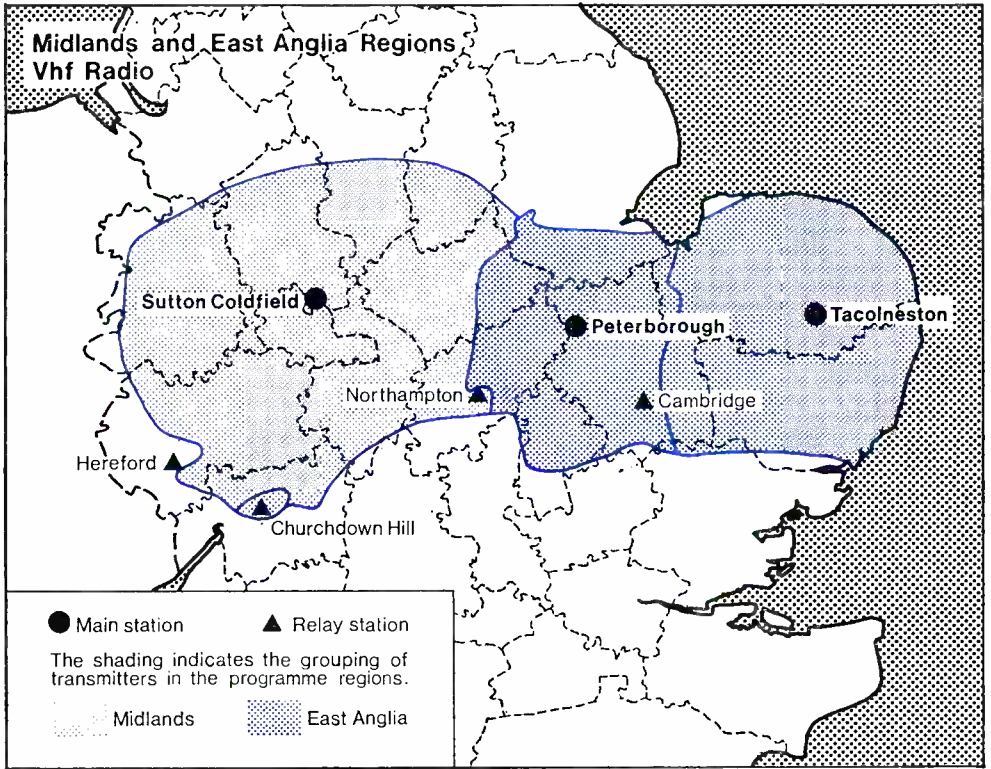
All the above transmissions are horizontally polarized
 (s) – Transmits stereophonic programmes



Vhf radio

| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|-------------------|-------------------|---------|---------|---------------------------------------|-------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| SOUTH | | | | | |
| Rowridge | 88.5(s) | 90.7(s) | 92.9 | 60 | 2,031,000 |
| Brighton | 90.1(s) | 92.3(s) | 94.5 | 0.15 | 301,000 |
| Ventnor | 89.4 | 91.6 | 93.8 | 0.02 | 7,000 |
| WEST | | | | | |
| Wenvoe | 89.95 | 96.8 | 92.125 | 120 | 3,252,000 |
| Bath | 88.8 | 91.0 | 93.2 | 0.035 | 85,000 |
| SOUTH WEST | | | | | |
| Les Platons | 91.1 | 94.75 | 97.1 | 1.5 | 111,000 |
| North Hessary Tor | 88.1 | 90.3 | 92.5 | 60 | 928,000 |
| Barnstaple | 88.5 | 90.7 | 92.9 | 0.15 | 46,000 |
| Okehampton | 88.7 | 90.9 | 93.1 | 0.015 | 4,000 |
| Redruth | 89.7 | 91.9 | 94.1 | 9 | 177,000 |
| Isles of Scilly | 88.8 | 91.0 | 93.2 | 0.02 | 2,000 |

All the above transmissions are horizontally polarized
 (s) - Transmits stereophonic programmes

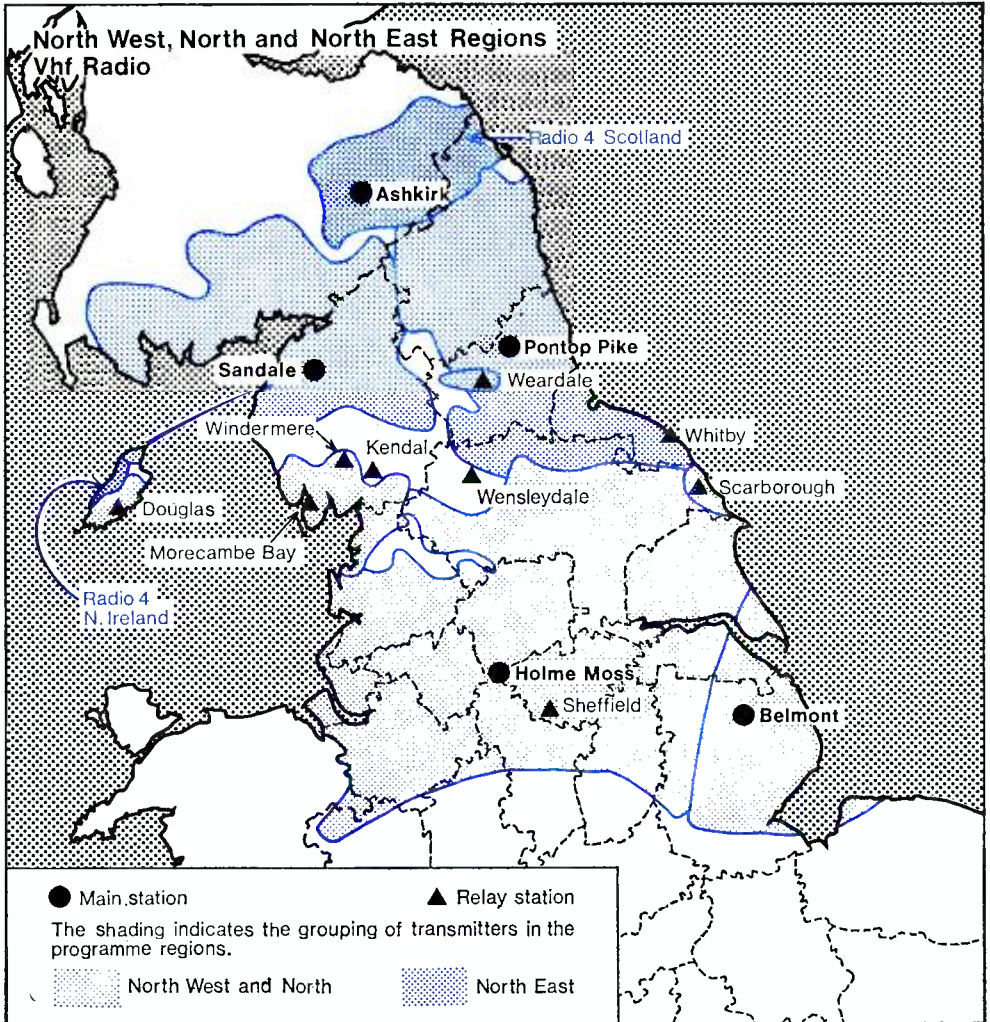


Vhf radio

| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|--------------------|-------------------|---------|---------|---------------------------------------|-------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| MIDLANDS | | | | | |
| Sutton Coldfield | 88.3(s) | 90.5(s) | 92.7(s) | 120 | 6,324,000 |
| Churchdown Hill | 89.0(s) | 91.2(s) | 93.4(s) | 0.025 | 149,000 |
| Hereford | 89.7 | 91.9 | 94.1 | 0.025 | 40,000 |
| Northampton | 88.9(s) | 91.1(s) | 93.3(s) | 0.06 | 105,000 |
| EAST ANGLIA | | | | | |
| Peterborough | 90.1 | 92.3 | 94.5 | 20 | 776,000 |
| Cambridge | 88.9 | 91.1 | 93.3 | 0.02 | 95,000 |
| Tacolneston | 89.7 | 91.9 | 94.1 | 120 | 1,044,000 |

All the above transmissions are horizontally polarized

(s) – Transmits stereophonic programmes

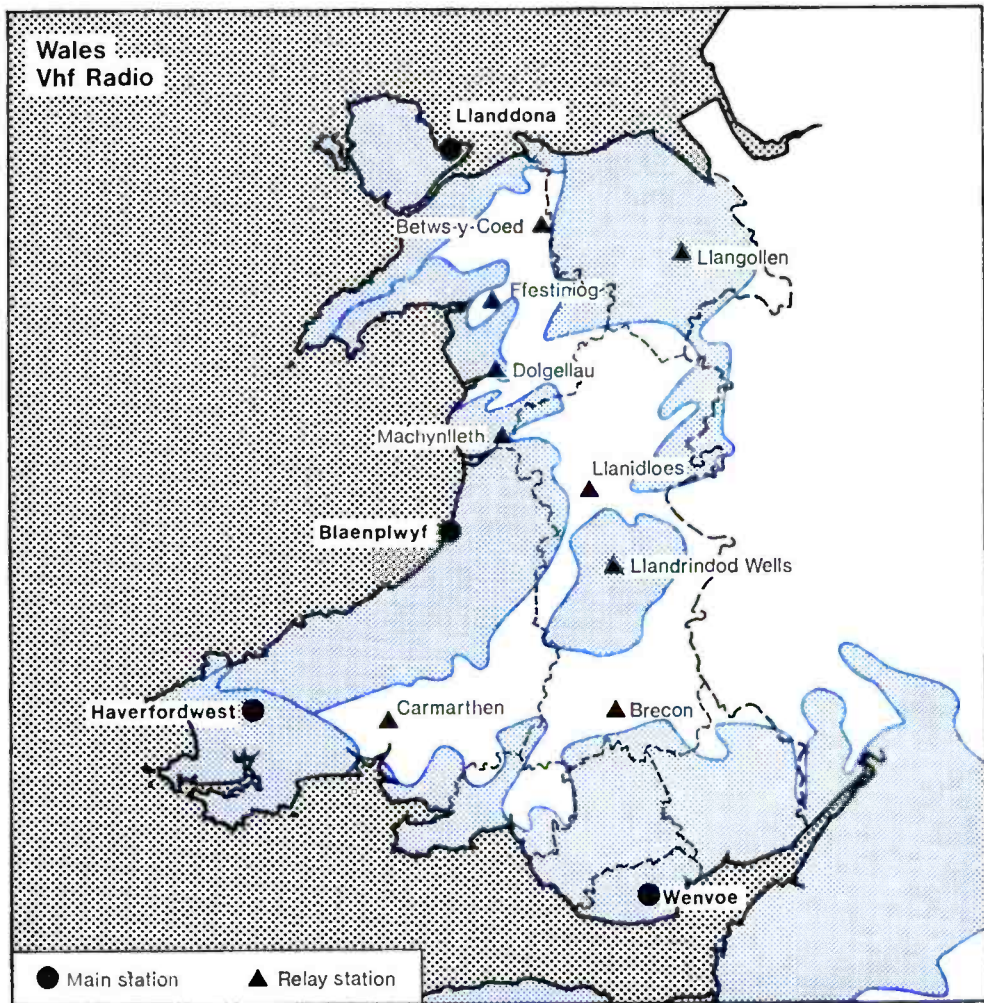


Vhf radio

| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|-------------------|-------------------|---------|---------|---------------------------------------|-------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| NORTH | | | | | |
| Belmont | 88.8(s) | 90.9(s) | 93.1(s) | 8 | 337,000 |
| Holme Moss | 89.3(s) | 91.5(s) | 93.7(s) | 120 | 11,296,000 |
| Scarborough | 89.9(s) | 92.1(s) | 94.3(s) | 0.025 | 50,000 |
| Sheffield | 89.9(s) | 92.1(s) | 94.3(s) | 0.06 | 494,000 |
| Wensleydale | 88.3(s) | 90.5(s) | 92.7(s) | 0.025 | 5,000 |
| NORTH WEST | | | | | |
| Holme Moss | 89.3(s) | 91.5(s) | 93.7(s) | 120 | 11,296,000 |
| Douglas | 88.4 | 90.6 | 92.8 | 6 | 30,000 |
| Kendal | 88.7(s) | 90.9(s) | 93.1(s) | 0.025 | 19,000 |
| Morecambe Bay | 90.0(s) | 92.2(s) | 94.4(s) | 4 | 226,000 |
| Windermere | 88.6(s) | 90.8(s) | 93.0(s) | 0.02 | 8,000 |
| NORTH EAST | | | | | |
| Pontop Pike | 88.5 | 90.7 | 92.9 | 60 | 2,658,000 |
| Weardale | 89.7 | 91.9 | 94.1 | 0.1 | 9,000 |
| Whitby | 89.6 | 91.8 | 94.0 | 0.04 | 12,000 |
| Sandale | 88.1 | 90.3 | 94.7 | 120 | 395,000 |

All the above transmissions are horizontally polarized

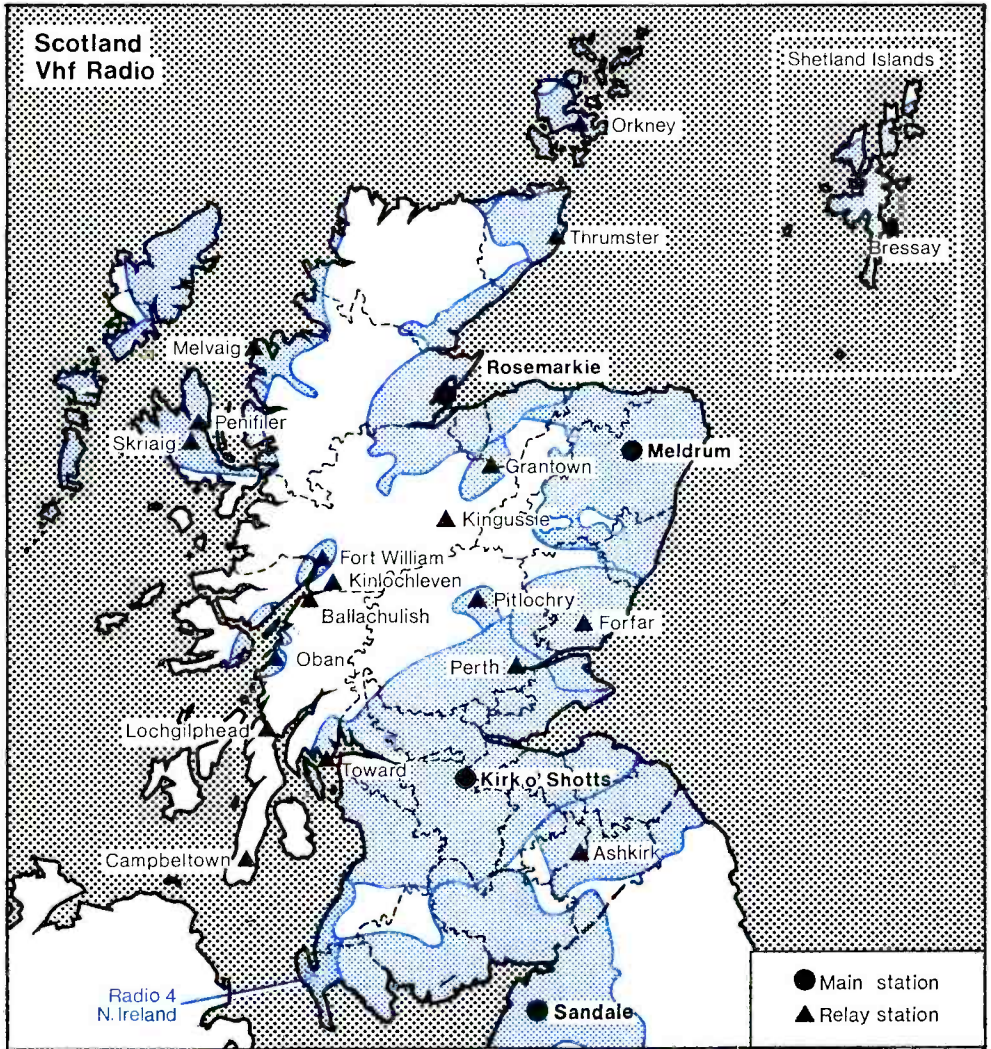
(s) – Transmits stereophonic programmes



Vhf radio

| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|-------------------|-------------------|---------|---------|---------------------------------------|-------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| WALES | | | | | |
| Blaenplwyf | 88.7 | 90.9 | 93.1 | 60 | 121,000 |
| Dolgellau | 90.1 | 92.3 | 94.5 | 0.015 | 3,000 |
| Ffestiniog | 88.1 | 90.3 | 92.5 | 0.05 | 6,000 |
| Machynlleth | 89.4 | 91.6 | 93.8 | 0.06 | 2,000 |
| Haverfordwest | 89.3 | 91.5 | 93.7 | 10 | 80,000 |
| Llanddona | 89.6 | 91.8 | 94.0 | 12 | 135,000 |
| Betws-y-Coed | 88.2 | 90.4 | 92.6 | 0.01 | 3,000 |
| Llangollen | 88.85 | 91.05 | 93.25 | 10 | 315,000 |
| Wenfoe | 89.95 | 96.8 | 94.3 | 120 | 3,252,000 |
| Brecon | 88.9 | 91.1 | 93.3 | 0.01 | 6,000 |
| Carmarthen | 88.5 | 90.7 | 92.9 | 0.01 | 13,000 |
| Llandrindod Wells | 89.1 | 91.3 | 93.5 | 1.5 | 19,000 |
| Llanidloes | 88.1 | 90.3 | 92.5 | 0.005 | 2,000 |

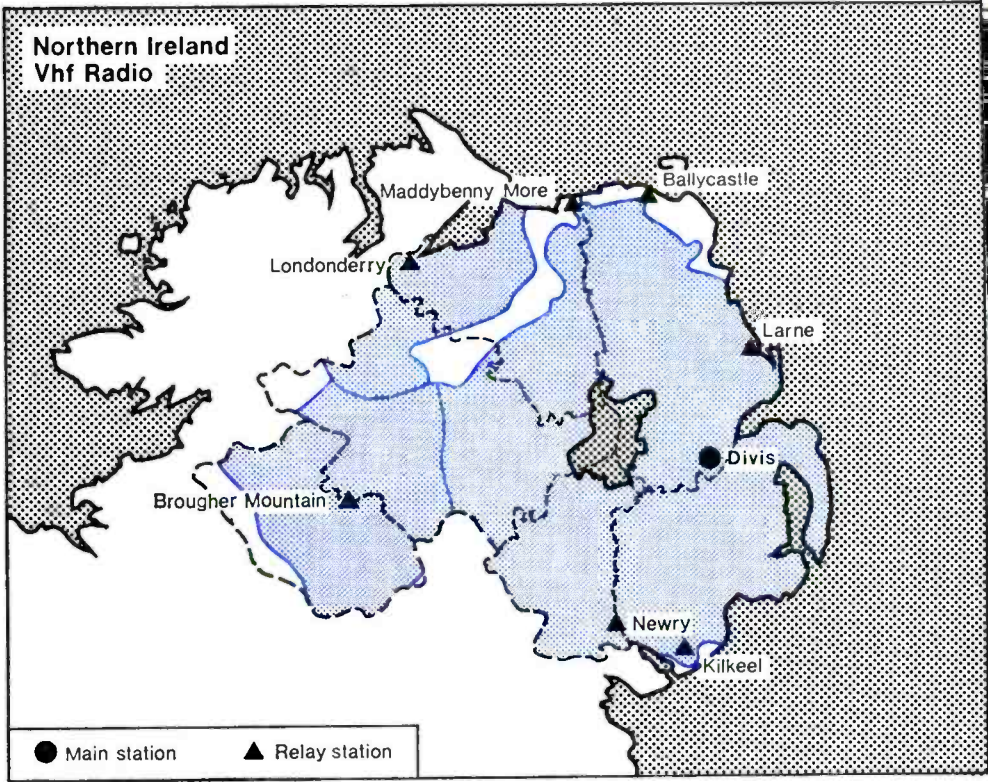
All the above transmissions are horizontally polarized



/hf radio

| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|---------------|-------------------|---------|---------|--|----------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| SCOTLAND | | | | | |
| Cirk o'Shotts | 89.9 | 92.1 | 94.3 | 120 | 3,829,000 |
| Ashkirk | 89.1 | 91.3 | 93.5 | 18 | 96,000 |
| Campbeltown | 88.2 | 90.4 | 92.6 | 0.035 | 7,000 |
| Forfar | 88.3 | 90.5 | 92.7 | 10 | 335,000 |
| Lochgilphead | 88.3 | 90.5 | 92.7 | 0.01 | 1,000 |
| Perth | 89.3 | 91.5 | 93.7 | 0.015 | 41,000 |
| Pitlochry | 89.2 | 91.4 | 93.6 | 0.2 | 4,000 |
| Toward | 88.5 | 90.7 | 92.9 | 0.25 | 19,000 |
| Meldrum | 88.7 | 90.9 | 93.1 | 60 | 382,000 |
| Bressay | 88.3 | 90.5 | 92.7 | 10 | 18,000 |
| Grantown | 89.8 | 92.0 | 94.2 | 0.35 | 2,000 |
| Kingussie | 89.1 | 91.3 | 93.5 | 0.035 | 1,000 |
| Orkney | 89.3 | 91.5 | 93.7 | 20 | 28,000 |
| Thrumster | 90.1 | 92.3 | 94.5 | 10 | 16,000 |
| Rosemarkie | 89.6 | 91.8 | 94.0 | 12 | 117,000 |
| Ballachulish | 88.1 | 90.3 | 92.5 | 0.015 | 1,000 |
| Fort William | 89.3 | 91.5 | 93.7 | 1.5 | 4,000 |
| Kinlochleven | 89.7 | 91.9 | 94.1 | 0.002 | 2,000 |
| Melvaig | 89.1 | 91.3 | 93.5 | 22 | 21,000 |
| Oban | 88.9 | 91.1 | 93.3 | 1.5 | 9,000 |
| Penifiler | 89.5 | 91.7 | 93.9 | 0.006 | 1,000 |
| Skriaig | 88.5 | 90.7 | 92.9 | 10 | 14,000 |
| Sandale | 88.1 | 90.3 | 92.5 | 120 | 119,000 |

All the above transmissions are horizontally polarized



Vhf radio

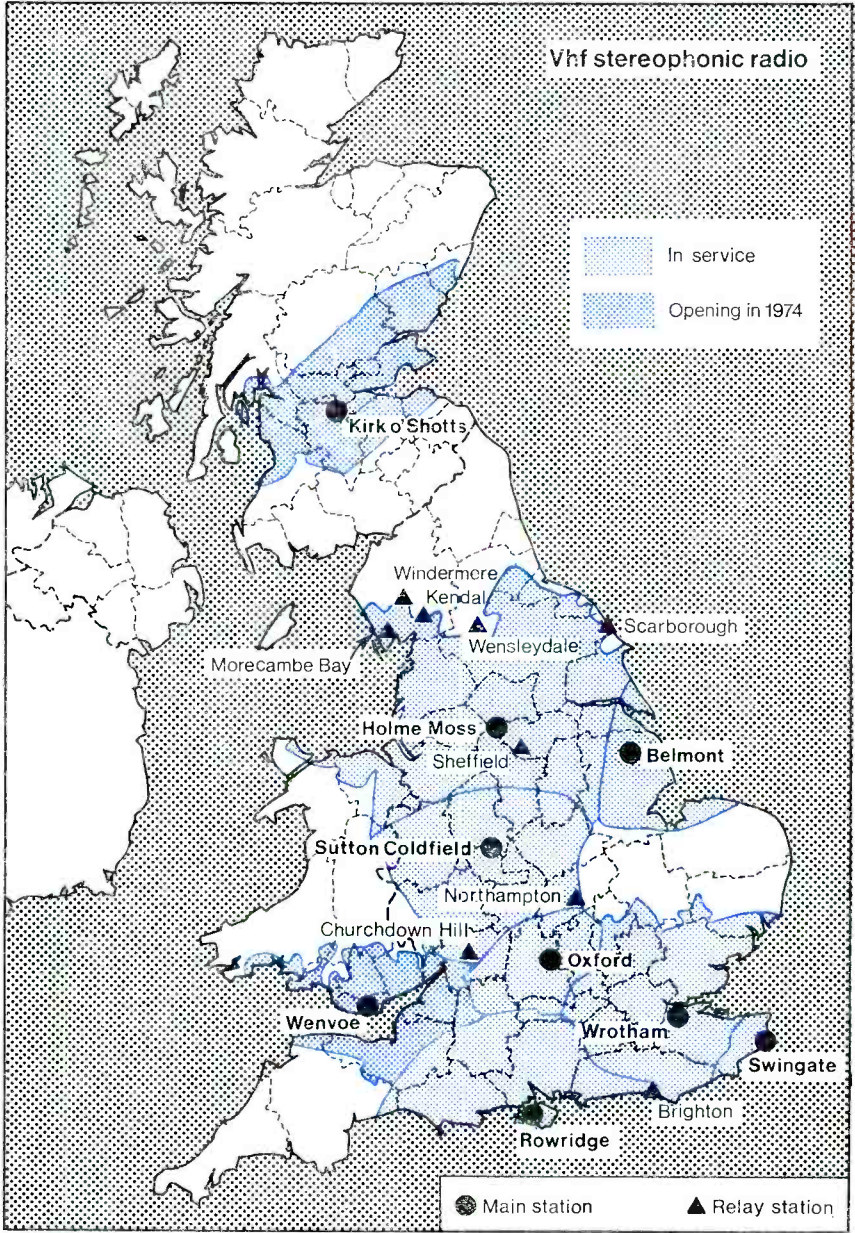
| | Frequencies (MHz) | | | Maximum effective radiated power (kW) | Population served |
|-------------------------|-------------------|---------|---------|---------------------------------------|-------------------|
| | Radio 1/2 | Radio 3 | Radio 4 | | |
| NORTHERN IRELAND | | | | | |
| Divis | 90.1 | 92.3 | 94.5 | 60 | 1,196,000 |
| Ballycastle | 89.0 | 91.2 | 93.4 | 0.04 | 3,000 |
| Brougher Mountain | 88.9 | 91.1 | 93.3 | 2.5 | 82,000 |
| Kilkeel | 88.8 | 91.0 | 93.2 | 0.025 | 3,000 |
| Larne | 89.1 | 91.3 | 93.5 | 0.015 | 16,000 |
| Londonderry | 88.3 | 90.55 | 92.7 | 13 | 133,000 |
| Maddybenny More | 88.7 | 90.9 | 93.1 | 0.03 | 20,000 |
| Newry | 88.6 | 90.8 | 93.0 | 0.03 | 13,000 |

All the above transmissions are horizontally polarized

Vhf stereophonic radio

The map shows the areas at present able to receive the stereophonic services of Radios 1/2, 3 and 4, and the additional areas in Central Scotland and South Wales which will be covered when the vhf stations at Kirk o'Shotts and Wenvoe start stereophonic transmissions in 1974. In addition to these two main transmitters, it is possible that the following relay stations will also start transmitting in stereophony in 1974: in Scotland, Ashkirk, Forfar, Pitlochry and, in Wales, Brecon, Llandrindod Wells and Llanidloes.

See pages 214–23 for station details.



Long and medium-wave radio stations

Radio 1

| Station | Frequency (kHz) | Wavelength (metres) | Power (kW) | Main areas served |
|----------------|--------------------|------------------------|---------------|--|
| Bournemouth | 1,484 | 202 | 2 | Bournemouth and Poole district. |
| Brighton | 1,214 | 247 | 1 | Brighton and Worthing. |
| Brookmans Park | 1,214 | 247 | 50 | London and parts of South-East England. |
| Burghead | 1,214 | 247 | 20 | Moray Firth area. |
| Droitwich | 1,214 | 247 | 30 | Midland counties. |
| Fareham | 1,214 | 247 | 1 | Southampton, Portsmouth, Isle of Wight. |
| Hull | 1,214 | 247 | 0.15 | Hull. |
| Lisnagarvey | 1,214 | 247 | 10 | } Parts of Northern Ireland. |
| Londonderry | 1,214 | 247 | 0.25 | |
| Moorside Edge | 1,214 | 247 | 50 | South Lancashire and South-West Yorkshire. |
| Newcastle | 1,214 | 247 | 2 | Tyneside. |
| Plymouth | 1,214 | 247 | 1 | Plymouth |
| Postwick | 1,214 | 247 | 1 | East Norfolk, North Suffolk. |
| Redmoss | 1,214 | 247 | 2 | Aberdeen. |
| Redruth | 1,214 | 247 | 2 | Redruth and Camborne district. |
| Washford | 1,214 | 247 | 60 | Parts of South Wales and Somerset. |
| Westerglen | 1,214 | 247 | 40 | Central Scotland. |

Radio 2

| Station | Frequency (kHz) | Wavelength (metres) | Power (kW) | Main areas served |
|-------------------------|--------------------|------------------------|---------------|------------------------|
| Main transmission | | | | |
| Droitwich | 200 | 1,500 | 400 | Most of British Isles. |
| Auxiliary transmissions | | | | |
| Dundee | 1,484 | 202 | 2 | Dundee area. |
| Edinburgh | 1,484 | 202 | 2 | Edinburgh area. |
| Glasgow | 1,484 | 202 | 2 | Glasgow area. |
| Redmoss | 1,484 | 202 | 2 | Aberdeen area. |

Radio 3

| Station | Frequency (kHz) | Wavelength (metres) | Power (kW) | Main area served |
|--------------------------------|--------------------|------------------------|---------------|--|
| Main transmission | | | | |
| Daventry | 647 | 464 | 150 | Within a radius of about 100 miles of Daventry, Northants. |
| Auxiliary transmissions | | | | |
| Belfast | 647 | 464 | 0.25 | } Local districts. |
| Dundee | 1,594 | 188 | 0.25 | |
| Edinburgh | 647 | 464 | 2 | |
| Exeter | 647 | 464 | 0.25 | |
| Glasgow | 647 | 464 | 2 | |
| Newcastle | 647 | 464 | 2 | |
| Plymouth | 647 | 464 | 0.5 | |
| Redmoss | 647 | 464 | 2 | |
| Redruth | 647 | 464 | 1 | |
| Swansea | 647 | 464 | 1 | |

Radio 4

| Station | Frequency (kHz) | Wavelength (metres) | Power (kW) | Programme | Main areas served |
|----------------|-----------------|---------------------|------------|------------|---|
| Barnstaple | 683 | 439 | 2 | South West | Barnstaple-Bideford district. |
| Barrow | 1,052 | 285 | 2 | England | Barrow district. |
| Bartley | 692 | 434 | 10 | England | S. Hampshire, S. Wiltshire. |
| Bexhill | 1,052 | 285 | 2 | England | Eastbourne, Hastings and Bexhill district. |
| Brighton | 692 | 434 | 2 | England | Brighton district. |
| Brookmans Park | 908 | 330 | 140 | England | London and S.E. England. |
| Burghead | 809 | 371 | 100 | Scotland | Moray Firth area. |
| Clevedon | 908 | 330 | 20 | England | Somerset, S. Gloucestershire. |
| Cromer | 692 | 434 | 2 | England | N.E. Norfolk. |
| Droitwich | 1,052 | 285 | 150 | England | Midland Counties. |
| Dumfries | 809 | 371 | 2 | Scotland | Dumfries district. |
| Folkestone | 1,052 | 285 | 1 | England | Folkestone district. |
| Lisnagarvey | 1,340 | 224 | 100 | N. Ireland | Most of N. Ireland. |
| Londonderry | 1,340 | 224 | 0.25 | N. Ireland | Londonderry district. |
| Moorside Edge | 692 | 434 | 300 | England | Lancashire, Yorkshire, Flint, N. Nottinghamshire, N. Derbyshire, N. Lincolnshire. |
| Penmon | 881 | 341 | 10 | Wales | N. Wales. |
| Plymouth | 1,457 | 206 | 1 | South West | Plymouth district. |
| Postwick | 1,052 | 285 | 7.5 | England | Norwich area. |
| Ramsgate | 692 | 434 | 2 | England | Ramsgate district. |
| Redmoss | 809 | 371 | 5 | Scotland | Aberdeen district. |
| Redruth | 908 | 330 | 2 | England | Camborne and Redruth district. |
| Redruth* | 755 | 397 | 2 | South West | Camborne and Redruth district. |
| Scarborough | 908 | 330 | 2 | England | Scarborough district. |
| Stagshaw | 908 | 330 | 100 | England | N.E. England and border district. |
| Start Point | 1,052 | 285 | 100 | England | S. Cornwall, S. Devon, Dorset, Isle of Wight. |
| Swindon | 1,340 | 224 | 0.5 | England | Swindon |
| Torquay | 854 | 351 | 0.5 | South West | Torbay. |
| Tywyn | 881 | 341 | 5 | Wales | W. Wales. |
| Washford | 881 | 341 | 100 | Wales | S. Wales. |
| Westerglen | 809 | 371 | 100 | Scotland | Central Scotland. |
| Whitehaven | 692 | 434 | 1.3 | England | Whitehaven district. |
| Wrexham | 881 | 341 | 2 | Wales | Wrexham district. |

* Opening in 1974. A station to serve the Exeter district will also open in 1974.

BBC local radio transmitting stations: medium wave and vhf

| Station | Metres | MF kHz | kW | MHz | Vhf kW | Poln |
|----------------------------|--------|-----------|-------|------|-----------|------|
| BBC Radio Birmingham | 206 | 1,457 | 1* | 95.6 | 5.5 | H |
| BBC Radio Blackburn | 351 | 854 | 0.5* | 96.4 | 1.5 | S |
| BBC Radio Brighton | 202 | 1,484 | 1 | 95.3 | 0.5 | H |
| BBC Radio Bristol | 194 | 1,546 | 2* | 95.5 | 5 | H |
| BBC Radio Carlisle (main) | 397 | 755 | 1 | 95.6 | 5 | H |
| (relay) | 206 | 1,457 | 0.5 | | | |
| BBC Radio Derby (main) | 269 | 1,115 | 0.5 | 96.5 | 5.5 | S |
| (relay) | | | | 94.2 | 0.01 | V |
| BBC Radio Humberside | 202 | 1,484 | 2 | 96.9 | 4.5 | H |
| BBC Radio Leeds | 271 | 1,106 | 1 | 92.4 | 5.2 | S |
| BBC Radio Leicester | 188 | 1,594 | 0.5 | 95.1 | 0.3 | S |
| BBC Radio London | 206 | 1,457 | 20* | 94.9 | 16.5 | H |
| BBC Radio Manchester | 206 | 1,457 | 1* | 95.1 | 4 | S |
| BBC Radio Medway | 290 | 1,034 | 0.5 | 96.7 | 5.5 | H |
| BBC Radio Merseyside | 202 | 1,484 | 2 | 95.8 | 5 | H |
| BBC Radio Newcastle | 206 | 1,457 | 2 | 95.4 | 3.5 | H |
| BBC Radio Nottingham | 197 | 1,520 | 1 | 95.4 | 0.3 | S |
| BBC Radio Oxford | 202 | 1,484 | 0.5 | 95.2 | 4.5 | H |
| BBC Radio Sheffield (main) | 290 | 1,034 | 1 | 97.4 | 5.2 | S |
| (relay) | | | | 88.6 | 0.03 | H |
| BBC Radio Solent (main) | 301 | 998 | 1 | 96.1 | 5 | H |
| (relay) | 188 | 1,594 | 0.25 | | | |
| BBC Radio Stoke-on-Trent | 200 | 1,502 | 0.5 | 96.1 | 2.5 | H |
| BBC Radio Teesside | 194 | 1,546 | 0.25* | 96.6 | 5 | H |

Note: Powers marked * will be increased at a later date.

Appendix XII

Membership of the BBC's Advisory Councils and Committees

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Miss Vera Adamson

Mr W. O. Campbell Adamson

Mr J. C. Alderson

Mr Louis Allen

Mr Stanley R. Allen, MBE

Dr John Apley, CBE

Mr Jack Ashley, MP

Mr Graham W. Ashworth

Mr F. A. Bishop, CB, CVO

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Mr Geoffrey Burton

Mrs Gwen Dunn

Dr Geoffrey Eglinton

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Mr Michael John Finley

Mr Hugh Finn, CBE

Professor D. J. Finney, FRSE

Mr W. Sinclair Gaudie, CBE

Mr Roy Grantham

Mr Francis G. Guckian

The Earl of Harewood

Dr Marita Harper

Miss Ivy Harrison, MBE

The Lord Henley

Mr C. P. Hill, CB, CBE

Mr Roy Hill

Mr Richard Hornby, MP

Mrs Peggy Jay

Mr Ben G. Jones

Mrs Geoffrey Karet

Mr Charles Longbottom

Professor James McFarlane

Sir David Martin, CBE

Mr Geoffrey Martin

Mr Philip Mason, OBE

Mr Ronald Mavor, CBE

Dame Margaret Miles, DBE

Mr Alfred Morris, MP

Mr C. E. H. Morris

Sir William S. Murrie, GCB, KBE

Dr Patrick Nuttgens

Mrs Sally Oppenheim, MP

Miss Margery A. Priest

Sir Derek Pritchard

Sir Lincoln Ralphs

Mrs Helen Ramage

Sir Stanley Rous, CBE

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Miss Moira Shearer

Dr Elfed Thomas

Lady Tilney

Mr Nicholas Trahair

The Rev. Tony Williamson

Mr Marcus Worsley, MP

Mr Colin Young

Northern Ireland Advisory Council

The Lord Dunleath, TD, DL, National Governor for Northern Ireland (*Chairman*)¹

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Mrs Linda Boyle

Mr J. I. Brennan

Mr Pat Byrne

Mrs Carmen M. Gilmartin

Mr F. G. Guckian

Mrs R. P. C. Hanson

Miss Nulagh Harrold

Mr Solly Lipsitz

Mr Joseph G. McCluskey

Mr T. V. McDowell

Mr Malachy B. McGrady

Mr D. MacLaughlin

Mr R. B. Morton

Miss Sheelagh Murnaghan

Mr P. H. S. Newel

Mr Laurence Ryan

Mr A. Scott, MBE

Mrs Edith M. Sproule

Mr Cecil Vance, MBE

¹ Lord Dunleath resigned on 29 May 1973 on

becoming a candidate for the Northern Ireland Assembly.

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Mr Maurice Beales

Mr Roy Bird

Mr Lionel Coles

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Mr Robert Cross

Mr Reginald Gamble

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Mrs Zita James

Mr Bernard Sims

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 Mr John Carpenter
 Mr Peter Cheeseman
 Mr J. Clement Jones
 Mr Alfred Dulson
 Mrs Anneke Evans
 Dr Farrukh Hashmi
 Mr Peter C. Hordern
 Rev. Michael Hubbard
 Mr R. M. Kendall
 Mr Joe Mercer
 Mr David Millhouse
 Mr John Robinson

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 Mr William Hill
 Mr Roy Howell
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 Mr Don Revie
 Mr A. D. Shenton
 Mr C. Thompson
 Mrs Jill Wilson
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 Mr Sidney Chaplin
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 Mr Roy Gazzard
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 Mr George Hardwick
 The Rev. Trevor Hill
 Mr Austin Mallett
 Mr Harry Mead
 Mr Joseph Morgan
 Mr William Newton
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 Mr Alan Share
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 Mr Tony Davis
 Mr Louis C. Edwards
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 Dr Zena Maxwell
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 Mrs Nina Ogden
 Mr Robert Scott
 Mr J. H. Wall, OBE
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 Mr J. L. Bowron
 Professor B. Cunliffe
 Mr John Dearlove
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 Mr Neil Duncan
 Mr F. G. Fielder
 Dr R. G. Gibson, CBE
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 Mr John Hillier
 Mr J. D. Jones
 Mrs Jane Webster

South-West Advisory Council

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 Mr J. E. Blacksell, MBE
 Mr Hugh Crowle
 Mr F. J. Exelby
 Mrs F. C. Hamon
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 Mr D. W. James
 Mrs June Lander
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 Mr Hamish Turner
 Mr James Turner
 Mr Donald Vage
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 The Rev. Rupert Davies

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Mr Fred Ford
Mr R. P. Harries
Mr J. Mark James
Mr E. L. Kelting, OBE
Mrs Hilary Long
Mrs Angela Powell
Mr Peter Tolson
Mr Michael Withers

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The Rev. G. Balls
The Rev. Dr G. B. Caird
The Rev. W. Cattanach
The Rev. Canon D. L. Edwards
The Rt Rev. Langton D. Fox, Bishop of Menevia
Mr G. H. Gorman
The Rev. H. M. Jamieson
The Rev. R. W. Hugh Jones
Mr P. Keegan
Father G. MacNamara
The Rt Rev. C. MacPherson
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Professor D. Pond
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Miss P. M. Webb
The Rev. Dr W. M. S. West
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The Rev. Canon H. Wilson
Mrs B. Wolfe
The Rev. W. D. Wood
The Rt Rev. R. W. Woods, Bishop of Worcester
Mr A. S. Worrall

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The Rev. W. E. Davison
Sister Soubirous FitzGerald
Mr Robin C. Gibson
The Rev. Dr J. M. Henry
Dr James Kincade
The Rev. J. R. B. McDonald
The Rev. W. McMillan

The Rev. Fr Hugh Murphy
Miss Ruth Patterson
Mr Raymond Pitt
Monsignor A. H. Ryan

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The Rev. Professor R. S. Barbour
Mr Ronald Barclay
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The Rev. Frank Lee
The Rev. John Lewis
The Rev. Arnold Morris
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The Rev. Alun Page
Mr Dewi Z. Phillips
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Dame Annis Gillie, DBE
Mr W. L. Graham
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Mr A. Brian Hodgson
Brigadier T. de F. Jago, OBE
Mr E. L. Kelting, OBE
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Mr P. E. Pritchard, OBE
Miss A. B. Read
Dr J. Taylor

Mr A. Lloyd Thomas
 Mr L. E. Waddilove
 Mr Bryan H. Woods, MBE

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 Mr J. Neil Milne
 Mr J. F. Power, MBE
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 Mr G. Hoare
 Mrs R. Price
 Mr K. B. Turner

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 Mrs G. Harris
 Major Richard Hungerford
 Mr Ivor Popham
 Mrs M. Stallard
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 Mrs A. E. Gwilliam
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 Mr W. V. Stevens, OBE
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 Mr S. Hewett, Mr R. Mitson, Mr A. Owen,
 Professor R. S. Peters, *British Broadcasting Corporation*
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Davies, Mr J. H. Davies, *School Broadcasting Council for Wales*

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Mr T. E. M. Landsborough, *Scottish Institute of Adult Education*

Mr R. P. Harding, *Society of Education Officers*

Mr D. Winnard, *Trades Union Congress, Education Committee*

Mr P. Fordham, *Universities Council for Adult Education*

Mr T. M. Morgan, *Welsh Joint Education Committee*

Mr R. J. Jefferies, *Workers' Educational Association*

Mr R. L. Edgerton, Mr E. R. L. Lewis, *BBC Nominees*

Professor Walter James, *Open University*

¹ Mr R. L. Helmore resigned in April 1973

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Hunt, Mr Leslie Jones, Professor J. R. Webster,

Mr G. Vaughan Williams, *British Broadcasting Corporation*

Mr Eryl O. Davies, Mr W. Eirwyn Thomas, *Education Office for Wales (D.E.S.)*

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Mr R. G. Jones, Mr J. E. Morris, Mr D. E. Powell,

Mr J. Sloman, *National Union of Teachers*

Mr Beni Harries, *National Union of Teachers in Wales (Undeb Cenedlaethol Athrawon Cymru)*

Professor Jac L. Williams, *University of Wales*

Mr L. G. Bewsher, Mr E. D. Lewis, *University of Wales, School of Education*

Vacancy: *Welsh Joint Secondary Committee*

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Mr C. Melville, Miss E. M. Rennie, Mr A.

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 Professor D. K. Britton
 Miss E. Creak
 Mr J. S. Cripps, CBE
 The Countess of Dartmouth
 Mr J. Llefelys Davies, CBE
 Mr R. C. Fielder
 Mr A. C. Keene
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 Mr F. B. Secrett
 Mr W. R. Smith
 Mr R. Verney
 Mr H. Watt
 Mr G. B. Wood, OBE

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 Mr William Anderson
 The Viscount of Arbutnott
 Mrs Kate Black
 Dr J. Morton Boyd
 Mr Denis Cadzow, OBE
 Mr Alistair Campbell
 Mr H. Crawford
 Mr Hugh C. Drummond
 Mr N. W. Simmonds
 Mr Ronald J. Smith
 Mr R. C. Stewart
 Mr David Wathen
 Mr Marcus W. T. Wood

Northern Ireland Agricultural Advisory Committee

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 Mr Alfred F. Danton
 Mr David C. Deboys
 Mr N. G. Falconer

Mr Robert H. Houston
 Mr John Laughlin
 Mr Peter McGrane
 Mr Michael McKeever
 Mrs Dulcie Proctor
 Mr John F. Russell
 Mr John Scott

Welsh Agricultural Advisory Committee

Mr J. Llefelys Davies, CBE (*Chairman*)
 Mr Christopher Beynon
 Mr Idris Davies
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 Mr Hywel E. Evans
 Mr Edward G. Griffiths
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 Mr Evan Wynn Jones
 Mr W. P. Lloyd-Jones
 Mr Leslie Williams
 Col. J. Williams-Wynne, CBE

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 Mr David Cairns
 Mr David Drew
 Sir Charles Groves
 Miss Madeleine Harmsworth
 Professor Alun Hoddinott
 Mr Antony Hopkins
 Professor Denis Matthews
 Mr Stephen McWatters
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 Mr David Parkhouse
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 Mr Donald Swann
 Mr Vilem Tausky
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 Mr Neill B. Aitken
 Dr Myra Banks
 Mr John Boyle
 Mr William Boyle
 Mr John Maxwell Geddes
 Mr Maurice Lindsay
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Professor J. Brown
Professor A. L. Cullen, OBE
Air Vice Marshal G. H. Ford
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Mr Bashir Maan
Mrs Meherangiz Munsiff
Miss Stella Reekie
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Dr A. F. A. Sayeed
Ex Officio Members:
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Mr S. L. Kaul
Mr A. Qayyum
Miss Tajunnissa

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Professor T. C. N. Gibbens
Mr Stuart Hall
Dr James Hemming
Professor J. N. Morris
Dr W. D. Wall
Mrs A. S. Byatt joined the Group in May 1973

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Councillor Mrs M. A. Brown
Mrs M. D. Cox
Councillor T. Donovan
Mrs E. L. Ford
Mr J. Clement Jones, CBE
Mr G. A. Lee
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Dr Mary Rayner
Mrs M. J. Smith
Mr J. Turley
Canon D. Tytler
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BBC Radio Blackburn

Mr B. T. Parry (*Chairman*)
Mr V. N. Bingham
Mr D. Coulston
Mrs J. Heffernan
Mr I. Limmer
Mr M. R. Malik
Miss J. F. Marginson
Mr D. J. Moore
Miss A. C. Read
The Rev I. D. H. Robins BD, AKC
Mr K. M. Sagar MA PHD
Mr E. Sandy JP
Mr E. Tomlinson

BBC Radio Brighton

Mr E. J. Walmsley (*Chairman*)
Mr K. Antcliffe
Mrs H. Bates
Mrs F. Bolton, CBE
Mr J. H. Childs
Mr A. E. Clack
Councillor W. J. C. Clarke
Mr J. Dearlove
Councillor A. Feld
Mr G. W. Humphrey
Alderman S. M. Knight
Mr J. C. Tyson
Mrs M. E. Welch
Mr J. A. Wells-Thorpe
Mrs L. Wyatt

BBC Radio Bristol

Dr J. A. Cannon (*Chairman*)

Mr B. Bailey
 Mr C. G. Boon
 Mr W. Bowman
 Mr J. N. Chivers, MBE
 Mr A. S. Court
 Dr S. Curwen, CBE
 Mr H. J. Dolman
 The Rev. C. H. Grant
 Councillor R. Morris
 The Rev. A. B. Norton
 Mrs M. B. Porter
 Mrs M. J. Stephens
 Mrs S. Woodley

BBC Radio Derby

Mr W. Foyers (*Chairman*)
 Mr S. C. Bradley
 Mrs J. S. Cleverley
 Councillor Mrs J. Fidler
 Mr B. Gardner
 Mr B. Grosswald
 Miss W. Harrison
 Mr R. P. Harrison
 Mr C. A. Howell OBE
 Councillor A. Kennedy BSC JP
 The Rev. L. Paxton
 Mr M. Reade
 Mr N. G. Rushton
 Miss A. E. G. Sephton MA

BBC Radio Humberside

Dr L. Rosen, OBE (*Chairman*)
 Mrs L. Binks
 Councillor S. A. Blackbourn
 Mr J. Bradshaw
 Councillor G. F. Clarke
 Councillor C. C. Colmer
 Lieutenant-Colonel A. C. Dunn
 Mr B. Griffiths
 Mr B. J. Ingham
 Mr A. Plater
 Dr B. N. Reckitt
 Mr N. Seedhouse
 Mr A. D. Shenton
 The Rev. M. E. Vickers

BBC Radio Leeds

Alderman P. Crotty (*Chairman*)
 Mr G. Bennett
 Mr K. Chaudhry
 Mrs R. Gillinson
 Mr B. Hellowell
 Mr H. Hinchcliffe

Alderman W. Hudson
 Mr B. Lott
 Mrs B. Lyons
 Mr M. Milligan
 Mrs A. Moss
 Councillor W. B. Pepper
 Mrs M. Smithies

BBC Radio Leicester

Mr G. Burton (*Chairman*)
 Mrs M. L. Aspell
 Mr G. Bernbaum
 Mr G. W. Calcroft
 Mr T. Dwyer
 Mr G. H. Edwards
 Miss M. E. Garnett
 Mrs M. R. Gray
 Mr M. A. Higgins
 Mr G. Hill
 Alderman E. Marston
 Mrs F. Nichols
 The Rev. W. A. Stewart
 Mr J. R. Wilson

BBC Radio London

Dame Mary Green DBE BA (*Chairman*)
 Mr P. M. Barclay
 Mr G. Brandreth
 Mr V. A. da Silva
 Mr S. J. Dawes OBE
 Lady Donaldson JP
 Mr A. A. Grant
 Mr P. Malynn
 Mr A. McKenzie
 Mr C. A. J. Norton
 Mr H. A. Pluckrose
 Mr I. M. Robertson
 Alderman S. Springer
 Alderman G. Taylor
 Mr L. J. Turner
 Mr L. Watson
 Mr H. West
 Mrs D. Williams

BBC Radio Manchester

Sir William Mather (*Chairman*)
 Councillor F. J. Balcombe
 Mrs P. Demaine
 Mr A. E. Donlan
 Mr M. Howell
 Mr R. F. Jarman
 The Rev. I. H. Jones
 Alderman G. M. Joplin
 Mr H. Kemp

Annual Report

Mrs H. Nicholson
Dr L. Poller
Mr F. A. Powell
Councillor Mrs C. D. Rhodes
Miss E. E. White

BBC Radio Medway

Mr G. P. West (*Chairman*)
The Right Rev. S. W. Betts
Mr P. J. E. Chittenden
Mr J. W. Coldwell
Mrs A. Hopper
Mr R. Jones
Mr D. Martin
Mrs A. Murray
Mr J. A. Neal
Mr D. Rand
Mr S. W. Stanford

BBC Radio Merseyside

Mr H. L. Storrs JP (*Chairman*)
Mrs V. Bray
Mrs A. S. Brzezicki
Mrs E. Christie
Dr Mary Duguid MB CHB
Councillor D. T. G. Evans LLB JP
The Rev. K. Finn
Mr M. J. Fitzpatrick
Mr J. W. Graves
Mr E. E. Greenhalgh
The Rev. W. R. Marchbank MA BD
Alderman S. Minion OBE JP
Alderman A. N. Owens
Mr N. Silverbeck
Miss S. Toole
Mr C. H. T. Winter

BBC Radio Newcastle

Mr D. Weatherley (*Chairman*)
Mrs A. Blair
Mrs M. A. Brown
Mr S. Chaplin
Alderman D. D. Gilbert
Mr J. Grassby
Mr C. Gray
Councillor S. V. Heatlie
Dr S. Holgate
Councillor Mrs M. Howe
Mr R. E. King
Mrs E. Liddell
Councillor S. Robinson
Mrs L. Spain
Mr B. Thompson
Mr M. Turner

Mr J. R. Tyzack
Mr J. Underwood
Mr F. B. Walker
Mr James Walker
Mr John Walker

BBC Radio Nottingham

Mr L. A. Harrison (*Chairman*)
Mr J. M. Carroll
Mr D. H. Elias
Mrs J. Galloway
The Rev. B. Green
Mrs I. Robey
Mr C. Slater
Mr D. Courtenay Taylor
Mr A. H. Thornton
Mr C. A. Unwin
Mr P. M. Vine
Mr N. Williamson

BBC Radio Oxford

The Rev. A. W. Williamson (*Chairman*)
Mr H. Aubrey-Fletcher
The Hon. Mrs J. G. Cliff-Hodges
Mr L. Davies
Mr R. E. Early
Mr A. R. Fairless
Mr M. R. Hammett
Mr C. Kemp
Alderman M. MacLagan
Alderman C. J. Peers
Mr J. M. Popkin
Dr E. R. Rue
Miss A. H. Spokes
Mr W. C. Wigney
Mr R. Williams

BBC Radio Sheffield

Mrs S. M. Greenfield (*Chairman*)
Councillor D. Blunkett
Councillor G. Cheetham
Mrs J. Davis
Dr Z. M. Glass MA PHD
Mr G. M. A. Harrison MA
Mr D. Heffernan
Mr G. H. Hill
Mr G. W. Humphries
Mr B. Jowle
Mrs J. M. Lennon
Mr K. Lewis
The Rt Rev. Gordon Fallowes, Bishop of Sheffield
Mr A. Schofield
Mr C. J. Tattersall

BBC Radio Solent

Mr J. Jones (*Chairman*)
 Mr J. R. Burns
 Alderman Mrs I. F. Candy
 The Rev. A. J. Carroll
 Mr G. F. H. Cawte
 Professor B. W. Cunliffe
 Mr J. W. Dickinson, MBE
 Mr C. W. Fielder
 Dr R. J. Foyle
 Mrs D. C. Joyce
 Mr T. B. Judd
 Mr D. Moody
 Mr H. A. Shephard
 Mr J. S. Shields
 Mr W. A. Stearn

BBC Radio Stoke-on-Trent

Mr J. G. Hall (*Chairman*)
 Mr R. Barnes
 The Rev. D. Bridge
 Councillor B. Dale
 Mr B. Drakeford
 Mrs M. Edwards
 Mrs M. Evans
 Alderman T. Griffiths
 Mr S. H. Jerrett, OBE
 Mrs L. Leigh
 Mr P. Nurse
 Mr R. Rigby
 Councillor Mrs D. Robinson, CBE

BBC Radio Teesside

Mr J. W. Saunders (*Chairman*)
 Mrs J. Armstrong
 Mr J. Atwood
 Mr R. Cooper
 Councillor A. Scott Cunningham
 Mr J. N. Edwards
 Councillor P. Fulton
 Mrs M. M. Gee
 Councillor S. R. Haswell
 Mr K. Howley
 Miss L. H. Natrass
 Councillor H. R. Rickaby
 Mr F. E. Stewart
 Mrs S. Walker
 Mrs K. R. Williams
 Mrs J. M. Wilson
 The Right Rev. J. Yates

Part II Reference

This part of the BBC Handbook is designed to give a factual description of the BBC, a summary of the BBC's aims and policies, and a convenient guide to the organisation. Together with the preceding Appendices to the Annual Report, it also provides a compilation of broadcasting statistics and technical information.

The Broadcasting Services

BBC Television

The BBC's Television Service began life in July 1936, when it had the distinction of presenting the first regular public service of television programmes in the world. The service was suspended for reasons of national security during the war years 1939–1945. When it started up again in 1946 it was still confined to the London area, as it had been during its three years of pre-war existence, and there were only about 20,000 homes which were equipped to receive it. Today it reaches all parts of the United Kingdom and is available to virtually the whole population.

Since 1964 viewers have had two BBC television networks to choose from. BBC-1 and BBC-2 are planned as complementary services to offer a choice of programme alternatives during the peak viewing period of the evening. BBC-2, the newcomer, was broadcast on 625-lines and on Ultra High Frequency (uhf) from its inception. In 1967 it introduced colour to British television. The older service, BBC-1, continues to be broadcast on 405-lines and vhf, but since November 1969 its programmes have also been available on 625-lines uhf and in colour. Well over 10 per cent of the population is now able to watch programmes in colour, and the number of colour viewers is rising fast.

The spread of BBC Television and the growth of its audience have been matched by an expansion and diversification of the output which, in its quality and variety, can stand comparison with any in the world. A striking feature of this output is that some 85 per cent of it is originated and produced by the BBC itself. To mention only one example of this, the amount of original drama material commissioned by BBC Television is sufficient to provide, in cinema terms,

the equivalent of one full-length feature film every night of the year.

An important development of the past decade has been the increasing use of BBC television programmes by other broadcasting organisations throughout the world. Every week that passes, about 500 programmes or programme items of BBC origin are to be seen on television screens in one country or another spread over the five continents. The overseas sales and distribution of all these exported programmes are handled by BBC Enterprises (for which see pages 337–8).

Programme Organisation

The Television Service is headed by the Managing Director, Television. Under him a Director of Programmes has overall responsibility for the whole programme policy and output both on BBC-1 and on BBC-2. Each of these two networks has its own Controller, who decides which programmes shall be transmitted on his network and in what pattern and sequence they shall appear. A central Programme Planning Department assists both Network Controllers in the detailed planning of their schedules – not just when programmes should be transmitted, but when and how they can be recorded.

The actual work of programme production is carried out by a number of specialised programme groups and departments, each with its own executive head.

The DRAMA GROUP is organised into three separate departments, one responsible for single plays (e.g. *Play for Today*, *Play of the Month*), one for drama serials (e.g. *War and Peace*) and one for episode drama series (*Softly Softly*, *Colditz*).

Reference

The CURRENT AFFAIRS GROUP has a number of different sections with editorial responsibility for regular programmes (e.g. *Panorama*, *Nationwide*, *Money at Work*).

The SPORTS AND OUTSIDE BROADCAST GROUP is likewise divided into sections for programmes such as *Sportsnight* and *Grandstand*, *Match of the Day*, for non-sporting events (e.g. Trooping the Colour, the Remembrance Day ceremony) and for some entertainment programmes.

The LIGHT ENTERTAINMENT GROUP has separate departments for Variety (e.g. *The Morecambe and Wise Show*, *Cilla*) and Comedy (*Steptoe and Son*, *Dad's Army*).

In the FEATURES GROUP there are departments for Science Features (e.g. *The Ascent of Man*, *Horizon*), Arts Features (Alistair Cooke's *America*, *Omnibus*) and General Features (*The World About Us*, *Man Alive*).

Alongside these large production groups there are smaller single departments: DOCUMENTARIES, specifically filmed documentaries like *The Search for the Nile*, MUSIC PROGRAMMES (including opera and ballet), CHILDREN'S PROGRAMMES (e.g. *Blue Peter*), SCHOOLS PROGRAMMES, RELIGIOUS PROGRAMMES, FURTHER EDUCATION and OPEN UNIVERSITY PROGRAMMES.

The TELEVISION NEWS department supplies nationally-broadcast news bulletins for both BBC Television networks.

Finally, there is a PRESENTATION department which is editorially responsible for the supervision of the transmission operation; for the promotion of programmes on the screen, network identification and cross-references between BBC-1 and BBC-2; for programme announcements and public service information, including the weather forecasts; and for the production of a number of programmes that deal with television itself and with books, plays, films, and other subjects. Presentation also handles telephone enquiries from the public.

The Production Centres

The headquarters of the Television Service is at the BBC Television Centre in Wood Lane, West

London. Opened in 1960, it was the first building of its kind anywhere to be designed entirely as a television production complex. It has seven full-scale colour production studios, the largest of which (Studio 1) measures 108ft × 100ft × 54ft high (33m × 30m × 16.5m). The two (relatively) small studios in this complex measure 70ft × 50ft × 33ft (21m × 15m × 10m). The production area is so designed as to give easy access to each studio from the make-up rooms and dressing rooms which provide accommodation for 550 artists. The Television Centre houses the separate Presentation Suites which are the focal points of the two networks. Their network control rooms handle programme contributions from all sources, including outside broadcasts and remotely controlled studios, such as the news studio at Westminster which provides facilities for reporting on Parliament. The Presentation Suites each incorporate a studio for announcements and weather forecasts. There is an International Control Room which deals with programmes from all over the world, including those sent via satellite. The Television Centre is the western terminal of the vast complex of vision circuits that span Europe, with Eurovision in the West and Inter-vision beyond. Conversion between different international television standards is carried out on electronic standards converters designed and developed by BBC engineers. The Central Apparatus Room is the technical nerve centre of the two networks, and it is from there that the programmes are distributed to the transmitting stations.

In another part of the Television Centre there are two colour studios designed and equipped for BBC Television News. A separate Scenery Block, covering almost an acre, houses the design departments and scenic servicing, and provides storage for sets and properties.

The Television Service has a number of other buildings in West and North-West London. At Shepherd's Bush, for example, there is the Television Theatre, used mainly for Light Entertainment shows, and at nearby Lime Grove there

are the production studios for Current Affairs output. Filming operations are based at the BBC Television Film Studios in Ealing. Film plays a large part in modern television, since almost every kind of programme makes use of it. At any given time more than fifty BBC film camera crews are in operation in this country and overseas. Editing and dubbing is done in numerous cutting rooms and dubbing theatres at Ealing and at other BBC television premises.

Programme Servicing

The work of programme production requires a large infrastructure of supporting services. These are supervised by a Controller, Programme Services. They comprise a *Studio Management Department*; a *Scenic Services Department*, responsible for the construction and installation of all sets and the supply of all 'props'; an *Artists' Contracts Department*; a large *Film Operations and Services Department*; and a *Design Group*. BBC Television Design Group is the largest in the world. A staff of some 400 professional designers are engaged in producing the settings, costumes, make-up, graphics and visual effects for the programmes. Design Group staff are involved in every type of programme, but the heaviest demands on their talents and services come from Drama and Light Entertainment productions: for instance, *Dr Who* and *Top of the Pops*, *Play of the Month* and *Dad's Army*. Classic serials such as *War and Peace*, *Emma*, *Song of Songs* and *A Pin to See the Peep Show* are among the best illustrations of Design Group's contribution to BBC Television.

Apart from the programme supporting services, the success of the BBC Television Service (as of any other) depends to a very great extent on the professional skill and inventiveness of its engineering staff – the Television Operations and Maintenance Group headed by the Chief Engineer, Television.

Methods of Production

Programmes transmitted are either 'live' or recorded, or sometimes a mixture of both. A 'live' programme is shot by electronic cameras and broadcast directly, as it happens. A recorded programme may be recorded either on video tape, in which case it is shot by electronic cameras, or by film cameras, for later transmission – sometimes only hours later, sometimes weeks. Each method has specific advantages. 'Live' programmes have a special quality of immediacy and excitement, giving the viewer a feeling of direct participation in the event, whether it be the FA Cup Final or Apollo astronauts walking on the moon. Electronic recordings are often made in conditions like those of a 'live' broadcast but they allow greater flexibility in that scenes can be re-shot to achieve a better result, and the final production can be edited. The virtues of film recording are mainly those of picture style and quality, and also convenience (because it requires less supporting gear than electronic recording); in television it is used chiefly for location shooting and for the recording of news reports (in circumstances where electronic recording equipment would be too cumbersome).

BBC Radio

Network Radio

Today there is more radio broadcasting than ever before. The BBC has been increasing the quantity and widening the range of its output. The basic cause of this expansionist phase in radio is to be found in its nature as a medium of communication: it is technically simple, flexible and relatively cheap. Thus it can supply a flow of the most up-to-date and direct information,

Reference

while also allowing time for great diversity in programmes and the serious treatment of many subjects in depth. In some fields, such as music, it still has a unique role; generally it is important because it is available everywhere through the portable transistor set.

The BBC's national radio service sets out to exploit these advantages by its specialised (generic) channels or networks, each offering a particular type of programme to meet a particular range of interests. The four networks, Radios 1, 2, 3 and 4 – the old names Home Service, Light Programme and Third Programme have gone out of use – are described below: they provide for the listener a wide immediate choice throughout the day, and altogether the most comprehensive service in the history of BBC radio. Three of them are broadcast not only on medium or long wave, but also from the vhf transmitters which have been built throughout the country to improve coverage and the quality of reception. All the vhf networks can be developed for stereophonic broadcasting, an improvement which is as significant for radio as colour is for television: most Radio 3 programmes and a large part of Radio 2 are already transmitted in stereo widely over England, and there are plans to extend coverage to central Scotland, South Wales and the West in 1974.

As well as its general programme services of information and entertainment, BBC Radio provides more specialised educational services, in its broadcasts to schools on Radio 4 vhf and its adult education programmes largely on Radio 3 medium wave.

The BBC also has an agreement with the Open University to provide up to thirty hours of radio time a week, which will be fully used by 1974; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra vhf channels can be set up, part of the general Radio service is thus available only on medium wave, while the vhf is devoted to education, and the listener should have a set capable of receiving long-wave, medium-wave and vhf transmissions.

BBC Radios 1 and 2

BBC Radio's service of popular music broadcasting is on Radios 1 and 2, now two separate networks each with its own style which come together at certain times of day. Radio 1 is the pop channel, with a wide diversity from Top 40 hits to progressive music, while Radio 2 covers all aspects of middle-of-the-road and light music. Taken together, they account for nearly 80 per cent of radio listening. They also give prominence to minority musical interests such as jazz, experimental pop, folk and brass bands. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country.

Radio 1 with its disc jockeys, many of them household names, has in six years built itself up into quite a national institution. Now it has not only its pop magazine *Scene and Heard*, its travelling show *Radio 1 Club* and its weekly discussion *Speak-Easy*, but also the twice daily *Newsbeat* current affairs programme which aims specially to bring the topics of the moment to the network's audience in the 15–25 age group.

Radio 2 has its own personalities such as Jimmy Young and Pete Murray presenting continuous programmes of light popular music during the day, some with a special emphasis such as consumer affairs. It is also the main sports network, carrying commentaries on major events and a regular service of sports news; and in the evenings and weekends it offers not only a wide variety of light entertainment shows but also a choice of music programmes.

BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of

ideas and the presentation of the dramatic and fine arts. It is on the air until midnight throughout the week, and carries news bulletins at certain points of the day so that listeners can keep up to date without having to switch to another channel.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste, though still giving pride of place to the main classical repertoire. The programmes, while using fully the great wealth of high-quality gramophone recordings now available from all over the world, place a special emphasis on live relays of concerts and opera from home and abroad, and on performances commissioned specifically for radio. BBC concert promotions are of great importance here, and foremost among them are the Promenade Concerts, which for eight weeks each summer offer an unrivalled variety of musical experience. The BBC also benefits from access to many excellent music recordings made by other broadcasting organisations throughout the world. All these programmes of music are complemented by a wide range of programmes about music, covering not only criticism and exposition but also the world of musical affairs.

Apart from music, Radio 3's cultural activity is concerned with drama and other forms of the spoken word. The network's policy is still to commission works for radio from playwrights new and old, and to present masterpieces of world theatre which are both challenging and on a large scale. Regular poetry programmes are an essential part of the output, and the eight hours a week of speech content also include intellectually demanding and unorthodox programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

BBC Radio 4

Radio 4 is the main service of speech programmes, including news and current affairs. These programmes are of such variety that the

network has a wider internal range than the other three. Now that broadcasts for schools are on vhf only, there is a continuous service of general broadcasting throughout the day on medium wave. In fact, Radio 4 contains three broad streams of output, each of which in an ideal world would have a network to itself.

First, Radio 4 is the principal channel of national news and comment, with a special responsibility to present them in a comprehensible and authoritative style. This responsibility is fulfilled now by a service of news bulletins read by experienced newsreaders, broadcast every hour from 7 am to 7 pm, and by the current affairs magazine sequences (*Today, The World at One, PM Reports, News Desk, The World Tonight*) which occupy nearly a third of the network's time on the air. In addition the network offers regular coverage of Parliament and programmes by the BBC's correspondents and reporters at home and abroad.

Secondly, there are programmes of general entertainment and information. The entertainment includes over twenty hours a week of plays and readings, many comedy shows and panel games, and easily acceptable music programmes such as *These You Have Loved*. The information comes in the daily magazines *You and Yours* and *Woman's Hour* dealing with everyday life; in the daily magazine *Kaleidoscope* devoted to a review of the arts and science; in more specialised programmes dealing with topics such as consumer affairs, the environment, natural history, motoring, gardening and antiques; and in phone-in programmes such as *It's Your Line*, where the listeners themselves become the broadcasters.

Finally, there are the more demanding programmes on world affairs, politics and social issues, such as *Analysis* and the *Reith Lectures*. These deal in a rigorous manner with their subject, and are able to reach substantial audiences without making any concession to popularity; they fill a role which formerly belonged to the Third Programme, and have shown themselves well able to live up to it.

BBC Local Radio

Radio in England began as local radio. By 1924 twenty stations of low power and restricted range had been brought into service, and for a time the only possible way of building up a broadcasting system seemed to be on the basis of a large number of low-powered stations. However, within a few years the development of high-powered transmitters, coupled with a growing shortage of frequencies, led to the disappearance of local radio and the emergence of national networks supplemented by a few broadly based regions. It was many years before the notion of local radio was revived, and it then appeared in a new form, based on a new concept. In 1966 the Government of the day authorised the BBC to operate up to nine local stations on an experimental basis. The intention was that they should operate for a period of about two years, after which the Government would make a decision as to the future. All options were to remain open. The stations, if they had failed to make an impact, could have been closed, or they could have been passed over for operation by some body other than the BBC. In one respect they were crucially different from network radio: they were largely financed not by the BBC but by local authorities.

The first station to be set up was Radio Leicester in November 1967. Others followed at Sheffield, Merseyside, Nottingham, Stoke-on-Trent, Brighton, Leeds and Durham. In August 1969 the then Government endorsed the experiment as a success in programme and social terms but concluded that local authority financial support was unlikely to be sufficient to sustain a permanent service and that local radio would therefore need to be financed out of an increased licence fee. The BBC was given the go-ahead to expand to forty stations. Work was immediately started on a further twelve, making a total of twenty, and adding to the list Blackburn, Birmingham, Bristol, Derby, Humberside, London, Manchester, Medway, New-

castle, Oxford, Solent and Teesside. In the meantime, however, the General Election had brought to power a Conservative Government pledged to introduce commercial radio. In a White Paper in March 1971 the Government confirmed the existing twenty BBC stations, but stopped any further development.

When local radio started, the stations broadcast only on vhf. This proved a serious handicap since only a handful of listeners could listen to the stations. Now all twenty stations broadcast in the medium-wave band, as well as vhf, enabling listeners to hear their own station on any radio set and not least in cars. The audience for BBC Local Radio has almost doubled consequently and some stations are now getting audiences comparable with those of Radio 4 in their areas.

Within the framework of the BBC's general policies and within the limits of his budget, each station manager has autonomy in running his station, planning his schedules and determining the content of the programmes. He has the help and advice of a Local Radio Council, made up of members of the community. He has available, at no cost, the central news gathering resources of the BBC, as well as the network programmes and other central services. In turn the local stations contribute news to the central output; for instance, first reports of a development in the Iceland fishing dispute often come from Radio Humberside.

The main emphasis in the BBC stations is on journalistic output and information. But they use this term in its widest possible sense. The stations aim to cover the whole spectrum of problems which arise and stimulate debate in any community. They involve local people in their service to the maximum extent. Local citizens can be heard on most days putting their points of view. Politicians can be heard explaining their plans and policies, and so can local government officials, the police, religious leaders, teachers and many more.

The stations have also found that they can play a useful role in educational broadcasting,

which has become a significant part of their output with a total of up to 200 educational series a year. Examples are *Health on Teesside*, produced in co-operation with Medical Officers of Health; *Story-Music* for young children, produced in conjunction with Brighton's Nursery Training Centre; and *The History of Kent*, involving local historians in the Medway area. Many Local Education Authorities send teachers to the stations to gain experience in broadcasting. Consumer affairs are prominent in many stations' output, often with a producer specialising in the subject. Locally originated music, from brass bands to chamber music societies, also finds a place on the BBC Local Radio stations. The stations are concerned to report back from Westminster or Brussels matters of political interest to their communities, and some of them provide a service of business and financial news.

With much of the above in common, the twenty stations are, nevertheless, extremely diverse in style and output. This follows from their high degree of independence and also from the varying sizes of the stations and the differing communities they serve. The population coverage ranges from under half a million (e.g. Medway) to ten million (London). The permanent staffs of the stations vary from twenty to forty-eight, with the average below thirty. These figures include from ten to twenty producers and news reporters. The volume of locally originated output varies from nine to fourteen hours a day (a total of well over 1,000 hours a week for all the stations). For the rest, the stations draw freely at their own choice on the BBC networks, and remain on the air for about twenty hours a day.

The wavelengths of the BBC Local Radio stations (which are, of course, confined to England) are given on page 231.

Regional Broadcasting

The English Regions

People directly concerned with the business of broadcasting can fairly easily assimilate the various professional structures that are needed to achieve what is seen on television screens or heard from radio sets every day of every year. It is perhaps not so easy for the audience to understand that a *Radio Times* programme credit such as 'a BBC West production' or simply 'from Birmingham' indicate the way in which the BBC's radio and television services are enriched by BBC centres outside London which contribute some special ingredient simply because they are not 'metropolitan'.

There are three Network Production Centres in England – at Bristol, Birmingham and Manchester – whose sole reason for existence is to make radio and television programmes for the national audience. Two of these have 'specialisms' for which they are becoming well-known. In Bristol it is Natural History and in Birmingham a new strand of television drama has emerged called English Regions Drama. Manchester, on the other hand, has made a reputation for the diversity of its output.

Specialities apart, the Network Production Centres are responsible for many other programmes such as, for example, *The Archers* and *Pebble Mill At One* from Birmingham, or *Collectors' World* and *Any Questions?* from Bristol.

Serving the English Regions' own audiences with news and entertainment of particular relevance to them (and initially transmitted only to those audiences) are eight English Regional Television Stations. In Birmingham, Bristol and Manchester they are side by side with the Network Centres, and in other cities (Newcastle, Leeds, Norwich, Plymouth and Southampton) they stand alone. Each of these stations produces a 20-minute daily news magazine programme, a half-hour weekly general programme and a short sports programme on

Reference

Saturdays. Nationally the most easily recognisable setting for these eight regions is between 6.00 and 6.45 pm daily when *Nationwide* is on the air. First comes each region's own magazine programme, and then from 6.20 to 6.45 pm reporters or 'link men' not only from the English Regions but from Scotland, Wales and Northern Ireland as well, contribute their own regional aspect on the news of the day.

Local audiences' need for information and entertainment which is their very own is met by the BBC's local radio stations.

The work of the Network Production Centres and the eight English Regional Television Stations is described in more detail on pages 55–8.

Northern Ireland

Like other regions of the BBC, the Northern Ireland Region has two functions – to serve the particular needs of the local community and to reflect that community to the rest of the nation and to the world at large. This means in broadcasting terms the production of some 1,000 hours of programmes every year: fifteen hours a week on regional radio and five hours on television. About 170 hours are provided over the year for the domestic networks and forty hours for the World Service. Programmes are designed to reflect the special interests, problems, culture and character of the Ulster people.

At the present time a large part of the output is concerned with news and current affairs. To this end there are six daily bulletins as well as a morning news magazine *Round-up Reports* on Radio 4, and a 20-minute evening news magazine, *Scene Around Six*, on the local television service.

The work of Ulster authors and playwrights is reflected in broadcasts of plays and short stories, most of them on the Radio 4 network, and local writers are commissioned to write a wide variety of documentary scripts including weekly features for schools broadcasting. Music, too, forms a substantial part of regional

output and most of it is relayed by the national networks.

Broadcasting House in central Belfast has a three-camera television studio and eight radio studios of varying acoustic design. The television studio, equipped with telecine for showing colour film, as well as high-speed film processing and editing facilities, is used mainly for news and current affairs broadcasts. Most other programmes are televised from the Central Exhibition Hall at Balmoral on the outskirts of the city. With a floor area more than four times that at Broadcasting House, it is the largest television studio in Ireland. The hall is used on a 'drive-in' basis by the television outside broadcasts unit. Special studio lighting has been installed and such facilities as make-up and dressing rooms, a band room, an extensive scenery dock and a canteen service for staff and artists have been provided. There is also a general purpose radio studio in Londonderry.

In its mobile role, the outside broadcasts unit televises important public occasions as well as sports events, church services, and a variety of programmes including documentaries, entertainments and discussions from town and village halls, hospitals and other places around the province.

Associated with outside broadcasting the region has a mobile vision recording unit and also several film units which serve both local needs and the networks.

There are twelve transmitter stations which between them make BBC-1 and the radio services on vhf and medium wave available to more than 98 per cent of the population of Northern Ireland. Reception of BBC-2, available now to some 80 per cent of homes, is being extended as rapidly as possible.

Scotland

BBC Scotland houses its main production studios and ancillary services at Broadcasting House, Glasgow. Supporting, fully-staffed

establishments are sited at Edinburgh and Aberdeen, with unattended studios available for occasional use at Dundee and Inverness.

At Glasgow, the television studios are equipped for colour television. The biggest of the radio studios, Studio 1, has recently been converted to make possible the production of radio programmes in stereo.

The staff of BBC Scotland are engaged in the production of Scottish programmes of news, current affairs, education (schools and further education), religion, music, drama, arts, sport and outside broadcasts, light entertainment, Gaelic, agriculture, features, documentaries, and outdoor activities. Output has reached a weekly average of some forty hours on radio and nine on television. A growing proportion of Scottish output is broadcast to the entire United Kingdom audience.

About one third of all BBC transmitters are sited in Scotland. Although the mountainous terrain creates problems, a highly complex chain of transmitters carries radio and television signals to almost the entire population. Development and extension of the uhf 625-line colour television service progresses steadily and, in 1974, it is expected that radio services will be augmented by the addition of stereo broadcasts in Central Scotland.

Responsibility for policy and the content of BBC Scotland's television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (also the National Governor for Scotland) and ten members. Advisory Committees provide specialist guidance in specific areas of broadcasting: agriculture, appeals, music (with a piping sub-committee) religion and Gaelic. The School Broadcasting Council for Scotland is an autonomous body which co-operates with its UK counterpart in sponsoring BBC educational programmes.

Wales

BBC Wales produces almost thirty hours of radio and twelve hours of television programmes a week. It is a bilingual service. In radio an even balance is maintained between the English and Welsh languages; in television there are seven hours a week of programmes in Welsh and five in English. The majority of the television output is in colour.

The wide range of programmes include news, current affairs, drama, talks, music, features, documentaries, children's programmes, sport, light entertainment, religion, agricultural broadcasts and educational programmes for children in school as well as for adults. The majority of BBC Wales productions are broadcast in Wales only but contributions to United Kingdom radio and television networks are frequent.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose eleven members are broadly representative of the main areas of Welsh life. The Chairman of the Council is a member of the BBC's Board of Governors. Four advisory bodies guide the work of BBC staff in certain specialised fields: the School Broadcasting Council for Wales, the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee.

The Controller is the senior member of the BBC Wales staff. There are three main Departmental Heads, those of Programmes, Programme Services and Engineering and Administration. The staff numbers about 900. The sixty-strong BBC Welsh Orchestra gives many concerts during a year from the Concert Hall at Broadcasting House or from public halls in various centres.

The headquarters of BBC Wales is at Broadcasting House, Llandaff. This modern, purpose-built studio complex houses radio, administration and engineering; the first television studio to be built on the site is nearing completion.

Reference

Further television development is planned so that in due course television operations which have so far been accommodated elsewhere in Cardiff will become fully integrated at Broadcasting House. Two mobile colour television outside broadcast units are already based at Llandaff. There is a radio studio centre at Bangor in North Wales which is also equipped with a monochrome news-contribution and interview television studio.

The provision of adequate reception in Wales is made difficult by the mountainous nature of much of the country. Four medium-wave transmitters and thirteen vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave worsens during hours of darkness.

A chain of nineteen vhf 405-line transmitters provides BBC Wales television to 75 per cent of the population. Under the uhf 625-line development plan, several scores of transmitters will be needed to provide most of Wales with BBC Wales Television and BBC-2. Uhf 625-line coverage at the end of 1973 was estimated at 80 per cent of the population.

Specialised Programmes

News and Current Affairs

News and Current Affairs are necessarily central to programme organisation in both the broadcasting media. News alone occupies as much as $5\frac{1}{2}$ hours of broadcasting time on the BBC networks each day. Current Affairs programmes add their substantial and widely-ranging quota to the flow of informational broadcasting, which is basic to the BBC's purpose. It aims, through the variety of style, content and timing of its numerous streams of output, to meet the needs and convenience of, at any rate, the majority of its viewers and listeners.

The operation presents a formidable problem of organisation and co-ordination. Geographically, in London alone, it is spread over three buildings: radio news and current affairs at Broadcasting House in central London, television news at the Television Centre in West London, television current affairs at Lime Grove, Shepherds Bush. They are focal points for rapid communication with BBC Correspondents and other news and newsfilm sources throughout the world, as well as with newsrooms in the English regions, Scotland, Wales and Northern Ireland, which are an integral part of the BBC's newsgathering system.

Inevitably, therefore, the News and Current Affairs Division functions through a considerable number of units and groups of units. Television and Radio News each has its own Editor and separate staff. Each has different problems, radio exploiting its advantage of immediacy through on-the-spot reports, television needing to grapple with the ever-complicated business of achieving visual coverage. Current Affairs, while sharing the same

problems, present their wares in programmes deliberately designed to differ from each other in style and technique, ranging from the lively informality of *Today* in radio and *Nationwide* in television to the considered, in-depth approach of *Panorama* or *Analysis*.

Each current affairs programme has its own editor or chief producer and all the programmes originate from either a Radio or a Television current affairs group, each under a Group Head. The main programmes put out regularly by the two groups are the following:

Radio: *Today*, *The World at One*, *PM Reports*, *News Desk*, *The World Tonight*, *The World This Weekend*, *Analysis*, *Woman's Hour*, *It's Your Line*, *Saturday Briefing* (including *The Week in Westminster*), *From Our Own Correspondent*, *In Britain Now*, *You and Yours*, *Kaleidoscope*, *Friday Call*, *Checkpoint*.

Television: *Panorama*, *Nationwide*, *Midweek*, *Money at Work*, *Talk In*, *Europa*.

Television News is responsible for the weekly programmes *Westminster* and *Made in Britain* and *News Review*, which is designed particularly for viewers who are deaf or hard of hearing. Under the Radio News aegis comes *Today in Parliament*, with its companion programme *Yesterday in Parliament*, and *The Positive World*. The News itself – centred on a General News Service in Broadcasting House – requires a 24-hours-a-day operation every day of the year. Television News is broadcast four times daily on BBC-1 and twice on BBC-2, while Radio News has steadily increased its service so as to provide half hourly summaries on Radio 1 and Radio 2, hourly bulletins on Radio 4 and a number of others on Radio 3. A Sports News Programmes Unit works closely

Reference

with radio news and current affairs, as well as with the Outside Broadcasts Department.

The two newsrooms have the services of a number of specialist correspondents, including the Political Editor and his staff at Westminster, Diplomatic Correspondents and those specialising in air and defence, economics, Court affairs, home affairs, industry and labour, science, agriculture, and church affairs. Staff correspondents are also maintained at key places overseas and their disposition is kept under review according to the shifts in emphasis in world affairs; the chief correspondent in the United States, for example, was moved towards the end of 1973 to Brussels to strengthen coverage of the European Economic Community, and at about the same time a full-time correspondent was appointed to Tokyo. The BBC's news and current affairs organisation at home is reinforced and extended by operations based on Belfast, Glasgow, Cardiff, Birmingham, Bristol, Manchester, Norwich, Leeds, Newcastle, Southampton and Plymouth, as well as by twenty local radio stations.

News and Current Affairs is a broadly based operation which could not be conducted effectively without a high degree of co-operation between individual units, in their exchange of information and intentions, nor without a confident devolution of responsibility to individual heads and editors. There is, however – as in all other areas of the Corporation – a well trodden path of reference upwards – and where necessary, of direction downwards. At the top is the Editor, News and Current Affairs, who is accountable directly to the Director-General. The Editor, News and Current Affairs, in addition to his day-to-day awareness of output activity and involvement in editorial problems, conducts a weekly meeting of senior executives in the division, the minutes of which have become over the years an authoritative record of principles, precedent and practice in news and current affairs. They are not a guide to editorial policy in a newspaper sense, for the BBC is required not to express opinions of its

own on current affairs or matters of public policy. They are rather the means by which the News and Current Affairs Division remains alert by constant vigilance and example to its own editorial aims of truthfulness, objectivity and fairness, through which the BBC's reputation in this field was won in early days and has been retained ever since.

Political and Parliamentary broadcasting

Broadcasting on political issues began to be seriously developed in 1928 when the BBC was made free to broadcast on controversial matters. The importance of broadcasting as a medium for spreading political ideas and knowledge among a widening public was soon recognised by the parties. It proved difficult in the early years to secure agreement between them on the arrangement of balanced broadcasts on political issues – the General Election of 1931 was an example.

In 1935, when the record of the Corporation over its first ten years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the BBC for its policy of holding the scales evenly between the political parties, and its recommendations were largely an endorsement of the BBC's practice as it had been built up in the early years. The Committee recommended that there should be close co-operation and consultation between the BBC and the authorised spokesmen of the recognised political parties, but took care to point out that they were far from implying that all broadcast treatment of political questions should be controlled by the political party organisations.

Some years later, in 1947, an agreement was reached between the BBC, the Government and the Opposition, and recorded in an *Aide*

Mémoire, which was published as an appendix to the Report of the Broadcasting Committee 1949. It established the subsequent pattern of political broadcasting after the war, and indeed for the next 25 years. Certain detailed amendments to the agreement were introduced in 1948, and one of its clauses was suspended in 1955 after debate in Parliament. In 1969 the agreement was reviewed by representatives of the main political parties and of the BBC, and certain agreed amendments were set out in a revised *Aide Mémoire*.

Party political broadcasts

As well as leaving the BBC free to arrange talks and discussions on political topics, the agreement provides for series of broadcasts by party spokesmen. Each year a limited number of radio and television broadcasting periods is allocated to the main parties in consultation with them. The BBC provides the broadcasting time but the parties themselves decide on its allocation. These broadcasts are known as 'Party Political Broadcasts'. Subjects, speakers and content are chosen by the parties, and any party may, if it wishes, use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given in radio and one in television.

The number of Party Political Broadcasts is normally settled for a period of twelve months in advance.

In addition to these series of national network broadcasts, the Scottish and Welsh National parties have, since 1965, been allocated party political broadcasts in Scotland and Wales, respectively, by agreement with the main parties.

Ministerial broadcasts

The agreement with the parties also provides for a class of broadcasts known as Ministerial; these are broadcasts for which the initiative comes from the Government and in which the speaker is a Minister of the Crown.

There are now two categories of such broadcasts. The first relates to Ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC undertakes to provide suitable opportunities for such broadcasts within the regular framework of its programmes; there is no right of reply by the Opposition.

The second category relates to those occasions, normally infrequent, when the Prime Minister, or one of his most senior Cabinet colleagues designated by him, wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to enlist public co-operation.

In this second case the Opposition has an unconditional right of reply. This right if exercised leads to a third programme, a discussion, in which any party with electoral support comparable with that of the Liberal Party, at the time when the *Aide Mémoire* was revised, is entitled to be represented, together with the two main parties.

Budget broadcasts

For many years past, the BBC has offered time to the Chancellor of the Exchequer and to a spokesman nominated by the Opposition to broadcast on successive evenings in Budget week. These Budget broadcasts take place both on radio and television.

A fair balance

Over and above these relatively formal arrangements, the BBC takes steps to ensure that in radio and television a fair balance over a period is maintained between appearances in programmes by Members of Parliament of the political party in power and appearances by Members of parties in opposition.

General Election broadcasts

The arrangements for broadcasting during a General Election are agreed beforehand with the main parties. When a General Election is announced, a certain number of periods are made available to the main parties and also to the Scottish and Welsh National parties for election broadcasts in radio and television. It is left to the main parties to agree between them how the time shall be allocated.

The Government of the day customarily speaks first and last.

Other minor parties may qualify for a broadcast if they have a requisite number (usually fifty) of candidates in the field on Nomination Day.

For the 1970 General Election, after consultation by the BBC and IBA with the three main parties, it was agreed that Party Election Broadcasts should be as follows:

Television

Labour Party

5 broadcasts of 10 minutes

Conservative Party

5 broadcasts of 10 minutes

Liberal Party

3 broadcasts of 10 minutes

Scottish National Party

1 broadcast of 5 minutes (*in Scotland only*)

Welsh National Party

1 broadcast of 5 minutes (*in Wales only*)

broadcast simultaneously by the BBC and IBA

Radio

Labour Party

7 broadcasts

4 of 10 minutes (*Radio 4*)

3 of 5 minutes (*Radio 1/Radio 2*)

Conservative Party

7 broadcasts

4 of 10 minutes (*Radio 4*)

3 of 5 minutes (*Radio 1/Radio 2*)

Liberal Party

4 broadcasts

2 of 10 minutes (*Radio 4*)

2 of 5 minutes (*Radio 1/Radio 2*)

Scottish National Party

1 broadcast of 5 minutes (*Radio 4/Scotland*)

Welsh National Party

1 broadcast of 5 minutes (*Radio 4/Wales*)

In 1970, the Communist Party nominated 58 candidates – eight over the requisite number –

thus qualifying for one five-minute broadcast in television which was transmitted by both the BBC and IBA and one five-minute broadcast on Radio 4.

The last Party Election Broadcast took place two days before polling day.

During the 1970 election the BBC reported on the progress of the campaign in news bulletins on the basis of news value. In addition, matters reflecting the election campaign were dealt with on their programme merits in the regular current affairs output on both radio and television.

A number of *Question Time* programmes were also broadcast on radio and television. In these programmes representatives of the parties answered questions put by panels of questioners chosen from persons with a good knowledge of political life in the regions and areas concerned. Separate editions were mounted in each of the BBC regions and in the London and South-east area during the week before polling day.

A series of three *Election Forum* programmes, which was an innovation in the 1964 General Election, was again broadcast in 1970. In this series the leaders of each of the three main parties in turn were questioned by independent interviewers on the basis of postcards sent in by viewers. These programmes were broadcast in the period shortly after the announcement of the dissolution of Parliament.

Broadcasting and electoral law

The participation of parliamentary candidates in broadcast programmes is governed by electoral law. The Representation of the People Act, 1949, required candidates, or their agents, to include expenses incurred in broadcasting in their returns of electoral expenses. The law has since been revised, and under the Representation of the People Act, 1969, broadcasting is given the same exemption as the Press in regard to electoral expenses. Under the new Act, however, a candidate is still guilty of an

illegal practice at election time if 'for the purpose of promoting or procuring his election' he takes part in a broadcast about his constituency in which any other rival candidate neither takes part nor consents to its going forward without his taking part. When the Bill was debated, it was stated in both Houses of Parliament that 'taking part' was intended to imply active and conscious participation. In practice the 1969 Act has not imposed any new legal restriction on straight political reporting and, by setting definite anterior time limits for all kinds of elections, it has removed any doubt about the length of an electoral period.

Reports of Parliament in session

The BBC has always looked to Parliament as a major source of news, and all important debates are reported in the bulletins. Since October 1945, the news reports have been supplemented with the fuller account given in *Today in Parliament* which is broadcast every evening in Radio 4 when Parliament is in session and repeated with any necessary additions next morning as *Yesterday in Parliament*.

In addition to these daily factual reports, *The Week in Westminster* is broadcast on Radio 4 on Saturday mornings during the sessions. In this, members of one or the other House are invited to discuss and comment on the main aspects of the week's Parliamentary proceedings. Here again the speakers in this long-established series (the programme began in 1929) are chosen so as to ensure a proper balance between the parties. In television, *Westminster*, a weekly feature on BBC-2, depicts the background to the British political scene. On BBC-1 current affairs programmes frequently deal with Parliamentary affairs.

Reports of Parliamentary proceedings as seen from Scotland and Wales are given in the Scottish and Welsh Radio 4 Services. In Northern Ireland there are many special programmes.

Parliament has given consideration at various times to the question of broadcasting its actual proceedings. In 1966, a Select Committee recommended an experiment in radio and television, but the House of Commons decided against it on a free vote, by a majority of one. In 1968, both Houses carried out closed circuit experiments. The House of Lords was the scene of a three-day experiment in February of that year, when the proceedings of the House were relayed in sound and vision on closed circuit to various points in the Palace of Westminster, and later, edited television and radio programmes were played back to Peers, Members of Parliament and the Parliamentary Press. In April/May the same year a four-week radio experiment was carried out in the House of Commons, with edited recordings of the proceedings in the House. However, neither experiment was followed up.

In July 1971 the House of Commons Services Committee considered a proposal by various MPs that the long House of Commons debates on the question of Britain's entry into the Common Market should be broadcast live on radio only. The BBC declared itself ready to do so. The Committee, however, by a vote of six to four, decided against recommending it to the House. In October 1972 the House of Commons again debated a proposition that there should be a further experiment in the public broadcasting of its proceedings by radio and television. The motion was defeated by 191 votes to 165 on a free vote. And there, at present, the matter rests.

BBC Music

The BBC broadcasts more than fifty hours of music a day. A high proportion is 'live' music and much of it is originated by the BBC, which maintains no fewer than twelve of its own orchestras, and also promotes numerous public concerts. Much the largest part of the total output is broadcast on the domestic radio services, and it covers the whole spectrum of western music.

Light and popular music

BBC Radio 1 concentrates on records from the pop charts during the day and in the evening broadcasts, in stereo, more adventurous popular music in its programme *Sounds of the Seventies*.

'Light music', heard mainly on BBC Radio 2, is a term more convenient than fully descriptive for it embraces a wide range of music. Middle of the road music, with a wide appeal, is the basis of Radio 2 output, but the output also includes popular classics and big band music. It has much to interest specialised or minority tastes – if never quite enough to satisfy everybody: for example, jazz and folk music are well represented (though not exclusive to Radio 2).

An important contribution to light music output comes from the BBC's house orchestras. The BBC Concert Orchestra, with 54 players, and associations with many distinguished conductors, has just celebrated 21 years of broadcasting, and can claim to be the leading orchestra in the country playing light and popular classical music. It is probably best known for the programme *Friday Night is Music Night* on Radio 2, but may also be heard in opera, for instance, on Radio 3. The Radio Orchestra is another large orchestra which frequently breaks down into different combinations to broadcast various kinds of music, providing 14 programmes each week. The London Studio Players, the only part-time house orchestra, is a unit of versatile and adaptable string players

providing for Radio 2 and Radio 3 a selection of music ranging from Baroque to popular tunes of today. The BBC Midland Radio Orchestra is a string and woodwind ensemble with a new and distinctive sound. The BBC Northern Dance Orchestra is a 'big band' with a big reputation; and the BBC Scottish Radio Orchestra, recently re-formed, provides yet another style of music. The BBC Northern Ireland Orchestra plays popular and light classical music. The management of these orchestras and the planning of the output is directed to providing the highest standard of each kind of music; and it is transmitted in stereo at the best possible technical quality. Radio 2 promotes an annual Festival of Light Music at the Royal Festival Hall.

Serious music

Most of the BBC's serious music is broadcast on Radio 3. This category of output represents a massive investment over many years, having been always one of the BBC's prime commitments as a public service broadcasting system. The BBC's music policy has remained constant, based upon the aims of excellence of performance, enterprise in presentation and variety of content. The repertoire ranges from contemporary and experimental work back to the beginnings of European music 1,300 years ago. Within this span of time and content, the emphasis goes first on the mainstream of classical music, the accepted masterpieces which have the greatest appeal to the audience and which, more often than not, are the works which bring appreciation of music for the first time to new listeners among the young. The BBC also accepts a responsibility to illustrate new kinds of music, to make the unfamiliar more familiar and to help to develop more catholic tastes: for example, to push back the frontiers in time through first-class performances of pre-classical music, and, on the other hand, to encourage the work of composers of the present day. Thus, the BBC has had a part in the process that has

extended the regular repertoire of music back to Monteverdi, and at the same time is one of the few organisations commissioning new works from young composers.

The music is produced from various sources: gramophone records, recordings from overseas radio stations, live relays from concert halls and opera houses in this country and other parts of Europe, and, not least, performances by the BBC's own orchestras and choirs. The BBC maintains five symphony orchestras: the BBC Symphony Orchestra (based in London) with a hundred players under Pierre Boulez as principal conductor; the Northern Symphony Orchestra (Manchester), the Scottish Symphony Orchestra (Glasgow), the Welsh Orchestra (Cardiff) and the Academy of the BBC (Bristol).

The BBC Music Division, together with the Gramophone Department, is responsible for most of the output of serious music. It is also responsible for orchestral management and for the promotion of public concerts, including the Promenade Concerts.

The Promenade Concerts

'Only the Proms could fill Brompton Oratory with thousands of young people for an hour of liturgical music, at ten in the evening,' wrote a music critic reviewing a concert of plainsong and Renaissance music in the 1973 season. Only the Proms can attract an audience of half a million to a concert on Radio 3. And their remarkable appeal extends to distant corners of the world: listeners to the World Service relays of the Proms write to explain that while they may miss some of the subtleties of the music through short-wave reception, they sense and enjoy the unique atmosphere of the concerts.

The Proms, started in 1895 under Sir Henry Wood, have been organised and financed by the BBC since 1927. In promoting these concerts the BBC aims to recover through ticket sales sufficient to cover its costs, excluding the cost of house orchestras and staff. The season,

of upwards of fifty different concerts, extends from late July to mid-September, and most of the performances are held in the Royal Albert Hall. Thirty or more orchestras, choirs and opera companies take part, under many different conductors of international repute. All the concerts are broadcast in stereo on Radio 3, many are broadcast in the World Service and some on BBC Television. In recent years the range of the Proms has been greatly extended: new kinds of music have been presented, foreign orchestras and conductors introduced and new works commissioned. This new dimension has been added with no loss in popularity for the concerts and is largely the achievement of Sir William Glock, recently retired as BBC Controller of Music.

Television music

Music on television is in the hands of the Music Programmes Department of the Television Service. It aims both to cater for the musically knowledgeable and to communicate with the many people in the vast television audience who have no more than a casual interest in serious music. It broadcasts many of the works in the standard repertoire of classical music, aiming at the highest possible quality of performance combined with the most effective ways of presenting music on television, whether from BBC studios or the concert hall. It is especially concerned to develop broadcast opera, so obviously appropriate to television but with a limited appeal to the mass audience. It is also responsible for televised performances of ballet.

BBC orchestras, choirs and conductors

| | |
|--|-------------|
| BBC Symphony, Pierre Boulez | 101 players |
| BBC Northern Symphony, Raymond Leppard | 70 |
| BBC Scottish Symphony, Christopher Seaman | 66 |
| BBC Welsh, Boris Brott | 60 |
| The Academy of the BBC | 35 |
| BBC Concert, Ashley Lawrence | 54 |

Reference

| | |
|--|------------------|
| The Radio Orchestra | 56 |
| BBC Midland Radio, Norrie Paramor | 32 |
| BBC Northern Ireland, Kenneth Alwyn | 30 |
| BBC Scottish Radio, Brian Fahey | 31 |
| BBC Northern Dance, Alan Moorhouse | 19 |
| London Studio Players | 19 |
| BBC Singers, John Poole | 28 singers |
| BBC Northern Singers, Stephen Wilkinson | up to 48 singers |

The Academy of the BBC

The Academy of the BBC, formerly the BBC Training Orchestra, based in Bristol, was formed at the beginning of 1966 for the purpose of training qualified young musicians aged eighteen to twenty-six and to provide extensive orchestral experience immediately following an instrumentalist's course at a school of music. It is hoped through the establishment of this orchestra to ensure a steady stream of experienced players of the standard required by the leading orchestras in the United Kingdom. Students are admitted for an initial period of one year, with the possibility of extension to a maximum of three years. The orchestra broadcasts every week on Radio 3 and gives up to twelve public concerts a year, all of which are broadcast.

BBC Singers

This is the BBC's permanent professional choir (formerly known as the BBC Chorus) and it broadcasts regularly a wide repertoire of choral music both with its own conductors and with visiting conductors. The choir sings frequently with the BBC orchestras and is sometimes augmented for such concerts from a panel of professional singers. At other times large choral works are performed in conjunction with the amateur BBC Choral Society. Eight of the Singers broadcast the Daily Service live throughout the year.

BBC Choral Society

The BBC Choral Society started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs a uniquely interesting repertoire under its conductor, John Poole. One of the main objects of its formation was the performance of works not usually attempted by other choral societies – and this purpose has been well maintained. Many of the world's finest conductors have given performances with the society. About twenty concerts are given each year, usually with the BBC Symphony Orchestra, and the Society plays an important part in the Promenade Concerts.

Auditions (see page 327) are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Choral Society.

Educational broadcasting

Education is one of the three great Charter responsibilities of the BBC, and its educational broadcasting departments provide a service to children and students in schools of all kinds and to adults both in colleges and other institutions of further education and in their homes.

Schools

The use of educational broadcasting has grown steadily since its inception 49 years ago until, now, almost all schools are equipped to receive radio broadcasts and about 85 per cent have television. The great majority of the schools so equipped make regular use of educational programmes; about 33,000 use radio programmes and over 28,000 use television programmes. In addition to using broadcasts directly off-air, schools are increasingly making secondary use of them by tape-recording radio programmes and by video-taping off-air or by hiring the television programmes made available by the BBC on film.

BBC programmes for schools are planned to contribute to a wide range of activities in schools of all types and age-ranges. They aim at providing experiences within the classroom that are not readily and sometimes not at all available from other sources, at widening the horizons of the children, stimulating their imaginative and creative faculties, encouraging their interest in the world in which they live, its art and literature, its past and present, its science and technology. Their purpose is to encourage and enable children to learn better and more richly, and in doing this they often help to develop new approaches to teaching by exemplifying the most up-to-date ideas about the curriculum and teaching methods.

While some series are designed specially to develop children's own individuality and powers of imagination and expression, others may add knowledge and skill in conventional subject areas; notable examples are those in mathematics and foreign languages.

But whatever kind, and however good they may be, broadcasts for schools need to be developed by the individual teacher in accordance with the needs and background of his own particular pupils. They are resources for children and teachers, and as such need to be exploited by children and teacher alike. An effectively used broadcast is preceded by preparation by the teacher with his pupils, and leads to imaginative and active follow-up work. The wide range of teacher's notes and pupil's pamphlets that accompany most educational broadcast series are intended to encourage and facilitate such preparation and follow-up, by providing supplementary information in word and picture and suggesting activities which might exploit more fully the material of the broadcasts.

School radio and television are complementary, not competitive. There are many things that can be done well by both, others for which either radio or television is more effective. Resources both of air time and of money are scarce, and the departments seek to

avoid uneconomic overlap and to use each medium in the areas where it is most effective. So, for example, most science programmes are in television and most language programmes in radio; and when a subject area is dealt with by both media care is taken to see that different aspects are dealt with, often for different age-ranges.

The limitation of resources means that only some of the many contributions that broadcasting is so well suited to make can be realised. There is a constant problem of priorities, and in this the BBC is helped and guided by the *School Broadcasting Council for the United Kingdom* (see pages 49–50 and 84.

Broadcasts to Schools 1973–4

School broadcasts are planned in series, each with a defined educational aim and target audience. There are 125 separate series of which 95 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales and Scotland. Most are three-term series but a number, particularly in television, are one or two terms in length.

| | Primary | Secondary | Total |
|--------------------------|---------|-----------|-------|
| <i>Series for the UK</i> | | | |
| Radio | 28 | 34 | 62 |
| Television | 13 | 20 | 33 |
| Radio & Television | 41 | 54 | 95 |
| <i>Northern Ireland</i> | | | |
| Radio | 1 | 3 | 4 |
| Television | 1 | – | 1 |
| Radio & Television | 2 | 3 | 5 |
| <i>Scotland</i> | | | |
| Radio | 4 | 5 | 9 |
| Television | 2 | 1 | 3 |
| Radio & Television | 6 | 6 | 12 |
| <i>Wales</i> | | | |
| Radio | 9 | – | 9 |
| Television | 4 | – | 4 |
| Radio & Television | 13 | – | 13 |

New Series

In response to an increasing recognition of the importance of the early years in a child's education, the BBC has begun to provide school programmes for the four and five year olds. In television, the series *You and Me* is designed for children in reception and nursery classes but it is also suitable for viewing at home or in playgroups and it is hoped that it will act as a bridge between home and school. The programmes aim especially – though not only – to help in the development of language skills, and a picture book, with a simple text, has been published to accompany the series. *Playtime* on radio is planned to meet a need expressed by a great many teachers with reception classes, nursery classes and playgroups, for an active programme of music, movement, rhymes, stories and poetry. It sets out to enrich the vocabulary and imagination of the 4–5 year old children, to further their physical and emotional development and to help them adjust to the communal life in the classroom.

In television, for the middle years of schooling, between the ages of about nine and thirteen years, *Out of the Past* returns with a full year of new history programmes, many of them dramatised. One term, about towns and trade in the Middle Ages, has a strong European element, and for the same age group there will be a new series of documentary films about France called *Quatre Coins de la France* with a commentary in simple French. The 'middle years' also have a new music series, *Music in Action*, which relates creative music making to movement, drama and art.

For older pupils there is a full year of new programmes in each of the series *Exploring Science* and *Countdown: mathematical starting points* while *British Social History* and the careers series *A Job Worth Doing?* have both been extended.

In radio for the 8–11 year olds, *World History*, a long-established series, is replaced

by *History, Not So Long Ago*, which attempts to exploit in a direct way the idea of history going back from the present, particularly the history connected with family life and the child's immediate environment.

Increasingly, teachers are tape-recording radio programmes and using them as resource material to supplement, or provide the core of their syllabus work. On radio, *For the Middle Years*, broadcast in the autumn and spring terms, presents a variety of units which teachers, with pupils between the ages of 10 and 12 in primary, middle, or secondary schools, can use in the way most appropriate for their children, either as an enrichment to subject work, or an expansion of a group or class project, or the basis for a scheme of integrated studies. The middle years of schooling are giving rise to many experiments in syllabus, method and organisation and these programmes are particularly designed to help teachers seeking material for new approaches and experiment. The programmes are strongly supported by pamphlets for pupils and notes for teachers, and include some radiovision.

For older pupils, *Adventure* has been introduced to stimulate those with limited interest in reading to want to read some of the works of fiction, biography and popular history which are featured in these weekly programmes designed to make exciting listening. The books are chosen for their appeal to pupils of 13–16 years and are usually readily available in school or public libraries. The introduction of this series is part of a general policy to develop programmes on radio which will be particularly helpful to slow, backward, or less interested readers.

Teachers have responded very favourably to radiovision programmes which have been introduced into radio series or transmitted as special groups. Much thought is being given to the selection of the most appropriate points in the radio output where new radiovision programmes can be placed.

Broadcasts Available for Sale

BBC Enterprises make school television series available on 16 mm film for sale or hire. Several school radio series and radiovision programmes are also available for sale on tape and film-strip from BBC Publications: these include the one-term series *Hello! Hello!* which helps with the teaching of English to immigrant children, modern language series in French, German and Spanish, and the long-running *Junior Science*.

Further Education

Further education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in technical colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational Broadcasts' differ from the generally educative programmes of the general service in that they are arranged in series and aim to give the viewer or listener a progressive mastery of some skill or field of learning, vocational or recreational. The fields of learning include science and languages, art and literature; the recreative skills cover a wide range of interests and activities for adults of all ages from rock-climbing to cooking, fencing or gardening. Some of the vocational series are intended to help in the training of engineers or accountants, managers or designers, others to help experts such as doctors or teachers to keep abreast of new techniques, problems and challenges facing them in their professions.

In the area of professional refreshment, series for teachers are of particular importance at a time when in-service training is receiving so much public attention. During 1973-4 the BBC's In-Service Education Project for teachers continued with a new course for those concerned with the teaching of the three to nine age group, *Early Years at School*.

Many further education series are supported by printed publications and other materials, by text-books, pamphlets, gramophone records, slides or filmstrips, and where study

groups are planned there are notes for group leaders.

In this field the BBC is helped by an advisory body, the Further Education Advisory Council (*see page 84*).

Further Education 1973-4

During 1973-4, television and radio are providing Further Education series and courses for a wide range of interests and groups. There will be programmes for teachers and parents about education; for students of modern languages; for those concerned with industry and trade union affairs, community action and the family and for those interested in politics, history, music, literature and the arts.

In television these include series on economics, statistics, ecology and poetry; on second level French and German; on the upbringing of children and on teaching young children and adults; on crafts, fencing, cooking, rock-climbing and gardening. There will be a series for social workers and one for students hoping to improve their methods of study. In addition there are five series for use in Colleges of Further Education.

In radio, the provision includes a new adult learning project, a course on systematic thinking in action, linked with a specially designed GCE O-level syllabus in family and community studies. There is also a new beginners' course in Russian, a series for amateur writers, a study of mid-Victorian Britain and programmes on 'connections in music', the English novel abroad, voluntary action and industrial relations in the context of the EEC.

Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University - an independent teaching and degree-awarding university. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University.

During 1974, the University is offering some sixty courses or part-courses to more than 50,000 students.

The Department of Education and Science pays a grant to the Open University from which the BBC finances its production programme. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the **Admission Office, The Open University, P.O. Box 48, Bletchley, Bucks.**

The radio and television programmes for courses occupy 23 hours of radio time and 25 hours of television time each week for 34 weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to the Open University students.

Religious Broadcasting

The responsibility for religious programmes rests with the Religious Broadcasting Department which spans both television and radio. The Head of Religious Broadcasting is assisted in the supervision of programmes by the Head of Religious Programmes, Television, and the Head of Religious Programmes, Radio. There are also a Roman Catholic Assistant to the Head of Religious Broadcasting and six Religious Broadcasting Organisers working in the three National Regions and three centres in the English Regions.

There are forty people in the Department (as well as production assistants and secretaries in almost equal number). Most of them are producers making either television or radio programmes, though a few work in both fields. They represent a remarkably wide range of regional, social and educational background as well as an age range from 23 to 58. Just over half of them are clergy and all the major denominations are represented.

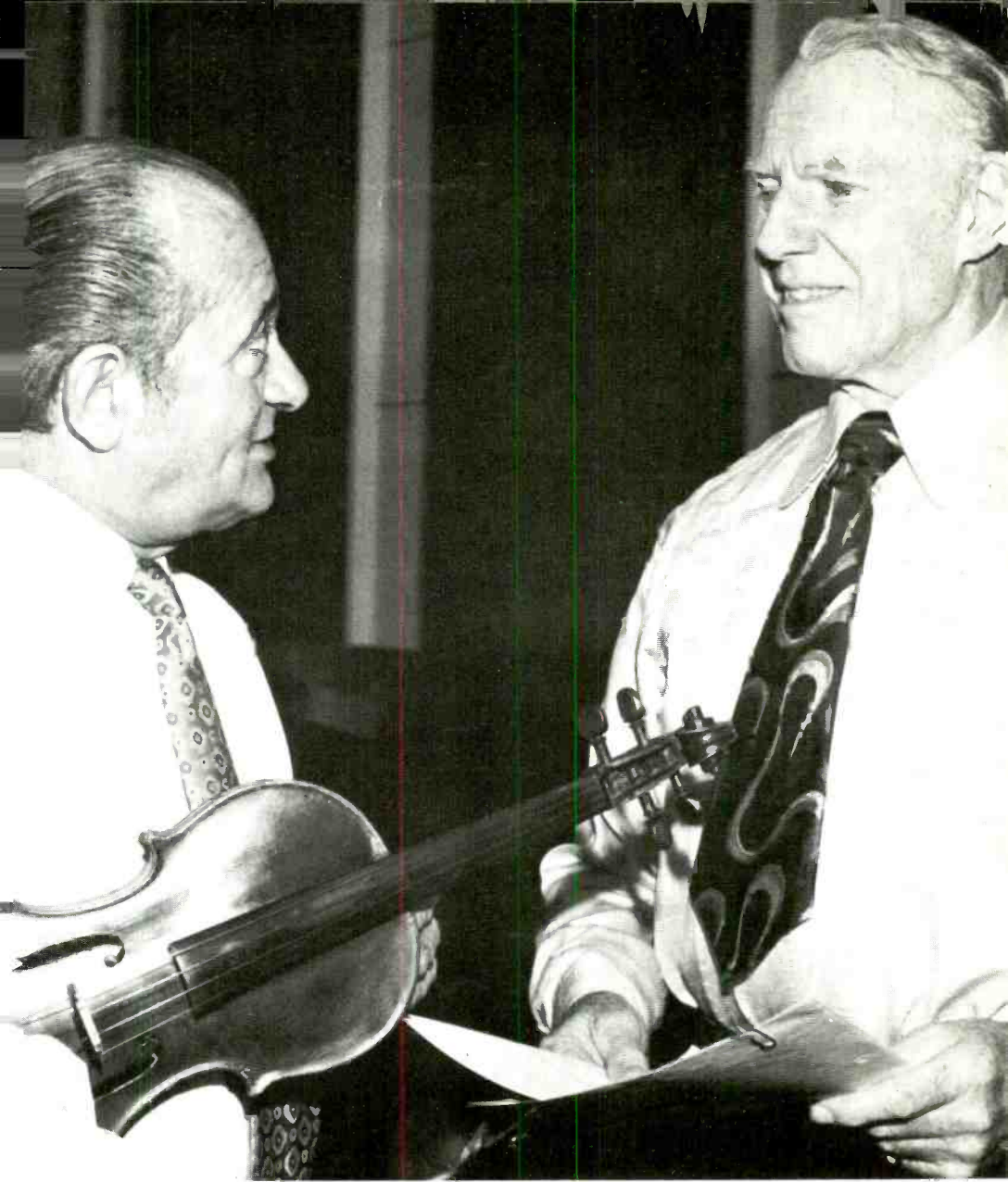
The BBC spends about £2 million a year on

religious broadcasting of which approximately £1.6 million go to television. There are programmes in both television channels, all four radio networks and the World Service.

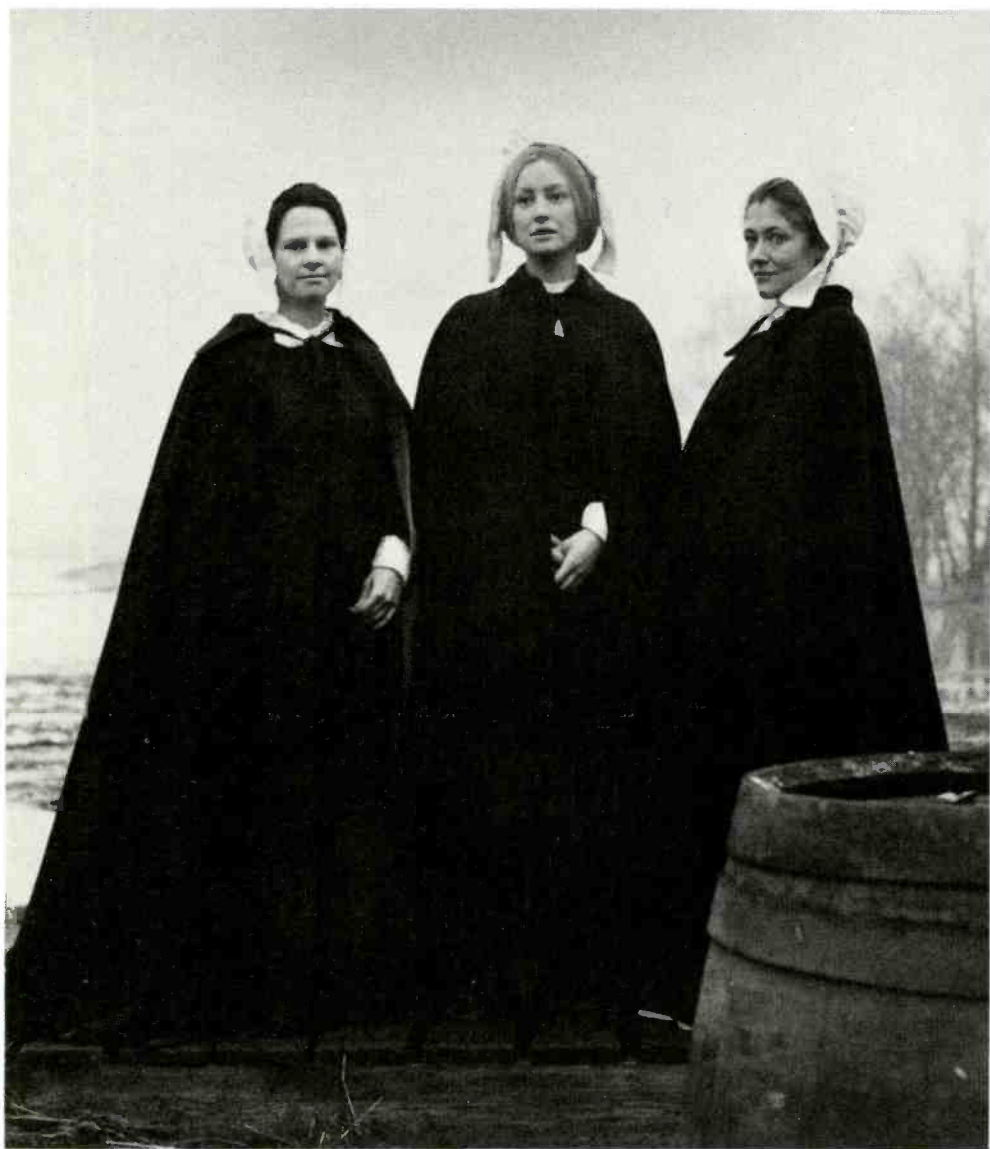
In matters of religious policy the BBC is advised by the Central Religious Advisory Committee (*see page 234*). This consists of 29 members, of whom 24 represent the main Churches in the United Kingdom – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Methodist and United Reformed Churches. The other five members are laymen chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives.

The BBC has been committed to religious broadcasting for fifty years. Since January 1928 there has not been a day in which an act of worship has not been broadcast. Some 3 per cent of the total BBC output is originated by the Religious Broadcasting Department and as the department seeks to meet the needs of differing broadcasting services and the interests of all sorts and conditions of people the variety of programmes has grown very wide.

The broad aims of religious broadcasting are to present the worship, thought and action of the Churches, to explore the contemporary relevance of the Christian faith for listeners and viewers, whether Church members or not, and to reflect fresh religious insights.



Victor Silvester marked 25 years of broadcasting in the BBC World Service with a special programme in the series *Childhood Revisited*. With him is violinist Oscar Grasso who has played in Victor Silvester's orchestra for 35 years.



Olwen Rees, Sharon Morgan and Margaret Pritchard in *Y Rhandir mwyn*, a BBC Wales Television serial based on Marion Eames's novel.

Olwen Rees, Sharon Morgan a Margaret Pritchard yn *Y Rhandir mwyn*, y cyfaddasiad o

nofel enwog Marion Eames a welwyd ar Deledu BBC Cymru.

Derek Nimmo in the comedy series *Oh Father!* on BBC-1.





Ronald Pickup bridges three centuries of heroism on BBC-2 above as the Rector of the plague-stricken village in *The Roses of Eyam* (with Leslie Sands) produced by the English Regional Drama Department at Birmingham,

and right as Jack Howard, the 20th Earl of Suffolk and Berkshire, in *The Dragon's Opponent*, a series based on the earl's World War II exploits.







Opposite page: During a visit to Belfast in July, the Chairman of the BBC, Sir Michael Swann, and the Director-General, Mr Charles Curran, called on the city's Lord Mayor, Alderman William Christie.

Broadcasting House, Belfast had a narrow escape on 25 January 1973 when a terrorist bomb wrecked an adjoining warehouse.

Above: The Prime Minister, the Rt Hon Edward Heath, played his personal choice of music in *Man of Action* on BBC Radio 3. Helping him with his selection of records are Mr John Lade, Head of Gramophone Programmes, and BBC secretary, Miss Linda Chalk.



Top: Boys from a London comprehensive school, helped by Junior Campbell, cut a disc in *Making a Record*, a programme in the BBC-1 School Television series *Television Club*.

Promenade Concerts 1973: Pierre Boulez conducting the BBC Symphony Orchestra. The 1973 Proms season was the last to be arranged by Sir William Glock, BBC Controller of Music from 1959 to 1972.

Broadcasting to the World

The External Services

Introduction

Though Britain used radio triumphantly between 1939 and 1945 as an arm of its war effort, and its External Broadcasting services have since retained a unique reputation, few people in this country understand the taste which is evidently shared by many all over the world for listening to the radio stations of other countries, nor what lies behind this taste. Only Lord Haw-Haw succeeded in denting the general indifference of the British public, but then he provoked incredulity and amusement rather than genuine interest in what he had to say and ended by alienating his intended listeners. By and large most British people do not listen to foreign stations and can see no need to do so.

It is a fact, however, that there is more broadcasting across national frontiers today than ever before. The table on page 61 shows, for example, how the Soviet Union, now broadcasting 1,900 hours a week in more than eighty languages across the world, has more than trebled its output since 1950; how this expansion has been closely paralleled by the United States, now broadcasting 2,000 hours a week; and how West Germany and China, which did not count in international broadcasting in 1950, are now among the world leaders. Egypt's voice was not heard in 1950. Today, with 601 hours a week in 34 languages it is only just below the BBC with 746 hours a week in forty languages. A multitude of other countries follow not far behind. Indeed a brace of 250 kW short-wave transmitters broadcasting in half a dozen languages has become just as

much a status symbol for many emerging nations as a national airline, a steel works or an embryonic television service. These facts provide the evidence of the importance attached by policy makers throughout the world to influencing foreign audiences by the medium of radio, and it is no surprise that it should be nations with the most militant ideological outlook which have emerged with the strongest voices.

Paradoxically this explosion in external broadcasting has taken place in a period which almost exactly coincides with the development of television in most advanced nations. But the truth is that in most of the world outside Europe, North America and Japan television set ownership is far from having reached the level to which we are accustomed here and is increasing at a relatively slow rate. In Nigeria for instance there were only 85,000 television receivers in 1972, in Indonesia 150,000 and in India 35,000. Thanks largely to the availability of cheap transistor portables radio remains the main mass medium of communication in two-thirds of the world. Radio set ownership has increased in huge proportions: in Black Africa for instance it has risen from 360,000 in 1955 to nearly 14,000,000 in 1972, in the Middle East from 2,000,000 to over 20,000,000, in China from 1,000,000 to 20,000,000, and in Russia and Eastern Europe from 20,000,000 to over 80,000,000. In much of the Third World the transistor set ranks with the bicycle as the most desirable possession. Unlike the position in this country a high proportion of radios are equipped to receive short-wave transmissions. In urban Nigeria for instance surveys indicate that the proportion was four-fifths, and in India nine-tenths of all sets.

It is clear therefore that the market for short-wave broadcasting, far from being the highly specialised minority group it is often imagined to be in this country, is in fact a vast one. Nor is it confined to what is sometimes referred to as 'the influential few'. If it was it would be hard to explain for instance the massive evidence of heavy listening to the BBC's Vietnamese and Bengali Services, or the fact that according to a recent survey over 50 per cent of adults in the main cities of Nigeria are regular listeners to the BBC. It would also be hard to explain the heavy jamming until September 1973 of the BBC's Russian Service – an expensive operation – and the persistent attacks made against BBC Russian language broadcasts by the Soviet domestic media. These attacks provided evidence that the jamming was unable to prevent widespread listening, which itself in turn is evidence of the appetite which exists in closed societies for dependable news and information about the outside world and for the free interplay of ideas which is one of the hallmarks of BBC broadcasting.

Though Britain has now withdrawn from its imperial role and has long been overtaken in international broadcasting output by the Soviet Union, China and the United States, it remains, through the BBC, one of the major and most respected voices on the world's air waves. It is a voice which many millions of people throughout the world find distinctive and attractive, whether they are listening in English or Russian, Arabic or Vietnamese, Spanish or Swahili. What they most frequently comment on is the sober and dispassionate tone of BBC broadcasts, the fact that, as one Russian listener put it, they 'follow a straight line' and do not alter course for reasons of political convenience.

This voice needs to be heard clearly if it is to be effective. In today's highly competitive world strenuous efforts have been made to improve reception in key areas. Over the past few years the bringing into service of the Ascension Island and Indian Ocean relays and the moder-

nisation of the Far East Relay have greatly improved audibility in parts of Africa, Latin America, India, Pakistan, the Persian Gulf and the Far East. The partial modernisation of the BBC's U.K. based shortwave transmitters has also played its part. So in due course will the recently agreed modernisation of the medium wave installations in Cyprus serving the Middle East. There the BBC has operated with two 100 kW and one 50 kW medium-wave transmitters in an area where there is a growing proliferation of powerful transmitters of one megawatt and above. In other parts of the world too the BBC's main competitors are equipping themselves at great cost and presenting the BBC – and the Government which provides the money – with a challenge which cannot be avoided if the millions throughout the world who have been getting their view of the world through the BBC are to continue to do so.

Organisation and Output

The External Services are an integral part of the BBC. They operate under the same Royal Charter as the BBC domestic services and share the same traditions. The British Government prescribes the languages in which the External Services broadcast and the length of time each language is on the air. Beyond this point the BBC has full responsibility for the broadcasting operations and is completely independent in determining the content of news and other programmes. The External Services are financed by a Parliamentary Grant-in-Aid.

The BBC External Services broadcast to the world in English and 39 other languages for a total of more than 740 hours a week. There are transmissions in 17 languages to Europe and in 22 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London, headquarters of the External Services, and are carried round the world on 76 transmitters, 46 of them in the

United Kingdom and thirty on relay bases overseas. The output is summarised on page 180. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations (*see page 273*).

The complicated operation of producing 100 hours of news and programmes in forty languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Programmes are designed to carry swift, accurate reports of world events and to give broad and objective background information.

Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes. The largest single ingredient of the output is news and current affairs programmes, including commentaries and topical magazine programmes. Entertainment programmes, listener competitions and a full service of sports commentaries and results are also part of the output. Music of all kinds is broadcast, ranging from classical to the latest trends in pop, according to the tastes of the different audiences.

The European Services

The *French Language Service* broadcasts to Europe for 22½ hours a week, to Africa for 18 hours a week and to both simultaneously for a further 5¼ hours a week, making a total of 46 hours a week.

The *German Service* broadcasts special daily transmissions for East Germany as well as a general service, mainly for East and West Germany and Austria. In addition to producing joint programmes with West Germany radio stations it supplies a large number of programmes and talks for rebroadcast by stations in West Germany, Austria and Switzerland, most of them dealing with events in Britain and British views on current affairs. The German Service produces English lessons for beginners and advanced students.

The *South European Service* broadcasts in Italian, Spanish, Portuguese, Greek and Turkish. In these five languages news and comment on international affairs form the basis of the output which also includes programmes on many aspects of British life. The audience is considerably increased through recorded programmes sent to radio stations in all the countries in the area. The *Italian Service* has a close link with Radiotelevisione Italiana, and special programmes prepared by the Section are broadcast in Italy's three domestic services. The audibility of the Italian Service on medium wave has been considerably improved.

The *Hebrew Unit*, retained after the discontinuation of direct transmissions in Hebrew in 1968, supplies Israel radio three times daily with topical material as well as contributing daily news items.

The *East European Service* broadcasts in Russian, Bulgarian, Romanian, and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak, and in Finnish.

In all these countries except Finland the media are state-controlled, and the Services therefore concentrate on factual information and objective comment about Britain and the world. Broadcasts are spaced throughout the 24 hours so that the 'news and views from London' are available at regular intervals. The broadcasts also include accounts of life in Britain, music requests, arts reviews and *Letter-box* programmes. While other Services concentrate on varied current affairs magazines, the Finnish Service (which is included in the Central European Service for administrative reasons) and the Yugoslav Service broadcast a larger proportion of programmes about Britain, with particular emphasis on science, technology and trade.

The World Service

The *BBC World Service* broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external

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services in providing not only news and every kind of talks programme but also sport, light entertainment, music and drama in continuous transmissions addressed to everyone who can understand English. The continuous service is supplemented at peak listening times by additional streams of programmes specially designed for audiences in Africa, Europe, South Asia and the Caribbean. Centralised planning of this network, with flexible programme and technical facilities, enables World Service to carry live coverage of major international events while maintaining a daily schedule of over fifty news broadcasts a day.

Radio stations around-the-world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sports and other programmes. The 1100 GMT World News bulletin is now rebroadcast by 26 stations and the 1300 GMT bulletin by 23 stations. In all there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in nearly fifty countries.

The World Service presents the best of classic and contemporary drama each week and concerts from London and from music festivals throughout Britain including regular broadcasts from the Proms. The world affairs programme *Twenty Four Hours* provides authoritative comment and analysis after the news three times daily.

The World Service conducts a lively dialogue with its immense audience. Listeners' comments, criticism and opinions are reflected each week in *Letterbox*, their musical requests in *Listener's Choice*; and their wish to participate is exemplified by the swelling membership of World Service Pop Club (nearly 60,000) and World Radio Club (nearly 17,000).

The Overseas Services

The *African Service* broadcasts world news bulletins, topical commentaries, features and magazine programmes of an educational nature in three African languages; Hausa for West

Africa, Somali for the Horn of Africa and Swahili for East Africa. The *Hausa Service* has three transmissions daily in the dawn, early afternoon and evening periods. The *Swahili Service* has a dawn transmission and a long transmission every afternoon. The *Somali Service* has two afternoon transmissions daily.

The *African Service* is also involved in the production of English programmes for inclusion in the *World Service* as alternative programmes for Africa.

Over 20 African broadcasting services rebroadcast *African Radiotape Service* English programmes, despatched weekly. Hausa and Swahili radio-tapes are also despatched weekly. The *Script Service* for Africa supplies English scripts to 29 African broadcasting stations.

The *Far Eastern Service* broadcasts to South-East Asia and the Far East in seven languages: Chinese (Standard Chinese and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. There are three transmissions daily in Standard Chinese, Indonesian and Vietnamese; two transmissions daily in Japanese, Cantonese and Thai and one fifteen-minute transmission daily in Malay. In addition to these direct broadcasts from London, radio stations throughout South-East Asia and the Far East relay and rebroadcast many BBC Far Eastern Service transmissions.

The *Far Eastern Service* also supplies a broad range of radio tapes in several languages to local stations.

The *Eastern Service* broadcasts daily at dawn and in the evening in Persian, Urdu, Hindi, Bengali, and Burmese. There are also three half-hour transmissions a week in Tamil, two in Sinhala and one in Nepali. All transmissions are carried on short waves and Persian, Urdu and Hindi are also available on medium waves.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the World. Science

and technology also figure largely in programmes, which aim to cater for a wide range of tastes and interests. Eastern Service radio tapes are supplied to various stations in the area.

The *Latin American Service* broadcasts programmes in Spanish and Portuguese to the nineteen republics of the area. News bulletins, commentaries on current affairs and news developments form the basis of the programmes, which also include talks, features and magazine programmes about British life and achievements, with regular programmes on science, industry and technology. English by Radio Lessons are widely used. Both the Spanish and Brazilian services are extensively rebroadcast, particularly news bulletins, and semi-topical programmes on disc and tape are also distributed to local stations.

The *Overseas Regional Services* mount special operations for rebroadcasters in countries of the English-speaking world, notably North America, the West Indies, Australia, New Zealand and the Pacific Isles. Output is divided between airmailed programmes on tape, programmes fed via cable link or satellite and direct radio transmissions. The Service produces regional programmes daily for rebroadcast by Canada and by American stations and networks. It makes available to rebroadcasters topical programmes such as *World Roundup* for Australia and *Report from London* for the United States. The *Caribbean Service* provides transmission and tape for the West Indies, reflecting the connection between the area and West Indians in Britain as well as world events of special Caribbean interest. There are transmissions to the Falkland Islands, to Malta in Maltese and to Mauritius in English and French. The experiences of these services also goes to the making of *Topical Tapes* (see page 273).

The *Arabic Service* is on the air for ten hours daily. It reaches a large audience in the Middle East and North Africa by medium-wave relays

from the East Mediterranean and from the BBC's Eastern Relay Station, as well as by short waves from the East Mediterranean and direct from the United Kingdom. In addition to eight news bulletins a day, listeners can hear a varied range of output, including talks, features, music, drama and variety programmes. Many of these programmes are recorded in the studios of the BBC offices in Beirut; programme recording tours are also made and contributions come from all parts of the Arab world.

Broadcasting News to the World

The BBC External Services broadcast about 250 news programmes every 24 hours. In English or in translation they reach many millions of listeners all over the world either direct or through rebroadcasts by local radio stations. In addition to bulletins of world news, the programmes include bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press, sports news and stock market reports. All these are prepared by a News Department which, with an editorial staff of well over a hundred, is the biggest in the BBC and one of the largest in the world.

As well as using all the news sources available to the BBC's domestic services, the External Services have six foreign correspondents of their own. They cover South-East Asia, Latin America, the Middle East, Western Asia, the West Mediterranean and East and Central Europe. There are also BBC men available to the External Services in Delhi and Berlin. In addition, the News Department has its own diplomatic, Commonwealth and Common Market correspondents who carry out frequent assignments abroad.

Although the BBC's overseas news caters for listeners of widely different backgrounds it follows exactly the same principles as news for listeners at home. Above all, it aims to be accurate and impartial, so that even in times of crisis

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and conflict it will be generally recognised as the most reliable source of information.

English by Radio and Television

The function of this Department of the External Services is to teach English to learners overseas by means of radio and television, and publications (books, records and cassettes) derived from the programmes. In a situation where the demand to learn English greatly exceeds the supply of trained teachers, the value of teaching by radio and television is evident, particularly in the Third World, where the teacher shortage is most acute. With this in mind the department, in collaboration with the British Council, embarked in 1973 on a series of special projects for developing countries, financed by the Overseas Development Administration. Preliminary work also began on a series of 12 films for training teachers of English. Future projects in the scheme include English lessons for engineers, and for overseas candidates for the 'O' Level English examinations.

In the meantime, the three latest series of English by Television, in colour *The Bellcrest Story* (English for Business), *People You Meet* (intermediate English for adults), and *On We Go* (intermediate English for Schools) have been bought by a number of countries, including West Germany, Denmark, Yugoslavia, Ethiopia and Indonesia. Many sets of the films of *The Bellcrest Story* have also been sold to educational institutions and to commercial companies for training their staff.

Some 280 radio English lessons are broadcast every week, with teaching explanations in 27 foreign languages. In addition to these direct broadcasts, many overseas radio stations rebroadcast recordings of English by Radio programmes which the BBC supplies free of charge.

About half the cost of the broadcasting operation is covered by the revenue from English teaching books and record (or cassette) courses which are marketed through a network

of educational publishers and record companies in fifty countries.

Industry and Exports

Export publicity on a world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

A wide variety of programmes convey an image of modern industrial Britain through topical features about British achievements in business, finance and industry, agriculture, science and technology. The primary aim of these broadcasts is to report Britain's progress as an industrial and trading nation. The direct selling of goods is not the job of External Services, whose role is to create a climate favourable to the exporter. Particular attention is paid to British trade events abroad which provide opportunities for special programmes in advance about the products to be exhibited.

The BBC's global reputation for giving honest and reliable information is an important factor in arousing and maintaining interest in British goods. In addition to direct broadcasting, items about British products or industrial developments are rebroadcast in more than ninety countries.

Products and manufacturers are named and the regular flow of enquiries resulting from these broadcasts and from other programmes about British products or industrial developments is passed on to manufacturers.

Evidence from listeners overseas, from independent statistical surveys, from foreign firms making trade inquiries and from British exporters points to the value of the BBC Export Promotion Service.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes inquiries from industrial firms, organisations and groups active in the export field. Information about

industry, new products, export orders, visits abroad, sales missions, participation in overseas Trade Fairs etc., should be sent to **Export Liaison Manager, BBC External Services, Bush House, London WC2B 4PH**, who also deals with your inquiries.

BBC Transcription Services

In BBC terminology a transcription is a recording for re-broadcasting by overseas radio stations. Round this central purpose have accumulated specialised functions of recording and processing for other BBC departments. The particular skills of BBC Transcription Recording Unit, developed in competition with the highest international commercial standards, are recognised professionally all over the world.

Transcription Programmes publish a comprehensive selection of about 500 hours of first class radio programmes every year, and the permanent library contains more than 1,000 hours of classical music alone. The output is drawn from the best of BBC radio and includes drama, comedy, talks and interviews, features, religion, children, further education and music. Programmes range from weekly pop shows to medical talks, from comedy shows to reading of set books for overseas examinations, and from thriller serials to Greek Tragedy.

Transcription Recording Unit's multi-track mobile equipment is kept active recording live concerts performed at major music festivals, at Proms, and at audience pop shows by leading artists.

Every programme chosen for distribution to rebroadcasters is of the highest quality of its kind. Programmes are on the air in more than 100 countries in all five continents, spreading the prestige of British performers and creators world-wide, and earning foreign currency from subscriptions and sales.

Topical Tapes

Topical Tapes, edited and produced by Overseas Regional Services (see page 271), in collaboration with Transcription Services who

distribute them, are regular weekly programmes in English especially designed for rebroadcasters. They cover world affairs, science, sport, agriculture, education, books and the arts. Each week over 300 radio tapes are sent by air from London direct to seventy subscriber radio organisations. The time between production in London and appearance on the rebroadcaster's air varies from three to fourteen days and this imposes special editorial problems on a topical service. A number of programmes are specially designed for rebroadcasters in the Third World on development themes, offering specialized advice and information but also aiming to interest general audiences. *Hello Tomorrow* presents the latest ideas from all over the world on tropical medicine, agriculture, building, transport, irrigation and social development; *The International Money Programme* aims to explain the facts beyond the jargon of the world of finance and economics; *The World of Education* looks at teaching theory and practice from pre-school to university; and environmental and social themes are covered in the discussion programme *Your World*.

Topical Tapes are used either in whole or part by over 250 stations in over fifty countries, including 100 stations in the USA.

The Monitoring Service

The Monitoring Service's function is to report upon the contents of selected broadcasts from foreign radio stations. This activity, which as far as this country is concerned began just before the outbreak of the Second World War, has been found from experience to provide valuable information about events and attitudes abroad not always so readily or so economically available from other sources. This is particularly so in the case of countries from which, either for geographical or political reasons, normal reporting is difficult.

As a source of international news, monitoring can be very fast, sometimes ahead of other sources. The Service provides to BBC news-

rooms and Government Departments a round-the-clock teletyped news service which supplements news agencies' and correspondents' reports. It also supplies, through its daily publication the *Summary of World Broadcasts*, much detailed political and economic information. The Monitoring Service reports upon propaganda trends and developments which are of particular interest to political analysts and to those agencies, including the BBC External Services, whose task it is, in the British interest, to correct falsehoods and inaccuracies and make good omissions in the picture of current affairs presented in bewildering variety by the radios of the world.

Tens of millions of words are broadcast every day from thousands of radio stations in over 200 countries and in scores of languages. It would, of course, be totally uneconomic to attempt to cover all such broadcasts. Selection of countries to be monitored is made basically by the Service's official sponsors, which include the BBC External Services and the Foreign and Commonwealth Office. The stations and the particular broadcasts and the items to be translated and published are chosen by the Service itself from its knowledge of foreign broadcasts, of its consumers' requirements and of the general international situation.

The system is flexible enough to enable coverage to be switched at a moment's notice to almost any part of the world where developments create a special temporary interest (for example a *coup d'état* or a war). This requires the maintenance of up-to-date information about what is being broadcast around the world, in what languages, and on which frequencies, based on continuous observation.

By no means all of the broadcasts which it is desired to monitor can be heard in the United Kingdom. The Service has therefore established over the years a number of outposts overseas which file translated and edited copy back to headquarters by teleprinter. More significant, however, to the achievement of the almost world-wide coverage to which the Service has

access is its long-standing exchange agreement with the US Government's monitoring agency, the Foreign Broadcast Information Service (FBIS). This agreement dates back to wartime. In effect the two organisations have divided up the world between them and exchange the full product of their monitoring by means of a fast teleprinter network, thereby providing – at a great reduction in cost to both services – regular and methodical coverage of 120 countries in over fifty languages. Through a marked degree of coincidence of interest and a well-nourished spirit of cooperation this agreement has proved to be of outstanding value to the sponsors of both services.

The Monitoring Service also has an exchange agreement with the West German Deutsche Welle monitoring service which usefully fills gaps in its own coverage of broadcasts in German. This is the first concrete step in European monitoring cooperation.

Despite these arrangements and other, technical, measures which have been taken to improve and extend coverage (including access to some local FM radio transmissions and to television transmissions), the progressive deterioration of reception due to the overcrowding of the broadcast bands is a matter for growing concern to the Service.

Also of concern is the inadequacy of coverage of some parts of the world where British interests are involved, e.g. the Arabian peninsula. In some cases the planned installation of higher-powered transmitters may improve reception, although often it merely adds to the confusion. In others the only remedy if information is required from these sources appears to be the establishment of further outposts overseas. Detailed long-term studies are also being made of the possible benefits of more sensitive aerial systems.

The Monitoring Service is financed by a Treasury grant-in-aid, made because the information it provides is considered essential by the UK overseas information services and Government departments. It is also evidently

valued by a growing number of subscribers both to its daily publication, the *Summary of World Broadcasts*, and to selections from its news file. Subscribers include foreign and Commonwealth governments, news agencies and newspapers, universities and research institutes, industrial and commercial organisations with overseas interests, and private individuals. Particulars of subscriptions to these publications and to the weekly Reception Notes on international broadcasting developments can be obtained from the **Head of the Monitoring Service, Caversham Park, Reading RG4 8TZ.**

A cumulative computer-based index to the considerable body of material published in the *Summary of World Broadcasts* (amounting to about 20 million words a year) is available from **Index Technology Ltd., 21 Little Russell Street, London WC1A 2HN,** to whom enquiries should be addressed.

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms Ltd which also markets current issues of the *Summary of World Broadcasts* weekly on microfiches. Inquiries should be addressed to **University Microfilms Ltd., Tylers Green, Penn, High Wycombe, HP10 8HR.**

Audience Research

Each year the External Services commission research agencies to carry out sample surveys in a number of countries. They provide information about the audiences for the BBC and its competitors, and other radio and television data. In some countries, of course, sample surveys cannot be carried out, but in the many parts of the world where this kind of research has been done in recent years it has established that the BBC has substantial audiences for its vernacular and English programmes.

While sample surveys measure audience size, postal questionnaires are a useful method of obtaining reaction to BBC programmes and of finding out more about the audience, such as reasons for listening, programme preferences

and times of listening. From 15,000 to 20,000 questionnaires a year are returned by listeners throughout the world. Taken together with some 300,000 listeners' letters they provide valuable evidence about the audiences and useful information for planning programmes.

External Services Engineering

The External Services use a total of 76 transmitters, 46 of them at sites in the United Kingdom and thirty of them at relay bases overseas. The UK transmitters carry the entire output of External Services: most of them are short-wave transmitters, but certain high-power medium- and long-wave transmitters are used for the European Services. The signals from the BBC's transmitters in the UK are reinforced by six relay stations in strategic positions round the world.

In Europe the External Services are relayed in Berlin by one medium-wave and one vhf transmitter.

The Eastern Relay Station, which came into service on 1 June 1969, serves India, Pakistan, Afghanistan, Iran, the Arabian Peninsula and the Gulf area. It operates on medium waves with a maximum power of 1500 kW, and broadcasts both the World Service and vernacular services to the area.

The East Mediterranean Station operates medium-wave relays for the Arabic Service, Persian Service and World Service. It also relays these and other services on short waves, covering the Middle East and parts of Asia, Africa and Europe.

The BBC Far Eastern Station relays on short waves the World Service and most of the language services for South and South-East Asia and the Far East.

The Atlantic Relay Station on Ascension Island uses four 250 kW short-wave transmitters and carries the World Service, African Service, French Language Service for Africa, and the Latin American Service. It has improved reception of BBC programmes in West, Central and South Africa, and in South and

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Central America. The World Service and African Service are also relayed by a low power vhf transmitter in Lesotho.

The World Service can be heard on medium waves in the East Mediterranean area on 211, 417 or 470 metres, in Pakistan on 428 metres, and in Western India, Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can now hear the BBC External Services on 232 metres and 276 metres medium wave with transmissions in English, Central and Southern European languages, French and German. In 1972 a new high-power medium-wave transmitter was completed at Crowborough in South-East England to improve reception in West and Central Europe.

Full details of the BBC External Services programmes and frequency schedules can be obtained from **BBC, PO Box 76, Bush House, Strand, London WC2B 4PH**, and leaflets giving advice about reception of BBC transmissions are also available free on request.

Constitutional

The Constitution of the BBC

The BBC's powers and responsibilities

The BBC is a body corporate set up by Royal Charter and operating under Licence. Its object is to provide a public service of broadcasting for general reception at home and overseas.

The members of the Corporation are its Governors, and they are appointed by the Queen in Council. The Governors, who are twelve in number, are not called upon to make broadcasting their sole concern. The term of appointment is normally five years. The Governors work through a permanent staff headed by the Director-General, who is the chief executive officer of the Corporation.

The BBC is responsible for the whole process of broadcasting, including the engineering operation, from the planning and origination of programmes in television and radio to their ultimate transmission over the air.

To provide the necessary links between its studios and outside broadcasting points and its transmitting stations, the BBC relies on the co-operation of the Post Office which provides circuits and charges the BBC with a rental for the use of them. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the

British Broadcasting Company from 1922 (when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

The Company was formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J. C. W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General'. The Postmaster General was the arbiter as to what kind of matter might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction, not universally shared, that broadcasting, then in its infancy, held great potentialities. He saw it as being in the future a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service, and he stressed the need for high standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the basis of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events, and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broad-

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casting service should be conducted in the future by a public corporation 'acting as trustee for the national interest'.

In accordance with the Crawford Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contract and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Minister of Posts and Telecommunications. This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement (*see pages 294–301 for text*) with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

The powers of the Government

The Licence reserves to the Minister of Posts and Telecommunications certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Minister:

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 empowers the Government of the day to secure the compliance of the Corporation in matters to which Parliament attaches basic importance and enables the Government or Parliament to have the last words on

issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its day-to-day programme activities.

The policy from which this freedom derives dates back to the time before the first Royal Charter was granted. The view expressed on this matter by Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, was approved at the time by the House of Commons. Speaking in the House of Commons on 15 November 1926, he said:

'While I am prepared to take the responsibility for broad issues of policy, on minor issues and measures of domestic policy and matters of day-to-day control I want to leave things to the free judgment of the Corporation.'

This policy was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions since then, and several times within the last decade.

The BBC's obligations

Apart from the formal power of veto which it confers on the Minister, Clause 13 also lays a number of specific obligations on the BBC. The BBC is required, *inter alia*, 'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision ensures the continuance of a practice originally begun by the BBC, on its own initiative, in 1945. A further requirement is that the BBC shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause

are achieved without Ministerial intervention. Government announcements of major importance naturally find a place in scheduled news bulletins as matters of news interest, while the broadcasting of more routine announcements, such as police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the Government department concerned (or the Central Office of Information) and the BBC Newsrooms.

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. This means that the BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The distinction is a clear one and presents no difficulty. But the problem does not end there. Editorial publicity for peoples, place, things and activities is inseparable from any form of publishing, whether in print or in broadcasting. For the BBC, such publicity needs to be regulated in a sensible and consistent way so as to reconcile a policy of 'no advertising' with the abiding need to provide a full service of news, comment, and information generally. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

There are other obligations which are laid on the BBC not in the context of the Licence but in the form of 'Prescriptions' from the Minister, acting within the powers vested in him by the Charter and by the Licence and Agreement. These prescriptions, known as the Prescribing Memoranda, serve as a kind of unpublished appendix to the Charter and Licence.

One such memorandum elaborates on Clause 13 (4) of the Licence by

i) requiring the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy;

ii) forbidding the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the freedom of the Press and the freedoms of the broadcasting media in Britain: the fact that newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement was designed as a safeguard against 'subliminal' advertising or indoctrination.

In the same Memorandum, the Minister takes note of certain assurances given by the then Chairman of the BBC (the late Lord Normanbrook) in a letter dated 19 June 1964, and since reaffirmed. In that letter the BBC's Chairman recognised the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These are all, strictly speaking, obligations which the BBC has imposed on itself, but their formal communication by the BBC's Chairman to the Minister and the latter's formal acknowledgment of them have invested them with something of the nature of a prescription.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take special account of the following laws in particular:

The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Libel and Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

Reference

Finance

From the constitutional point of view, the main facts about the financial position are:

- a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences, i.e. the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since 1922 and has been endorsed by successive Governments and committees of inquiry;
- b) that the services for listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, i.e. by the taxpayer.

(Details of the income from these sources are given on pages 93 and 96).

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.

The BBC has authority to publish periodicals, magazines, books, and other literature. The profits from publications, notably from *Radio Times*, have provided a valuable supplementary income for the general purpose of the BBC.

Another increasingly valuable source of supplementary income is provided by BBC Enterprises.

Controversy, impartiality and independence

Reference has been made above to the fact that the Licence requires the BBC to refrain from 'editorialising'; that is, to refrain from expressing a point of view of its own on any matter of public controversy or public policy. Careful safeguards have been erected within the BBC to prevent breaches of this rule.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of impartiality is balance, and this element, so

important to the proper handling of controversial subjects, in fact helps the BBC to carry out its obligation to avoid expressions of editorial opinion. Careful attention to balance is one way by which the BBC seeks to ensure that it cannot justly be identified as a supporter of any particular 'line'.

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the listener and more productive of heat than of light. A former Director-General of the BBC, Sir William Haley, made the point in an article written in 1945:

'Impartiality does not mean so artificially "balancing" the speakers that the listeners can never come to a conclusion on the basis of the argument.'

More than twenty years later another Director-General, Sir Hugh Greene, developed it further: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the Current Affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

The policy so described is that of the BBC today. Balance within the single programme is not sought after religiously on every occasion, but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgment.

Secondly, it has never been the policy of the

BBC to try to 'balance' news bulletins internally. The content of bulletins is manifestly dependent on the uncontrolled succession of events which make the news, from hour to hour and from day to day. To attempt to balance it artificially would be to distort it. And, in any case, over a period of time the news tends to be self-balancing. Thus, there may be a day when the Prime Minister makes an important political speech, which is fully reported in the news, but when there is nothing newsworthy to report from the Opposition side; a day or two later the reverse may well be the case.

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standard of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

Broadcasting and Advisory Councils

The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales

with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter (*see pages 290-1*). The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

As will be seen from Article 10 the Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland and Wales.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests, and tastes of the peoples of the countries concerned. They may tender advice to the Corporation on any matters relating to its other broadcasting services which may affect the interests of the peoples of Scotland and Wales.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their Chairmen are Governors of the BBC and bear the title of National Governor for Scotland and National Governor for Wales respectively. (There is likewise a National Governor for Northern Ireland who also serves as Chairman of the Northern Ireland Advisory Council).

The members of the two National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council (*see page 232 for members*).

Advisory Councils and Committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in Northern Ireland and in each of its Regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Cor-

poration 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 55 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 was set up; and in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established. A Local Radio Council has also been appointed to serve in each area of the BBC's twenty 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 1936 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the Corporation to appoint Advisory Committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence

under the Charter of 1947, were re-organised in 1970 following the creation of eight English Regions.

The BBC's School Broadcasting Councils, for the United Kingdom, Scotland, and Wales, are in a different category from the other specialised bodies in that they have decision-making functions with well-defined responsibilities in their field.

BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

Sir Edmund Compton (chairman) former Parliamentary Commissioner for Administration (Ombudsman), **Lord Maybray-King**, former Speaker of the House of Commons, and **Sir Henry Fisher, Q.C.** a former High Court Judge.

The Commissioners serve for three years, have premises of their own outside the BBC and appoint their own staff.

Adjudications of the Commission are published in one of the BBC's journals and, when requested by the Commission, on either radio or television, according to the origin of the complaint. Any action to be taken following an adjudication is a matter for the BBC.

The terms of reference of the Commission relate strictly to complaints from people or organisations who believe themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast; they do not extend to general complaints about the nature or quality of programmes.

The Governors look upon the Commission as a means of offering the BBC, with attendant publicity, a second opinion in cases of complaint where a viewer, listener or organisation feels unfairly treated by the BBC. The setting up of the Commission does not affect the constitu-

tional functions of the Governors, the programme responsibility of the executive, or the role of the General Advisory Council as the principal advisory body of the Governors.

The Commission's address is: **St. Andrew's House, 40 Broadway, London, SW1H 0BT.**

The constitution and terms of reference of the Commission are:

- 1 A Programmes Complaints Commission is hereby constituted to consider and review complaints against the BBC of the type hereinafter set out.
 - 2 The Commission shall consist of three members who shall hold office for three years (one of whom shall act as Chairman). Provided always that any member:
 - i) may resign on giving three months' notice at any time;
 - ii) shall resign if for any reason he becomes unfitted to act as such member. In the case of any doubt or dispute as to such unfitness it shall be resolved by the President of the Law Society for the time being or by a person nominated by the President.
 - 3 The Commissioners first appointed shall make recommendations to the BBC as to the mode of securing the appointment as their successors of persons of similar independent status.
 - 4 The complaints which the Commission will consider and review are complaints from individuals or organisations claiming themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast. Unjust or unfair treatment shall include unwarranted invasion of privacy and misrepresentation.
 - 5 Subject to the provision in Clause 13, the Commission shall consider and review complaints if:
 - i) *a*) the complaint has first been raised in writing with the BBC within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers, and the complainant in the event of dissatisfaction with the explanation of its conduct given by the BBC has referred the matter to the Commission within thirty days of the receipt of the BBC's explanation;
 - or *b*) the complaint has been raised in writing with the Commission within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers;
- and
- ii) the complainant shall have undertaken in writing not to have recourse to the courts of law in connection with his complaint. A complainant who chooses first to go to law over his complaint may subsequently lay a complaint before the Commission if it relates to aspects of the matter other than those disposed of in the courts.
- Provided, however, that the Commission may consider and review a complaint notwithstanding that the conditions of i) above may not have been fulfilled, if the Commission considers that there are special circumstances which make it proper to do so, and provided further that the Commission may decline to consider and review a complaint notwithstanding that the conditions of i) and ii) above have been fulfilled if the Commission considers that the complaint is frivolous or constitutes an abuse of the procedure for the review of complaints.
- 6 Complaints shall be treated as being laid against the BBC and not against individual members of the BBC's staff or its other contributors, although the details of complaints will often require to be accompanied by the names of individuals.
 - 7 The Commission shall report its adjudication on any complaint to the BBC which undertakes to publish each adjudication in one of its journals. The Commission shall, when it seems to it appropriate, prepare its adjudication in a form suitable for broadcasting and require the Corporation to transmit the adjudication which the Corporation undertakes to do.
 - 8 The BBC shall pay proper regard to the view expressed in each adjudication. It shall be free to comment thereon and to decide what subsequent action, if any, is called for.
 - 9 The BBC undertakes to give every assistance to the Commission. In particular, it shall make available to the Commission such recordings or transcripts as may exist of transmitted programmes about which complaints are laid. The BBC shall also, on request from the Commission, make available unused material gathered for programmes, if it still exists, such as the Commission, after consulting the BBC, feels necessary. The Commission shall not disclose any unused material provided to it by the BBC to other parties without permission from the BBC and, where appropriate, any other copyright-holders involved.
 - 10 The Commission shall undertake to deal with complaints within a reasonable time and the BBC shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.
 - 11 In making adjudications, the Commission shall act collectively, although this should not exclude the possibility of the expression of a dissenting opinion. When one member is absent or declares himself to be disqualified by reason of a special interest in any

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- adjudication, it shall be proper for complaints to be considered by only two members of the Commission.
- 12 The Commission will, from time to time, decide on its own practice and procedure. Unless otherwise decided, however,
- i) Complaints will ordinarily be put forward in writing although whenever the Commission in its discretion consider it necessary an oral hearing will be granted.
 - ii) Complaints will be heard in private.
 - iii) Complainants must bear their own costs.
- 13 The decision of the Commission that a complaint does not come within its jurisdiction shall be final.

Constitutional Documents

The Charters of the BBC

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the

recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

1947 Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 (*Cmnd 1724*).

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10m. for temporary banking accommodation and up to £20m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the provisions of the Post Office Act, 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications. The Supplemental Charter would now apply to the Minister of Posts and Telecommunications; and that all references in the Charter to the Postmaster General were to be construed accordingly.

1973 In March of this year 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.

The text of the Royal Charter (*Cmnd 2385*) and the text of the Licence and Agreement (*Cmnd 4095*) follow.

Royal Charter

ELIZABETH THE SECOND by the Gracc of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the twenty-ninth day of July One thousand nine hundred and sixty-four and it has been represented unto Us by Our right trusty and beloved Counsellor John Reginald Bevins, Our Postmaster General, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of July One thousand nine hundred and seventy-six:

AND WHEREAS it has been made to appear to Us that some fifteen and three quarter million licences have been issued in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man to install and use apparatus for wireless telegraphy for the purpose of receiving broadcast programmes:

AND WHEREAS in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe

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it to be in the interest of Our Peoples in Our United Kingdom and elsewhere within the British Commonwealth of Nations that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Postmaster General may from time to time grant to and make with the Corporation:

NOW KNOW YE that We by Our Prerogative Royal and of Our special grace, certain knowledge and mere motion do by this Our Charter for Us Our Heirs and Successors will ordain and declare as follows:

Incorporation

1. The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at 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.

Term of Charter

2. This Charter shall come into operation on the thirtieth day of July One thousand nine hundred and sixty-four and (subject as herein provided) shall continue in force until the thirty-first day of July One thousand nine hundred and seventy-six.

Objects of the Corporation

3. The objects of the Corporation are as follows:

- a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereafter referred to together as 'the Home Services' and separately as 'the Home Sound Services' and 'the Television Services'), and elsewhere within the British Commonwealth of Nations and in other countries and places overseas (such services hereinafter referred to as 'the External Services').
- b) To hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in

Our United Kingdom, the Channel Islands and the Isle of Man, to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes.

- c) To hold the existing and to construct or acquire additional equipment and apparatus for line telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man and to use the same for purposes ancillary or related to the purposes aforesaid.
- d) For all the purposes aforesaid to acquire from time to time from Our Postmaster General a Licence or Licences for such period and subject to such terms, provisions and limitations as he may prescribe and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Postmaster General with the Corporation, and not in any other manner whatsoever.
- e) To develop, extend and improve the Home Services and the External Services and to those ends to exercise such Licence or Licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Postmaster General, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such Licence or Licences as may to Our Postmaster General seem fit.
- f) To hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation.
- g) Subject to the prior consent in writing from time to time of Our Postmaster General and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, for the purpose of providing, within the scope or ambit of any such consent for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such consent be designated: and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted.
- h) To perform services in any part of the world for and

on behalf of any Department of the Government of Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for broadcasting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment.

- i) To provide to other bodies by such means and methods as may be convenient matter to be broadcast by the methods of telephony or television, by the wireless telegraph stations of such bodies, and to receive from other bodies by such means and methods as aforesaid matter to be broadcast by stations of the Corporation.
- j) To compile and prepare, print, publish, issue, circulate and distribute with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.
- k) To organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto.
- l) To collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies.
- m) To acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful

purpose in connection with any of the objects of the Corporation.

- p) Subject as hereinafter provided, to enter into a any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions.
- q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.
- s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose objects include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- t) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine.
- u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charge upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use

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exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: Provided also that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of obtaining temporary banking accommodation or facilities and at any one time outstanding shall not exceed £10,000,000 and that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of defraying capital expenditure (including moneys so borrowed or raised for that purpose) and at any one time outstanding shall not exceed such sum up to the maximum of £20,000,000 as may from time to time be approved by Our Postmaster General.

- v) To sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided always that the Corporation shall not, without the prior consent in writing of Our Postmaster General, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose, and shall not without such prior consent turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services.
- w) To enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation.
- x) To do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

Restriction on Overseas Concessions

4. The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the British Commonwealth of Nations or the Government of any other country or place overseas, without having first obtained the consent in writing of Our Postmaster General.

Constitution

5. 1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be nine Governors or such other number as may from time to time be directed by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be directed by Us, Our Heirs or Successors in Council.

2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.

3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor in virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

6. 1) A retiring Governor shall be eligible for re-appointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services 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, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order.*

*The sums authorised by Order in Council dated 23 June 1964 are: The Chairman £5,000 a year (subsequently increased to £6,000); the Vice-Chairman £2,000 a year; the National Governor for Scotland £2,000 a year; the National Governor for Wales £2,000 a year; the National Governor for Northern Ireland £1,000 a year, or in the event of a Broadcasting Council for Northern Ireland being established £2,000 a year; each other Governor £1,000 a year.

Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof)–

- a) If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;
- b) If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- c) If he shall hold any office or place in which his interest may in the opinion of Our Postmaster-General conflict with any interest of the Corporation;
- d) If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;
- e) If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

7. 1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulation made by the Corporation under the next following paragraph thereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –

a) In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation

seem appropriate, regard being had to its representative function;

b) The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;

c) Subject to sub-paragraph d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

d) Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusion of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

General Advisory Council and Committees

8. 1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9. The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

National Broadcasting Councils

10. 1) The Corporation shall appoint for the purposes in this article mentioned two National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland and the Broadcasting Council for Wales, and if and when required on behalf of Our Government in Northern Ireland so to do shall establish for the purposes aforesaid a third National Broadcasting Council to be known as the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of—

a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and in the case of the Broadcasting Council for Northern Ireland if it be established, the National Governor for Northern Ireland; and

b) not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. In the cases of the Broadcasting Council for Scotland and the Broadcasting Council for Wales, such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland or Wales, as the case may be, as the panel of the General Advisory Council think fit. The members of the Broadcasting Council for Northern Ireland, if it be established, shall be selected by the panel of the General Advisory Council from a panel of persons nominated in that behalf by Our Government in Northern Ireland.

3) i) The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

ii) The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any less period. Otherwise any such member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation with the concurrence of the panel of the General Advisory Council.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

- a) the function of controlling the policy and content of the programmes in that Service among the Home Sound Services which the Corporation provides primarily for reception in that country;
- b) the function of controlling the policy and content of those programmes in the Television Services, which the Council decides shall be provided primarily for reception in that country in replacement of or in addition to programmes provided by the Corporation for general reception in Our United Kingdom of Great Britain and Northern Ireland;
- c) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and
- d) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services of the Corporation which affect the interests of Our People in that country;

Provided that each National Broadcasting Council shall be subject to—

- a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of Broadcasts by Us, Our Heirs or Successors of broadcasts by Ministers of Our Government in the United Kingdom of Great Britain and Northern Ireland, of party political broadcasts of national importance or interest, and the transmission of broadcasts intended for reception in schools; and
 - b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due co-ordination and coherent administration of the operations and affairs of the Corporation.
- 5) If and when in the opinion of Our Postmaster General an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this article shall be suspended, Our Postmaster General may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Postmaster General at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this article each National Broadcasting Council shall perform and observe all duties and obligations imposed

on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Postmaster General to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) i) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any three members.

ii) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an Annual Report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and servants, to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and servants so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or servant: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or servant if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer to him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and Chairman of the General Advisory Council, it would be detrimental to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting Council or any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

Regional Advisory Councils

11. 1) The Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

4) The members of the Northern Ireland Advisory Council other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

6) The Corporation shall afford to each Advisory Council the use of such accommodation and the service of such staff as are requisite for the proper performance of the functions of the Council.

7) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which

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the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

Organisation

12. 1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

13. 1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

- a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and
- b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

Provision and Review of Services

14. The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

15. It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programme broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

Financial

16. 1) The Corporation is hereby authorised, empowered and required –

a) To receive all funds which may be paid by Our Postmaster General out of moneys provided by Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof;

b) To receive all other moneys which may be obtained by or given to the Corporation or derived from any source not here in before mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that moneys borrowed or raised in exercise of the power hereinbefore conferred for the purpose of defraying capital expenditure (including the repayment or replacement of moneys borrowed or raised for that purpose) shall be applied to that purpose alone.

2) Subject to any such terms and conditions as aforesaid and to the proviso to sub-paragraph b) of paragraph 1) of this article, the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17. 1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money

upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the approval of Our Postmaster General determine.

2) The Corporation shall make proper provision for meeting depreciation of or for renewing any property of the Corporation: Provided that this paragraph shall not apply in relation to any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or to any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose.

3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

Annual Report and Statement of Accounts

18. 1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the approval of Our Postmaster General, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised by the Board of Trade for the purposes of section 161 1) a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Postmaster General after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Postmaster General may from time to time specify in writing and shall comply with any directions which may be given in writing by Our Postmaster General, after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together

with the Reports for the same year or residual part thereof made under paragraph (8) of article 10 of this Our Charter by the National Broadcasting Councils, to Our Postmaster General to be considered by him and presented to Parliament.

4) The Corporation shall at all reasonable times upon demand made give to Our Postmaster General and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

General

19. 1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20. 1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly

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and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Postmaster General may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whosoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded, by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21. And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

Dissolution and Winding-up

22. It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors, and upon such terms as We or

They may consider fit, and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Postmaster General.

23. Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Postmaster General.

General Declaration

24. Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of Our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

Coldstream

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A supplemental Royal Charter (*Cmnd 4194*) was granted in September 1969 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.

Licence and Agreement

Treasury Minute dated the 7th July, 1969

My Lords have had before them a new Licence and Agreement dated 7th July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.

2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30th July 1964 to 31st July 1976.

3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31st July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and no effect unless and until the said Bill is enacted.

4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.

5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

6. Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstance beyond its control, to send broadcast programmes in the Home Radio Services and the Television Services for reception in the British Islands. The Postmaster General may give directions to the Corporation as to the hours of broadcasting in those services. The Corporation also undertakes to send programmes in the External Services at such times as may be prescribed (after consultation with the Corporation and with the approval of the Postmaster General and My Lords) by the Government Departments concerned, for reception in countries and places beyond the seas.

7. For the purposes of the Home Services (Radio and Television) the Postmaster General is to pay the Corporation (out of moneys provided by Parliament) during the term of the Licence a sum or sums equal to the whole of the net licence revenue (as defined in Clause 16 3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

8. For the purposes of the External Services and other services performed at the request of any Department

of Her Majesty's Government the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term such sums as My Lordsshall authorise. The Corporation is to deliver to the Postmaster General such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

9. An Agreement dated 19th February 1954 (*Cmd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

10. My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Postmaster General to grant and conclude it.

Licence and Agreement

THIS DEED is made the seventh day of July one thousand nine hundred and sixty-nine BETWEEN THE RIGHT HONOURABLE JOHN THOMSON STONEHOUSE, M.P., Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20th December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26th March 1964 a Charter of Incorporation was granted for a term beginning on the 30th July 1964 and ending on the 31st July 1976:

AND WHEREAS by a Deed dated the 19th December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30th July 1964 and ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is

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proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty;

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19th December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows –

1. IN these presents, except where the subject or context otherwise requires –

a) the following expressions have the meanings hereby respectively assigned to them, that is to say –

‘apparatus’ means apparatus for wireless telegraphy;

‘apparatus for wireless telegraphy’ has the same meaning as in the Wireless Telegraphy Act 1959;

‘appointed day’ means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as ‘the Minister’) appointed by Her Majesty;

‘British Islands’ means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

‘Interference’ in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

‘International Telecommunication Convention’ means the Convention signed at Geneva on the 21st December 1959 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof;

‘messages’ includes other communications;

‘Postmaster General’ includes the Postmaster General’s successors in the office of Her Majesty’s Postmaster General and as from the appointed day

means and includes the Minister in whom the functions referred to in the definition in this Deed of ‘appointed day’ shall vest on that day;

‘Post Office’ means any public authority so designated which may be established by the Post Office Act;

‘Post Office Act’ means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);

‘sponsored programme’ means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

‘station’ means station for wireless telegraphy;

‘station for wireless telegraphy’ has the same meaning as in the Wireless Telegraphy Act 1949;

‘wireless telegraphy’ has the same meaning as in the Wireless Telegraphy Act 1949;

b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation;

c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2. The said Deed dated the 19th December 1963 and the licence granted thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3. Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning immediately before the appointed day and ending on the 31st July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 –

a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;

b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing;

c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

1) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for

general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in –

i) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to together as ‘the Home Services’ and separately as ‘the Home Radio Services’ and ‘the Television Services’); and

ii) countries and places beyond the seas (such services being hereinafter referred to as ‘the External Services’);
2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. 1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6. 1) The Postmaster General may at any time by notice in writing –

a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging

to the Independent Television Authority (in this clause referred to as ‘the Authority’); or

b) require the Corporation to permit such of the Authority’s broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or

c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation’s broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. 1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8. The Corporation shall observe the provisions of the International Telecommunication Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Postmaster General may be or become a party during the continuance of these presents.

9. In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty’s

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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 –

a) 1) The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.

2) The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.

b) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

10. No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11. The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12. The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13. 1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Post-

master General may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast: Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matter of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General: and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Departments so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

14. 1) The Postmaster General may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be

given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular: -

- a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;
- b) may make special 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;
- d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Postmaster General may, whether or not a direction under paragraph (1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15. The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30th July in each year from 1970 to 1975 inclusive a renewal fee of £900.

16. 1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

- a) sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Postmaster General; and
- b) such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster General in respect of the issue as aforesaid of licences of a type which, although authorising the

reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General

less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in sub-paragraphs a) and b) above, in the administration of the licensing system, and in investigating complaints of interference by electromagnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the Postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

17. 1) For the purposes of the External Services and other services performed pursuant to clause 13 5) and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13 3) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in sub-clause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

18. Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19. 1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by the Postmaster General may enter upon the stations

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or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause 1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General –

- a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and
- b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such cases the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20. Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21. 1) The Corporation shall not

- a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;
- b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of

the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-Clause 2) in respect of any loss resulting from such determination of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22. The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23. 1) In any of the following cases (that is to say) –

- a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, The Television Services and the External Services; or
- b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or
- c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor

shall be appointed or any debenture holders, mortgage or other creditor shall enter in possession of any part of the Corporation's property.

then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause contained shall be deemed to prejudice or affect any statutory power of the Postmaster General.

24. 1) Any notice, request, consent, approval or other act (whether required to be in writing or not) given or served by the Postmaster General under these presents may be under the hand of any person duly authorised in that behalf by the Postmaster General and may be given or served by being sent by registered post or by the recorded delivery service addressed to the Corporation at its chief office for the time being and any notice given or served by the Corporation under these presents may be given or served by being sent by registered post or by the recorded delivery service addressed to the Postmaster General at The General Post Office, London, or (after the appointed day) to the Minister at Waterloo Bridge House, Waterloo Road, London.

2) Any notice given by the Postmaster General to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25. The Agreement dated the 19th February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26. Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27. This Deed and Licence granted thereby are conditional upon the passing of the Post Office Act and

shall be of no effect unless and until the said Act is passed.

28. It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

on behalf of Her Majesty's Postmaster General by –
F. WOOD

in the presence of –

Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British Broadcasting Corporation was hereunto affixed in the presence of–

HILL OF LUTON, *Chairman*

CHARLES CURRAN, *Director-General*

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Under the provisions of the Post Office Act, 1969, the powers of the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications. The title of Postmaster General became defunct as from 1 October 1969.

Staff and Administration

The BBC employs a total of more than 23,000 full-time staff and about 1,000 part-time staff. The economic use of manpower is kept under systematic review. Besides the normal methods of budgetary control, cost accounting and management scrutiny of requests for additional staff, there is a continuous application of organisation and methods techniques, work study and operational research. This is provided by specialist staff in the BBC's *Management Services Group*, who work closely with heads of all departments and give an advisory service to all levels of management on staffing, organisation, work methods and measurement, management control, and automatic data processing.

Staff Recruitment

It is the BBC's policy to fill vacancies on its permanent staff by competition except in the junior secretarial and clerical grades. Vacancies are filled whenever possible by promotion of existing staff, but when it is considered necessary to draw on a wider field, or there is reason to doubt the existence of a staff candidate with the requisite qualifications, the competition is opened to outside candidates as well, usually after advertisement in the Press. This may be supplemented by nomination from University Appointment Boards or other organisations. Most vacancies call for some specialised experience and qualifications which are outlined in the advertisements. It is impossible to see every applicant, and the procedure is to compile a short list of candidates for interview. Some traineeships in specialised departments are available for graduates and others broadly for

the 20 to 25 age range, and details of these can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate. Because of the open competitive system, promotion within the BBC does not depend on seniority; thus a person who joins the BBC after acquiring professional experience is at no long-term disadvantage compared with one who enters as a trainee.

Programme, Editorial and Administrative Recruitment

Radio and television production posts are advertised whenever vacancies occur. These posts, except for a very few senior or highly specialised ones, are filled by competition, and comparatively few production vacancies are advertised in the Press, although this sometimes happens in such fields as current affairs, talks and features, science, music, education, etc. When external candidates are to be considered, advertisements are placed in *The Listener* and, as appropriate, in specialised publications such as *U.K. Press Gazette*, *Times Educational Supplement* or *The Stage*. Vacancies outside London are also advertised in the provincial and local Press. A number of posts in News Division are advertised, although advertisement of each type of vacancy is not usually more frequent than once each year. There are three large news departments and there is a continuing need for experienced journalists to fill newsroom, reporter, and correspondent vacancies. Administrative posts are advertised from time to time in areas not directly connected with programme production, covering the normal range of personnel work, Organisation and Method, systems analysis and operational research.

Reference

Personnel and administrative experience is a normal requirement for such posts. Vacancies in support services of all types, of which Publicity and Design are examples, are also advertised. Inquiries about employment in programme, editorial and administrative services in radio and television should be addressed to: **Head of Appointments Department, BBC, Broadcasting House, London W1A 1AA.**

For the clerical, secretarial, and manual categories applicants should apply to the same address in London or one of the regional centres whose addresses are given on pages 344-5. Applicants should give full particulars of age, education, experience and qualifications, stating kind of work in which they are interested.

Engineering Recruitment

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Recruits from universities, with degrees in electrical engineering, electronics or physics, largely fill the requirements for newly qualified engineers.

In addition, school-leavers (between 18-25 years of age) are selected for more junior posts. There are three categories in this group: Technical Operators, concerned with the operation of sound and vision equipment in the television studios and sound equipment in the radio studios; Audio Assistants concerned with the operation of radio and television sound equipment in the regional audio units; and Technical Assistants, more concerned with testing, setting-up, and maintaining the equipment although at times they are also required to operate it. Technical Assistants progress to Engineer grade by internal training and the Engineers' training course and examinations. Applicants for Technical Operator and Technical Assistant posts should have a good general education including English, Mathematics and Physics at 'O' level; for Technical

Assistants, it is also necessary to have studied mathematics and physics at 'A' level standard. The ONC or the City and Guilds Telecommunications Certificates (Part 1) are also acceptable qualifications.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as Graduate Trainees in the Research, Designs and Capital Projects Departments. Two Research Scholarships are also offered each year to selected graduates to read for a Ph.D. in electrical engineering or physics at any university in the United Kingdom. Further details of recruitment into the Engineering Departments and of the graduate Traineeships can be obtained from:

The Engineering Recruitment Officer, BBC, Broadcasting House, London W1A 1AA.

Staff Training

Training policy in the BBC has three main aims:

- a) to train newly recruited staff and develop their skill and knowledge at any stage in their subsequent careers;
- b) to raise standards, to increase efficiency and save cost;
- c) to maintain central operational reserves in certain categories of staff.

There are two main training centres: the *Staff Training Department*, which organises courses in both radio and television broadcasting techniques and practices and in a variety of managerial, administrative, secretarial and other skills for staff generally; and the *Engineering Training Department*, which conducts courses for technical staff. The Staff Training Department carries on its main activities in London; the Engineering Training Department has its headquarters at Wood Norton, near Evesham, Worcestershire.

Staff training began in 1936 with regular courses for the study of radio production. The main part of the Department's work is concerned with professional skills. Training in

radio includes courses for producers, announcers and programme operations assistants, and special courses for particular groups of staff or freelance contributors, on the recommendation of producing departments. Training in television production includes courses for producers/directors, production and producer's assistants, and make-up staff. Special courses in film direction are also held. Seminars for the study of particular subjects, e.g. stereophony, radio drama and specialised aspects of programme administration, are held in cooperation with interested departments, often with the participation of outside contributors.

Management training is provided at all levels from manual and clerical supervisors to the most senior staff, and includes administrative training for producers as well as executives. For senior staff there are regular residential conferences each year. For newly-joined staff induction courses in BBC programme and administrative practice are obligatory. There are also specialist courses (for instance in personnel work and advanced reading) and seminars in particular subjects as required (for instance in management information systems).

Also within the Department is a centre for office training, where over one thousand junior staff a year receive instruction. This consists of short induction and follow-up induction courses, speed development classes in shorthand and typewriting and courses in secretarial practice. Training in secretarial and clerical typing work is offered for school-leavers and there are advanced courses for senior and radio production secretaries. Training is also given in the use of office machines such as teleprinters and electronic typewriters and in telephony. Intensive courses in Teeline shorthand for executive staff as well as for clerical workers are included in the programme and special instruction for data-type typists can be arranged. Other courses are mounted on request to cover the specialised needs of particular areas. The centre also administers grants to enable staff to attend external courses for specialised training and

arranges for junior staff to attend Further Education Colleges on day release.

The Staff Training Department also administers the General and Office Training Reserves and the Central Training Attachments Scheme under which staff are given the chance to demonstrate their potential for work outside their current posts. Special courses in radio production and television direction for overseas broadcasters are held annually in London in collaboration with the Overseas Development Administration of the Foreign and Commonwealth Office and other overseas aid organisations.

Engineering Training

The Engineering Training Centre is a fully residential establishment which is located near Evesham in Worcestershire. The Training Centre includes radio and television studios along with laboratories, 'feedback' classrooms and dormitories. At any one time up to 250 students may be in residence attending a range of courses from the initial entry twelve weeks for newly appointed Technical Assistants and Technical Operators to one week 'refresher' courses dealing with specific items of broadcasting equipment for already qualified engineers. Last year 1,479 BBC students passed through the Centre and 63 overseas students from other broadcasting authorities attended courses. Young people who have passed their 'O' levels in physics and mathematics and who may have studied to 'A' level in these subjects are typical of those attending the initial entry 'A' course. Students in this situation have either written to the BBC's Engineering Recruitment Officer in London because they have an interest in the technical side of broadcasting or they may have replied to one of the advertisements which appear in the press from time to time asking for trainee Technical Assistants and Operators. They have succeeded in passing a selection interview at which they have probably been asked about their interests in electronics,

tape recording or photography. Their career with the BBC begins at the Training Centre at Evesham.

During the initial 12-week course the trainees receive a period of training on fundamental principles, have a broad look at all aspects of broadcasting and spend their last five weeks dealing with what is to be their own particular speciality, e.g. transmitters, television studios, radio or communications. Both Technical Assistants and Technical Operators attend this course together. After the course they travel to their first operational station or studio where they undergo a further period of carefully planned practical training.

The Technical Assistant continues to gain experience after his initial 'on-station' training for about fifteen months after which he returns to the Engineering Training Centre for another formal course called the 'B' course. By the time he has completed this he has reached a technical standard equivalent to Part II of the City & Guilds of London Institute in Telecommunications (49 series). After about a further year on-station the Technical Assistant may apply to take a 'C' course, again at the Training Centre. The standard of this is equivalent to the Full Technological Certificate of City & Guilds (300 series) and success in the terminal examinations is recognised by the BBC and other broadcasting authorities as a basic qualification for a professional 'broadcasting engineer'.

Further specific training and related experience in the studios or transmitters develops the engineer's abilities and skills to deal with the wide range of complex equipment he is required to control and maintain.

With such training and experience an engineer may hope to achieve advancement and promotion by applying for more senior posts all of which are advertised internally.

The Technical Operator similarly has a period of 'on station' training under the auspices of a training officer. Gradually he is integrated into operational work and a Radio

Technical Operator would typically have progressed through most operational positions during his first year on station. A Television Technical Operator would be a permanent member of an operational crew after a similar period of working either as a cameraman or a sound assistant. Both Radio and Television Operators return to the Training Centre after several years' experience for a Senior Technical Operators' Course lasting nine weeks. Success in the terminal examination is recognised by the BBC and other broadcasting authorities as an appropriate qualification for a professional broadcasting operator and makes him eligible to apply for higher graded operational posts within the BBC.

Both Engineers and Operators return to the Training Centre for further specific training as new techniques develop and new equipment becomes available.

Indeed this specific training continues throughout the working life and is becoming increasingly important as the rate of technological development continues to rise.

The Engineering Training Centre, together with Technical Publications Section, comprise the Engineering Training Department. Technical Publications Section has a staff of authors and editors who are responsible for the documentation of the maintenance instructions appertaining to broadcasting equipment and installations. These are written in the form of Technical Instructions which are made available at all BBC Centres to assist staff who have to maintain and operate the equipment.

Staff and Trade Unions

The BBC's aim of good relations with its staff is based on a close and effective contact with staff as a whole, both through consultative and negotiating arrangements with certain staff

unions recognised by the Corporation and through normal managerial channels.

Machinery for dealing with all matters affecting staff, including rates of pay, grading, and conditions of service, has been developed over the years between the BBC and the recognised unions into what has now become a fully comprehensive system of negotiation and joint consultation, effective at both local and national levels. The relationships between the Corporation and the unions, and between the unions themselves, are covered by agreements, freely negotiated between the parties concerned which, in particular, make provision for joint union working for those categories of staff represented by more than one recognised union. There are also arrangements for arbitration on appropriate matters where, exceptionally, these have not been resolved through the normal negotiating processes.

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

Reference

Organisation and Senior Staff of the BBC

The following charts give a broad outline of the way in which the BBC is organised. The lists of staff link up approximately with the charts so as to indicate who are the people bearing divisional and departmental responsibility; the lists do not include all senior staff of the BBC.

Board of Governors

Chairman
Vice-Chairman
National Governor for Scotland
National Governor for Wales
National Governor for Northern Ireland
Seven other Governors

Director-General

Board of Management

Board of Management

Director-General

—Managing Director, Television
—Managing Director, Radio
—Managing Director, External Broadcasting
—Director of Engineering
—Director, Public Affairs
—Chief Assistant to Director-General
—Director of Personnel
—Director of Finance

The Chief Secretary

Managing Director, Radio

—Engineering Operations and Maintenance† (Radio Group)

—Programmes and Planning

- { Radio 1
- { Radio 2
- { Radio 3
- { Radio 4

—Local Radio

—Programme Services

- { Presentation
- { Programme Operations
- { Recording Services

- { Drama
- { Educational Broadcasting* { School Broadcasting* { Further Education* Gramophone Programmes
- { Light Entertainment
- { Music Programmes

—Supply and Services

- { Light Music
- { Outside Broadcasts
- { Popular Music
- { Religious Broadcasting*
- { Talks and Current Affairs

—Administration

—School Broadcasting Council (seconded BBC staff)

Managing Director, Television

—Engineering Operations and Maintenance† (Television Group)

- { Planning
- { Presentation
- { Drama Group
- { Light Entertainment Group
- { Outside Broadcasts Group
- { Current Affairs Group
- { Features Group
- { Documentary Programmes
- { Music Programmes
- { Children's Programmes
- { School Broadcasting*
- { Further Education*
- { Religious Broadcasting
- { Purchased Programmes
- { Open University Productions
- { Film Operations and Services
- { Design Group
- { Studio Management
- { Scenic Services Group
- { Artists Contracts
- { Script Unit
- { Liaison
- { Co-productions
- { Television Enterprises
- { Television Computer Projects

—Programme Groups and Departments

—Programme Servicing Departments

—Administration

—Finance

—Personnel

*Parts of Educational & Religious Broadcasting Departments, which cover radio & television
 †Responsible to Director of Engineering for professional standards

*Parts of Educational & Religious Broadcasting Departments, which cover radio & television
 †Responsible to Director of Engineering for professional standards

Reference

Director of Engineering

- Research — Operations and Maintenance (Transmitter Group) — Engineering Personnel
- Designs — Operations and Maintenance (Communications) — Engineering Training
- Transmitter Capital Projects — Operations and Maintenance* (Radio Group) — Engineering Information
- Studio Capital Projects — Operations and Maintenance* (Television Group) — Engineering Secretariat
- Equipment — Operations and Maintenance* (Regions) — Finance and Costing Service, Engineering
- Architectural and Civil Engineering — Operations and Maintenance* (External Broadcasting)

Managing Director, External Broadcasting

- Engineering Operations and Maintenance† (External Broadcasting) { World Service
Talks and Features (World Service)
Overseas Regional Services
Transcription Services
External Programme Operations
- English Services { German
French language
South European
Central European
East European
- European Services { Arabic
Latin American
Eastern
Far Eastern
African
- Overseas Services
- External Services News
- Central Talks and Features
- Central Current Affairs Talks
- Monitoring Service
- English by Radio and Television
- Audience Research
- Administration

*Under Managing Director or Controller concerned but responsible to Director of Engineering for professional standards

†Responsible to Director of Engineering for professional standards

Director of Personnel

- Staff Administration
 - { General Medical and Welfare Grading }
- Management Services Group
- Staff Training and Appointments
 - { Staff Training Appointments }
- Legal Adviser
 - { Solicitor Programme Contracts Copyright }
 - { Planning Buying Catering }
 - { Central Services (central Premises) Central Services (television) }

Director, Public Affairs

- Information Services
 - { Secretariat Publicity Audience Research Reference and Registry Services }
- Publications
 - { Advertisement Circulation Sales Promotion Distribution Production }
 - Radio Times* Hulton Picture Library
 - The Listener*
 - Educational Publications
 - General Publications
 - Ariel* (staff newspaper)
- Overseas and Foreign Relations
 - English Regions*
 - Northern Ireland*
 - Scotland*
 - Wales*

*Responsible to Managing Director Television and Radio and to Director of Engineering for day-to-day working in their respective branches.

Reference

Director of Finance

- Central Finance and Management Accounting
- Accounting Services
- Internal Audit

The chief accountants or heads of finance for Television, Radio, External Broadcasting, Engineering, News and Regions work to their respective managing directors, directors or controllers but are professionally responsible to Director of Finance.

Editor, News and Current Affairs

- Television News
- Radio News
- Home and Foreign Correspondents
- Administration

C. J. Curran, *Director-General*
J. C. Crawley, CBE, *Chief Assistant to the Director-General*

Radio

Ian Trethowan, *Managing Director, Radio*
P. H. Newby, CBE, *Director of Programmes, Radio*
D. T. Muggeridge, *Controller, Radio 1 and 2*
S. Hearst, *Controller, Radio 3*
A. C. Whitby, *Controller, Radio 4*
R. Ponsonby, *Controller, Music*
H. H. Pierce, *General Manager, Local Radio*
G. A. Tree, *Head of Personnel and Administration, Radio*
J. D. MacEwan, *Chief Engineer, Radio Broadcasting*
G. B. Parkin, *Chief Accountant, Radio*
O. G. Taylor, *Chief Assistant, Radio Management*
L. Salter, *Assistant Controller, Music*
C. D. Chinnery, *Head of Radio 1*
M. White, *Head of Radio 2*
M. J. Esslin, *Head of Drama, Radio*
J. Lade, *Head of Gramophone Programmes*
C. J. Mahoney, *Head of Light Entertainment, Radio*
R. C. Hudson, *Head of Outside Broadcasts, Radio*
Rev. John Lang, *Head of Religious Broadcasting*
Rev. Michael Mayne, *Head of Religious Programmes*
A. L. Hutchinson, *Head of Talks and Current Affairs Group, Radio*
G. Fischer, *Head of Talks and Documentary Programmes, Radio*
A. Rogers, *Head of Current Affairs Magazine Programmes*
G. Manuel, *Head of Programme Operations, Radio*
T. H. Eckersley, *Head of Recording Services, Radio*
J. S. Robson, *Education Secretary*
D. H. Grattan, *Controller, Educational Broadcasting*
E. I. Gilman, *Head of Educational Broadcasting Services*
Dr C. Armour, *Head of School Broadcasting, Radio*
M. W. Stephens, *Head of Further Education, Radio*
Vacancy: *Superintendent Engineer, Radio Broadcasting (Equipment)*
D. H. Cummings, *Superintendent Engineer, Radio Broadcasting (Operations)*

Television

- H. P. Wheldon, OBE, MC, *Managing Director, Television*
- A. D. G. Milne, *Director of Programmes, Television*
- S. G. Williams, OBE, *Controller, Television Administration*
- P. G. A. Ramsay, *Controller, Programme Services, Television*
- R. H. Scott, *Controller, BBC2*
- S. N. Watson, OBE, *Chief Engineer, Television*
- C. L. Page, OBE, *Controller, Personnel, Television*
- Mrs J. R. Spicer, OBE, *Assistant Controller, Television Developments*
- G. D. Cook, *Assistant Chief Engineer, Television Operations*
- D. M. B. Grubb, *Assistant Chief Engineer, Television Developments*
- M. Checkland, *Chief Accountant, Television*
- W. F. Cotton, *Head of Light Entertainment Group, Television*
- W. D. K. Wood, *Head of Comedy, Light Entertainment, Television*
- S. J. S. Morris, *Head of Variety, Light Entertainment, Television*
- G. B. Cowgill, *Head of Sport and Outside Broadcasts Group*
- S. A. Sutton, *Head of Drama Group, Television*
- C. Morahan, *Head of Plays, Drama, Television*
- A. F. C. Osborn, OBE, *Head of Series, Drama, Television* (R. A. Marsh from June 1974)
- R. A. Marsh, *Head of Serials, Drama, Television* (W. Slater from February 1974)
- B. G. Wenham, *Head of Current Affairs Group, Television*
- J. M. Tisdall, *Assistant Head of Current Affairs Group, Television (I)*
- Vacancy, *Assistant Head of Current Affairs Group, Television (II)*
- A. E. Singer, *Head of Features Group, Television*
- N. M. Wilson, *Assistant Head of Features Group, Television*
- P. D. J. Daly, *Head of Science Features, Television*
- N. Swallow, *Head of Arts Features, Television*
- D. Wilcox, *Head of General Features, Television*
- J. R. Culshaw, OBE, *Head of Music Programmes Department, Television*
- E. R. Cawston, CVO, *Head of Documentary Programmes, Television*
- Miss M. L. Sims, OBE, *Head of Children's Programmes, Television*
- J. C. Cain, *Head of Further Education, Television*
- G. S. Hall, *Head of School Broadcasting, Television*
- R. D. Rowland, *Head of Open University Productions*
- Rev. J. D. Dey, *Head of Religious Programmes, Television*
- R. Moorfoot, *Head of Presentation, Television*
- P. H. Dimmock, CVO, OBE, *General Manager, Enterprises*
- P. J. F. Lord, *Head of Television Sales, Enterprises*
- W. G. Dovey, *Head of Business Administration, Enterprises*
- M. G. P. Raleigh, *Head of Programme Planning Group, Television*
- J. H. Dutot, *Head of Planning, Current*
- J. J. Stringer, *Head of Business, Co-Productions, Television*
- G. Rugheimer, *Head of Purchased Programmes, Television*
- J. H. Mewett, OBE, *General Manager, Film Operations and Services, Television*
- D. J. Corbett, *Head of Film Operations, Television*
- D. O. Martin, *Head of Film Services, Television*
- C. R. Hatts, *Head of Television Design Group*
- S. R. Bundy, *Head of Scenic Design, Television*
- H. J. Elliott, *Head of Design Services, Television*
- A. G. Foster, *Head of Graphic Design, Television*
- P. H. Shepherd, *Head of Costume Department, Television*
- Miss C. Hillcoat, *Head of Make-Up Department, Television*
- Vacancy: *General Manager, Scenic Services, Television*
- B. Wright, *Head of Construction, Television*
- P. K. Wiggall, *Head of Studio Operations, Television*
- H. Cottrell, *Head of Studio Management, Television*
- E. K. Wilson, *Head of Artists Contracts, Television*
- C. Lashmar, MBE, *Head of Television Computer Projects*
- H. L. Middleton, *Head of Television Liaison*
- J. F. Keeble, *Head of Television Administration Department*
- F. J. Gibbons, *Head of Finance Services, Television*
- C. Taylor, *Head of Costing Services, Television*
- R. R. Chase, *Chief Personnel Officer, Television*
- J. R. Smith, *Head of Personnel, Television Programmes*
- R. G. Johnson, *Head of Personnel, Television Programme Services*
- J. Auty, *Head of Personnel, Television Engineering*
- R. B. Mobsby, *Head of Engineering, Television Studios*
- C. J. Paton, *Head of Engineering, Television Outside Broadcasts*
- N. H. Taylor, *Head of Engineering, Television Network*
- H. A. Goodings, *Head of Engineering, Television Services*

Reference

L. H. Griffiths, *Head of Engineering, Television Recording*
H. C. J. Tarner, *Head of Engineering, Television News*

News and Current Affairs

D. M. Taylor, *Editor, News and Current Affairs*
A. S. Todd, *Managing Editor, News*
E. R. R. Fox, MBE, *Chief Assistant to Editor, News and Current Affairs*
D. J. Amooore, *Editor, Television News*
P. W. Woon, *Editor, Radio News*
C. D. Small, *Head of Home and Foreign Correspondents*
E. A. Harrison, *Head of Journalists' Training*
P. F. Wickham, *Head of Personnel and Administration, News*
C. D. Brooks, *Head of Finance, News*

External Broadcasting

G. E. H. Mansell, *Managing Director, External Broadcasting*
L. G. Thirkell, *Chief Assistant to Managing Director, External Broadcasting*
E. D. Robertson, OBE, *Controller, English Services*
A. Lieven, *Controller, European Services*
R. E. Gregson, *Controller, Overseas Services*
D. A. V. Williams, *Chief Engineer, External Broadcasting*
W. H. A. Tothill, *Head of Personnel and Administration, External Services*
J. Rae, *Head of Monitoring Service*
A. A. Vann, *Chief Accountant, External Services*
G. Steedman, *General Manager, Transcription Services*
D. M. L. Witherow, *Editor, External Services News*
M. B. Latey, OBE, *Chief Commentator, External Services*
R. Milne-Tyte, *Head of Talks and Features (World Service)*
V. H. J. Price, *Head of Central Talks and Features*
F. D. Barber, *Head of Central Current Affairs Talks*
H. R. Howse, *Head of English by Radio and Television*
L. Thompson, *Head of External Services Programme Operations*
A. S. Kark, *Editor, World Service*
Miss M. Anthony, *Head of Central European Service*
V. Pavlovic, *Head of East European Service*
J. Ogilvie, *Head of French Language Service*
R. A. L. O'Rourke, *Head of German Service*
C. W. Ricono, *Head of South European Service*
J. F. Wilkinson, *Head of African Service*
C. J. McLelland, *Head of Arabic Service*
M. W. Dodd, *Head of Eastern Service*
S. B. Wavell, *Head of Far Eastern Service*
A. M. A. Palaus, *Head of Latin American Service*
I. N. Lang, *Head of Overseas Regional Services*
J. K. Edwards, *Superintendent Engineer, External Broadcasting I*
G. M. B. Rankin, *Superintendent Engineer, External Broadcasting II*
Mrs K. J. Digby-Worsley, *Head of External Broadcasting Audience Research*

Engineering

J. Redmond, *Director of Engineering*
D. E. Todd, *Deputy Director of Engineering*
T. B. McCrirrick, *Assistant Director of Engineering*
R. D. A. Maurice, OBE, *Chief Assistant to Director of Engineering*
G. E. Buck, *Chief Accountant, Engineering*
G. W. Mackenzie, *Chief Engineer, Regions*
E. R. Rout, *Head of Designs Department*
P. R. Rainger, *Head of Research Department*
C. R. Longman, *Head of Studio Capital Projects Department*
W. Wharton, *Head of Transmitter Capital Projects Department*
T. J. Allport, *Head of Equipment Department*
R. A. Brown, *Head of Architectural and Civil Engineering Department*
D. E. Creasey, *Chief Personnel Officer, Engineering*
C. B. Wood, MBE, *Head of Engineering Information Department*
H. Henderson, *Head of Engineering Training Department*
S. Casson, *Head of Engineering Secretariat*
F. J. A. McGahern, *Head of Finance and Costing Services, Engineering*
M. J. Crawl, *Chief Engineer, Transmitters*
D. East, *Superintendent Engineer, Transmitters (I)*
G. E. Turner, *Superintendent Engineer, Transmitters (II)*
D. R. Morse, *Chief Engineer Network and Communications*
D. G. Preston, *Senior Superintendent Engineer, Communications*

Personnel

M. O. Tinniswood, *Director of Personnel*
M. Kinchin Smith, *Controller, Staff Administration*

Vacancy: *Controller, Staff Training and Appointments*
 E. C. Robbins, CBE, *Legal Adviser* (R. J. Marshall from March 1974)
 J. K. Rickard, *Head of Management Services Group*
 A. M. Andrews, OBE, *Head of Central Services Group*
 C. R. East, *Assistant Controller, Staff Administration*
 J. E. F. Voss, *Assistant Controller, Staff Administration (Grading and Technical)*
 F. C. Barrett, *Head of Grading*
 A. G. Finch, *Head of Personnel Services*
 A. D. Muirhead, MC, MB, B Chir, MRCOG, DIH, *Corporation Medical Adviser*
 M. V. Smith, *Head of Industrial Relations*
 Miss G. M. Lewis, MBE, *Head of Pay Policy*
 L. A. Chase, *Head of Staff Training*
 D. K. Ashton, *Head of Appointments Department*
 R. J. Marshall, *Solicitor*
 J. G. H. Wadsworth, *Head of Programme Contracts*
 R. G. Walford, *Head of Copyright*
 A. F. M. Foister, *Head of Computer Planning*
 C. W. Naish, *Head of Buying*
 J. G. T. Pinfield, *Head of Catering*
 E. D. Price, *Head of Personnel, Central Services*

Finance

H. P. Hughes, *Director, Finance*
 E. B. Thorne, *Controller, Finance*
 R. H. Bates, *Chief Accountant, Central Finance Services*
 L. A. Pearman, *Head of Accounting Services Group*

Public Affairs

K. H. L. Lamb, *Director, Public Affairs*
 G. T. M. de M. Morgan, MC, *Controller, Information Services*
 H. G. Campey, OBE, *Head of Publicity*
 B. P. Emmett, *Head of Audience Research*
 J. A. Norris, *Assistant Secretary and Head of Secretariat*
 R. D. Hewlett, *Head of Reference and Registry Services*
 L. Miall, OBE, *Controller, Overseas and Foreign Relations*
 N. Harvey, *Head of Liaison, Overseas and Foreign Relations*
 J. G. Holmes, *General Manager, Publications*
 M. J. Tree, *Deputy General Manager, Publications*
 A. D. Duggin, *Assistant General Manager, Publications (Sales)*

G. J. Cannon, *Editor, Radio Times*
 K. F. C. Miller, *Editor, The Listener*
 K. G. Hurst, *Head of Advertisement Department*
 P. G. Shaw, *Circulation Manager, Publications*
 A. L. Kingsford, *Books Editor*

English Regions

J. F. Grist, *Controller, English Regions*
 R. Newbold, *Head of Personnel, English Regions*
 W. J. Bridges, *Head of Finance, English Regions*
 M. Alder, *Head of Regional Television Development*
 P. J. Sidey, *Head of Network Production Centre, Birmingham*
 D. E. Rose, *Head of English Regions Drama*
 H. G. Anstey, *Head of Programme Services and Engineering, Birmingham*
 J. M. N. MacQueen, *Head of Personnel and Finance, Birmingham*
 D. Burrell-Davis, *Head of Network Production Centre, Manchester*
 Vacancy: *Head of Programme Services and Engineering, Manchester*
 G. K. Brown, *Head of Personnel and Finance, Manchester*
 S. F. Wyton, *Head of Network Production Centre, Bristol*
 F. G. Smith, *Head of Programme Services and Engineering, Bristol*
 J. A. C. Knott, OBE, *Head of Personnel and Finance, Bristol*
 M. D. Hancock, *Regional Television Manager, Midlands*
 R. D. Colley, *Regional Television Manager, North-West*
 J. T. P. Dewar, *Regional Television Manager, West*
 R. J. Johnston, *Regional Television Manager, East Anglia*
 H. H. G. Mason, *Regional Television Manager, South*
 H. T. Salmon, *Regional Television Manager, South-West*
 W. Greaves, *Regional Television Manager, North*
 D. J. Kerr, *Regional Television Manager, North-East*

Northern Ireland

R. T. L. Francis, *Controller, Northern Ireland*
 R. C. F. Mason, *Head of Programmes*
 T. R. J. Williams, *Head of Administration*
 R. J. M. Elliott, *Head of Programme Services and Engineering*

Reference

Scotland

R. Coulter, *Controller, Scotland*
D. P. Walker, *Head of Programmes*
A. M. Brown, *Head of Administration*
B. J. Slamin, *Head of Programme Services and Engineering*

Wales

J. H. Rowley, *CBE, Controller, Wales*
Owen Edwards, *Head of Programmes*
E. W. Timothy, *Head of Administration*
G. Salter, *Head of Programme Services and Engineering*

Programme Contracts

Most contributors to BBC programmes receive payment which may range from a few pounds for a simple talk to a substantial sum for a star performer in a major series. These fees are assessed and administered by Programme Contracts Department and its radio booking sections, and the Artists Contracts Department in television. Contracts vary according to the nature of the engagement; a straightforward talk or interview may present few complications, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Apart from negotiating and originating about 200,000 contracts each year the Contracts Department's staff also arrange labour permits for foreign artists, licences and chaperones for children, carry out the general administration of the twelve BBC orchestras, and, on behalf of BBC Enterprises, administer residual payments and negotiate special fees for those artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

Agreements with Unions

The BBC, probably the biggest employer of talent in the country, has a reputation for fair dealing and it tries, within its resources, to offer the best possible terms and conditions to performers and contributors; these are based on agreements with the relevant unions governing minimum fees and conditions in both radio and television. These bodies include Actors Equity, the Musicians Union, the Incorporated Society of Musicians, the Radiowriters Association and the National Union of Journalists, and the BBC is in constant touch with them in the course of the negotiation of agreements and in discussing their interpretation.

Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the Copyright Department. (The exception is payment for material for talks which is negotiated by Programme Contracts Department) Radio and television rights in commissioned music or literary material are acquired in return for agreed fees by direct negotiation with each composer, or with each author or his agent or publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material wanted for its broadcasts.

Agreements with Official Bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC pro-

gramme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's Programmes-as-Broadcast. Likewise the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records, the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Another agreement with the *Music Publishers' Association* deals with the rates to be paid for the hire of orchestral material.

The BBC also has a long-standing agreement with the *Publishers' Association*, the *Society of Authors*, and the *League of Dramatists* which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis.

Both the *Radiowriters' Association* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contributors of radio drama and features. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has four agreements with the Guild relating to specially-written plays, specially-written series and serials, dramatisations and television educational drama. In each case the nature of the rights to be acquired by the BBC is laid down, and minimum fees according to the length of the script are prescribed.

radio broadcasting are based on the terms laid down in the agreement with the *Publishers' Association* and others referred to above. For radio broadcasts of stage plays a scale fee is paid, and for television it is assessed. Fees for all specially written material, whether for radio or television, are assessed on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for the type of contribution in question, and in the case of television the minimum rates referred to above, although for established writers the minimum rates are usually greatly exceeded.

The BBC normally pays an initial fee which covers a single broadcast performance and also gives the BBC optional rights, subject to payment of further fees, to give repeats in BBC programmes and, in the case of television, to permit recordings of the programmes to be used by overseas broadcasting organisations. For radio programmes overseas rights are separately negotiated. If recordings of the programme are sold abroad the additional fees accruing to the author, especially in the case of television, can be substantial.

Fees for Local Radio are assessed at lower rates than those for network programmes.

Assessment of Fees

Fees for published material and stage plays for

Engineering and Technical

Frequency Allocations

Broadcasting is only one of many radio-communication services requiring radio frequencies and because of the wide radio-frequency bandwidths required, especially for the television services, its demands on the radio-frequency spectrum are greater than those of most other services. Moreover, these demands are continually increasing as new services are introduced and new techniques developed, and to ensure some degree of order in the spectrum it is essential that the use of frequencies for the various services be negotiated on an international basis.

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union, a specialised agency of the United Nations to which almost all countries belong. World Radio conferences are held periodically to allocate blocks of frequencies to the various radio-communication services, broadcasting, maritime, aeronautical and mobile, according to their present and future needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. The regional conferences produce frequency plans which may remain in force for many years; for example, the Copenhagen Plan which assigned frequencies for long and medium-wave broadcasting stations in the European Broadcasting Area, was drafted in 1948, implemented in 1950 and is still in force, although it is now out-dated and is due to be revised in 1974/1975.

Most frequency plans have built-in provisions to permit limited changes to the planned assignments. Such changes are subject to agreement between the countries signatory to the plans.

In the European Broadcasting Area, frequencies for sound broadcasting in Band II (87.5–100 MHz) and television broadcasting in Bands I, III, IV and V (41–68 MHz, 175–216 MHz, 470–582 MHz and 614–854 MHz respectively) were last planned at the European Broadcasting Conference, Stockholm 1961. The frequency plans produced in Stockholm were implemented in 1962 and are still current, although they have been fairly extensively modified.

The planning of frequency assignments in the international short wavebands, which are used extensively for the BBC's External Services to Europe and overseas, is a much more difficult task than that pertaining to the bands used for national broadcasting, since the propagation characteristics on short waves are such that mutual interference between transmissions can occur at very great distances and frequency planning must, therefore, be on a world-wide rather than a regional basis. Political factors also play a part and consequently it has not yet been possible to agree international frequency plans for the short-wave broadcasting services. On the other hand, an international high frequency management procedure administered by the ITU, whereby the short-wave broadcasters notify their intended frequency usage several months in advance, has led to a considerable reduction in mutual interference. It is hoped that this management procedure will eventually lead to agreed frequency plans.

Satellite broadcasting is likely to become a

practical proposition within the next ten to fifteen years, and to permit its introduction, new frequency bands were made available for the Broadcasting-Satellite Service by a World Administrative Radio Conference dealing with space telecommunications in general which met in Geneva in 1971. The new allocations are in the vicinity of 12 GHz, 42 GHz and 85GHz and it is likely that satellite broadcasting, intended for direct reception by members of the public, will be accommodated initially in the 12GHz band. A world conference to plan specific frequency assignments in this band will almost certainly be held before the end of the present decade. More will be known about the practicability of satellite broadcasting when the result of experimental educational broadcast transmissions to India and the United States from the NASA ATS-F Satellite, due to be launched into geostationary orbit in 1974, becomes available.

Details and maps of the BBC's domestic television and radio services will be found on pages 187-231.

How to get good reception

To make the best use of the broadcast services, radio or television, it is essential to have a suitable receiver in good working order connected to an aerial of the right type. Indoor television aerials or those incorporated in portable receivers are usually only effective at fairly short distances from a transmitting station; the use of aerials in the roof or out of doors becomes progressively more important with increasing distance from the transmitter, and should be considered essential for locations where there is serious screening or interference. Good outdoor aerials are particularly important for getting the best from the 625-line television and vhf radio services, especially colour television and stereophonic radio.

In general, a properly installed outdoor aerial will improve reception in three ways:

By providing the receiver with a stronger signal. By being relatively remote from sources of interference inside the house, in neighbouring houses or in the street.

By its directional performance, which means being less sensitive in some directions than others, so that by careful positioning it is possible to reduce the pick-up of interference or of signals reflected from hills or large buildings, which cause displaced ghost images in the case of television, and distortion in the case of vhf radio.

Although indoor aerials for 625-line television will often provide an acceptable picture in locations close to a transmitter it will usually be found that people moving near the aerial cause variations in picture quality and also that the picture is grainy and lacking in detail because the aerial is picking up a number of slightly delayed signals in addition to the direct ray.

Some of the above points are more important than others in particular situations and the following notes provide some general guidance for the reception of the various services. More detailed advice is freely available from **Engineering Information Department, BBC, Broadcasting House, London W1A 1AA.**

405-Line Television

BBC-1 and BBC-Wales have been broadcast for many years on 405 lines in Channels 1-13 and these transmissions will continue for several years. The 405-line transmissions do not carry colour and BBC-2 is available only on 625 lines. It is intended that the 405-line services will eventually be closed down.

It is important to use an aerial designed for the channel being received; if an aerial is used on a channel other than the correct one it will probably pick up much less signal and may have a poor directional performance.

Interference from distant transmitting stations can occur, particularly during the summer months on Channels 1-5. The effects of

this interference can sometimes be reduced by the use of a more directional receiving aerial, and in practice this means an aerial with more rods.

625-Line Television

Over 90 per cent of the United Kingdom population is now within reach of the colour transmissions of BBC-1 (or BBC-Wales) and BBC-2 on 625 lines. They can be received in black and white or in colour if a colour set is used. All the 625-line transmissions are on ultra high frequency (uhf) using Channels 21–34 and 39–68; aerials for these channels are much smaller than their counterparts for receiving the 405-line transmissions. They are, therefore, less conspicuous and they impose less strain on the structure on which they are mounted.

In areas where both the BBC services and ITV are available on 625 lines a single uhf aerial is sufficient in nearly all cases, because all three uhf transmissions are radiated from the same station with the same power. When a 405-line receiver is exchanged for a single standard 625-line model it is wise to remove any old aerials installed for the 405-line services, because these are often unsightly and they will deteriorate in time and might cause damage to the building.

The uhf transmissions can be seriously obstructed by walls, furniture, people etc., so that outdoor aerials are normally essential for fully satisfactory uhf reception. They should be mounted in a high position clear of local obstructions in the direction of the transmitting station. Uhf aerials are available in five different types, each covering a group of channels. Thus a Group A aerial covers Channels 21–34. Log Periodic aerials, which cover a larger range of channels, are also available. Log Periodic aerials also have valuable directional properties.

Most uhf aerials are much more directional in performance than other domestic receiving aerials and as a result problems associated with

the presence of reflected signals are less common on uhf.

The precise position of a uhf aerial is critical and the strength of the signal received can vary widely as the aerial is moved through distances of a few feet. For this reason it is important that the aerial is carefully positioned so as to provide equally satisfactory reception on all three programmes. Insufficient care in this respect is usually the explanation for complaints of unsatisfactory reception of one or two of the three available channels.

In some areas it is possible to receive signals from more than one uhf station and in cases where these transmit different programmes it may be worthwhile to install a separate aerial for each station with separate co-axial cable down leads, and a simple changeover switch close to the receiver.

Colour Television

It is important for viewers who obtain colour receivers to ensure that great care is taken over the aerial installation. In general an aerial which gives good reception on a monochrome receiver will also give good reception of colour on a colour set. The colour transmissions are, however, somewhat more sensitive to certain shortcomings and in some circumstances an aerial which gives acceptable results in monochrome may produce unsatisfactory colour pictures.

The majority of programmes are now transmitted in colour, those still in monochrome being mainly older films, and programmes coming from studios which are not yet equipped for colour operation. Such monochrome programmes will, of course, be quite satisfactorily received on a colour receiver, just as a black and white set will receive the colour programmes in black and white.

Radio

To make full use of the BBC's radio services it is essential to have a receiver which covers the long, medium and vhf wave bands.

Reference

Long- and medium-wave reception usually presents little difficulty and the most popular type of receiver today is the transistor portable with a built-in directional aerial. Good long and medium-wave reception can, of course, also be obtained using a non-portable type of receiver connected to an outside aerial.

Because of the shortage of suitable frequency channels many of the BBC transmitters are operated in synchronised groups, with a number of transmitters on the same frequency and radiating the same programme. In these cases perfectly satisfactory reception can usually be obtained provided that there is a strong signal from one or other of the transmitters; but if the signal from two or more transmitters is at more or less equal strength the reception suffers from a characteristic form of rhythmic fading and distortion. In these cases it is sometimes possible to improve matters by carefully turning a portable receiver, making use of its directional aerial to select the signal from one transmitter rather than another.

Vhf Radio

More than 99 per cent of the United Kingdom population is now covered by the vhf service of Radios 1/2, 3 and 4, which can provide reception which is normally free from the noise and interference which frequently spoil reception on the medium and long-wave bands. Local radio programmes are also transmitted on vhf, in addition to medium wave.

Portable receivers for vhf almost always have telescopic aerials which can be extended to a length of about two feet and such aerials can give good results in areas where the transmissions are strong. Where the transmissions are weak the position of the aerial can have a marked effect on the standard of reception. It may, therefore, be necessary to try the aerial at different angles and the set in various positions; reception will tend to be better upstairs than down and it is sometimes impossible in basements.

Some receivers including tablesets and radio-grams incorporate a vhf aerial made of metal foil or strip inside the cabinet. This type of aerial can also give good results in strong signal areas but it has directional properties and some experiment with the receiver in different positions may be necessary for the best results.

Most receivers other than portables have provision for an external aerial to be connected, and such an aerial is essential if good reception is to be obtained at places where the transmissions are not very strong. The simplest type of outdoor aerial for vhf radio looks like a horizontal rod about 5-ft long and it can often be mounted on the same pole as that used for the television aerial. Aerials having at least two elements are preferable, however, because of their directional properties, and in particularly difficult situations aerials having up to four or six elements may be needed.

If the transmissions can travel to the receiver over two or more different paths, because of reflections from hills or buildings, an unpleasant form of distortion can occur. Larger more directional aerials can give some protection against this kind of distortion by discriminating against the reflected signals.

Stereo

Many of the radio programmes transmitted on vhf are now produced in stereo. This applies particularly to all kinds of music and also to some drama. Stereo involves the use of two separate channels from the studio through the transmitter and receiver, feeding two separate loudspeakers; it can provide a marked increase in realism, especially for musical works involving a number of different instruments or voices. For stereo reception it is essential to have a vhf receiver which includes a stereo decoder.

The stereophonic system used by the BBC is a compatible one, that is to say listeners not equipped for stereo receive the programme in the normal way, and stereo receivers will also

reproduce mono programmes satisfactorily although, of course, without the stereo effect. Stereo presents many problems from the broadcaster's point of view but the service is being extended as rapidly as possible. It is already available to most of South East England, Central Southern England, the Midlands and North. During 1974 it is planned to extend the service to Central Scotland and the Bristol Channel area, and in 1975 to the North East of England and the Solway Firth area. These extensions are made possible by the development by the BBC of a new method of transmission between the studio centres and the transmitters, involving a system known as pulse code modulation. This not only makes it possible to transmit high quality stereo, it also means that the transmitters which are remote from the studio centres should in future provide a standard of sound quality, in terms of audio band width and signal-to-noise ratio, appreciably higher than has been possible until now. These advantages will apply to listeners whether they receive the programmes in mono or in stereo.

Stereophonic reception is more demanding than monophonic and it is sometimes found that on changing to stereo the background noise or hiss increases to an unacceptable extent; if this happens the remedy is nearly always to employ a more efficient aerial system, which in practice means an outside aerial having a greater number of elements, and possibly mounted higher than before. It should be added that some receivers are naturally more efficient than others in providing good stereo in areas where a strong signal is not available.

Listening to the BBC overseas

British listeners who wish to hear BBC domestic programmes in Europe will require a suitable receiver. The smallest type of transistor portable covering only the medium and long-wave bands is unlikely to provide useful reception of domestic broadcasts except perhaps along the north coast of France. The Radio 2 transmission on 1500 metres is

receivable in much of Western Europe, particularly at night time, with an adequate set.

The BBC World Service (in English) is directed to Europe and to most other parts of the world, along with broadcasts in 39 other languages in the External Services. The World Service can be heard in Western Europe on 276 metres medium wave from 2200 to 0430 GMT and on 276 and 232 metres at certain other times, chiefly for news bulletins. It is transmitted on 211 metres in the East Mediterranean for most of the day.

All World Service transmissions are carried on shortwaves, and at times and in places where medium-wave broadcasts are not available, a set covering at least some of the short-wave bands is needed to receive them.

The main short-wave bands used for broadcasting extend from 11 to 50 metres (26 to 6 MHz). In the countries of Western Europe for instance good daytime reception is usually possible in the 25, 31 or 49 metre bands. In the Mediterranean area the 16 and 19 metre bands are usually best. After dark, reception tends to be more difficult, but the 31, 41 and 49 metre bands are most likely to provide good reception. Most portable receivers with short-wave bands use a telescopic aerial and for short-wave reception it is desirable to extend this fully. It should also be remembered that many modern buildings are constructed of reinforced concrete, which provides an effective screen against radio waves. It may be, therefore, that better reception is obtained in a particular part of the room, or else on a hotel balcony or even out of doors. For this reason the possession of an earphone attachment can be very useful. Having found which wavelength gives the best reception out of doors, it will often then be found possible to receive it inside the building.

Full details of the wavelengths used to serve all parts of the world can be obtained by writing to the BBC at P.O. Box 76, Bush House, Strand, London WC2B 4PH.

The BBC and the Public

Audience research

The BBC has always recognised that it must keep in touch with public opinion. But this cannot be done by simply being open to any representations made to it, important though this is. The BBC itself has an active role to play by deliberately and systematically collecting relevant information. This function is performed by Audience Research which, for more than thirty years, has been applying the techniques of social research to the problems of broadcasting. Audience Research involves many different kinds of activity, such as finding out about the public's tastes and habits, how much viewing or listening is taking place, and what people think of the programmes they see and hear.

Audience Size

The part of Audience Research's work which is probably most familiar to the general public is its estimation of the *size of each broadcast's audience*.

The principle underlying it is that the listening and viewing of the whole population can be inferred with reasonable accuracy if this information is obtained from representative cross-sections.

In the continuous *Survey of Listening and Viewing*, a sample of the population is interviewed every day. Each day's 'sample' consists of 2,250 persons, so selected as to be representative of the entire population – excluding only children under five years of age – in terms of geographical distribution, age, sex, and social class. The questions the interviewers put are all concerned with the previous day, being

designed to find out whether or not the persons interviewed listened to the radio or viewed television and, if so, which particular programmes they heard or saw during that particular day.

Different people are interviewed each day (so that in the course of each month about 70,000 people are interviewed, and in the course of a year more than 800,000) but as the people are always selected by the same method the results for any one day are always comparable with those for any other. The interviewing is done by a large staff of part-time workers engaged intermittently for work in their own localities. Most of those employed, and all those engaged in interviewing children, are women.

The end-product of the survey is called the *Daily Audience Barometer* and is the BBC's equivalent of the box office. It lists every programme broadcast nationally (and some transmitted in certain areas only) and shows the proportions of the sample which were found to have listened to or viewed them. Its value lies not merely in the information it gives about individual broadcasts but also in providing a basis for the study of audience trends.

Audience Reaction

The opinions of audiences are gathered through panels of listeners and viewers. Altogether their membership totals about 6,000. Panel members are recruited through public invitation and by personal approach.

Each week the panel member receives questionnaires about forthcoming broadcasts. He is not asked to vary his normal listening or viewing habits – indeed he is particularly

requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel member to rate the programme in four different ways, e.g. to indicate for a comedy programme to what extent it was funny or unfunny, vulgar or clean, and so on. Ratings such as this lead to *Reaction Profiles*, by means of which programmes can be readily compared with one another. Longer questionnaires provide material for the production of programme reports which try to give a balanced picture of the opinions expressed, placing correct emphasis both on the majority view and on the opinions of the various minorities.

Other Studies

Side by side with these continuous studies the department is constantly engaged on a variety of *ad hoc* investigations. These may involve anything from discovering public opinion on a single point – such as a proposed change in the timing of a broadcast – to an exhaustive study of the impact of one type of output.

Audience Research may also be called upon to forearm the producer of, say, a documentary programme with information about the public's existing stock of knowledge of his subject, or to measure the extent to which his efforts to widen it have been successful.

Naturally the research methods used vary with the problem to be solved. Sometimes it is necessary to interview a random sample of the population at length in their own homes. Sometimes a postal questionnaire is adequate. Sometimes samples of the public are invited to meet together for questions and discussion. But in every case the object is the same – to collect information which is representative and reliable, as a basis for evaluation or decision-making by those concerned.

Getting in touch with the BBC

Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers amounting to upwards of a quarter of a million letters a year. This figure does not include letters sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 2,000 a day.

Letters about television and radio programmes, other than those responding to broadcast invitations but including letters of complaint, should be addressed to: **Head of BBC Programme Correspondence Section, Broadcasting House, London W1A 1AA**. This section is responsible for seeing that the opinions expressed and suggestions put forward in letters are carefully considered, reference being made to the most senior levels of the Corporation in appropriate cases. As far as possible, answers are supplied to inquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy typewritten lists cannot normally be met. Scripts are made available only in exceptional circumstances (see page 331). Requests for information on technical matters and for advice on reception of BBC programmes should be sent to: **Head of Engineering Information Department, Broadcasting House, London W1A 1AA**.

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an **Overseas Audience Research and Correspondence Department, BBC, Bush House, London WC2B 4PH**, which also ensures that the letters are forwarded to the appropriate officials and programme departments. Letters in other languages are sent to the language services concerned and answered in the same language.

Record Requests

Record requests in the U.K. should be sent on a postcard to the BBC programme concerned.

In addition to the many request programmes produced for home listeners, the BBC World Service has request programmes for listeners overseas. These programmes also provide a link with home for Britons stationed abroad, as well as for immigrants and visitors to Britain. Separate editions broadcast at suitable times give world-wide coverage. Listeners in Britain wishing to send a message and have a record played for their friends and families overseas should write to *Listeners' Choice*. Overseas listeners are advised by airmail of the time and date of the playing of these requests. The BBC World Service also has its own *Pop Club* programme with lapel badges and membership cards for its members. To join this club, overseas listeners should write to the Secretary, 'Pop Club'. Requests for members of the Merchant Service should be sent to the *Merchant Navy Programme*.

The address for all these overseas programmes is: **The World Service, BBC Bush House, London WC2B 4PH.**

Auditions

Music, drama, and variety auditions are arranged regularly by Programme Contracts Department (*see page 316*) working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors. Artists who have succeeded in an audition are placed on a waiting list to be offered a broadcasting engagement when opportunity arises.

Applications addressed to the BBC, London W1A 1AA, are brought to the attention of the department concerned. For regional auditions, applications should be made to the Controller of the appropriate region. Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Choral Society. Candi-

dates are required to sing one of two test pieces at their choice, and there is a sight-reading test. Members of the Society attend rehearsals each Friday evening. Written applications should be made to the **Chorus Manager, BBC, London W1A 1AA.**

Submission of Scripts and Scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the appropriate programme authorities.

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, BBC, Aeolian Hall, New Bond Street, London W1Y 0ED.** 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,** who will ensure that they are seen by the relevant department.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Serious music scores for radio should be addressed to: **Chief Assistant, New Music, BBC, Yalding House, 156 Great Portland Street, London W1N 6AJ.**

Popular and light music scores for radio should be addressed to **Assistant Head of Radio 2, Aeolian Hall, New Bond Street, London W1Y 0ED.**

A guide for writers, *Writing for the BBC*, is published by the BBC, price 35p (by post 43p).

Tickets for BBC Shows

Members of the public who wish to see a radio or television performance enacted before an audience can obtain tickets by writing to the **BBC Ticket Unit, Broadcasting House, London W1A 4WW.**

Applicants should indicate the performance they wish to see, giving in addition two alternatives, and **enclose a stamped addressed envelope.** Applications will not be acknowledged, but tickets will be sent a week before the date of the performance.

Owing to the variation from week to week in the number and nature of the programmes, it is not possible to guarantee that tickets can be sent for any particular show, but the Ticket Unit will do its best to send applicants tickets for the type of show for which they apply.

These are:

Radio: Light Entertainment, Panel or Quiz-type, Light Music, Modern Dance Music, Chamber Music, Symphony Orchestra, Modern or Old-time Dancing.

Television: Panel or Quiz-type and Light Entertainment.

If visitors from outside London indicate the period during which they will be in London, every effort will be made to send a ticket for the appropriate time. In the case of London residents there may be a delay for popular shows. Normally it is not possible to send more than one or two double tickets to any individual, and children under the age of ten often are not admitted to BBC studios.

Visits to BBC Premises

Arrangements for seeing round Broadcasting House and other centres can be made only exceptionally.

People with a special or professional interest may make arrangements for seeing round Broadcasting House and other centres by writing to **Chief Secretary, BBC, Broadcasting**

House, London W1A 1AA, or the Controller in their own region.

Visitors from overseas should address themselves to: **External Broadcasting Audience Research, BBC, PO Box 76, Bush House, London WC2B 4PH.**

Appeals for Charity

The BBC has been broadcasting charitable appeals since 1923. Up to 1973 over £17,000,000 had been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as *The Week's Good Cause*, usually at 11.10 am on Sunday, or on BBC-1, usually at 6.50 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for example, in aid of the victims of an earthquake or flood disaster – may be broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland and, on not more than two dates in the year, in the different regions of the BBC's television service.

In selecting appeals for broadcasting, the BBC seeks the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales, Northern Ireland, and the English regions perform the same function in respect of regional appeals (*see pages 232 ff for members of the appeals advisory bodies*).

Within certain specified limits, any deserving cause, whether it be great or comparatively small, may be considered for a broadcast appeal. Preference in selection is, however, given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Second in preference are those which aim to promote social, physical, cultural, or mental or moral well-being but which do not necessarily deal with individual cases of

distress; this category includes organisations promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage.

Lectures by Members of Staff

The BBC receives many invitations from national and local organisations to provide lectures on aspects of broadcasting. There is no permanent panel of lecturers, but some members of staff undertake lecture engagements voluntarily in their spare time. Organisations wishing to hear from them may approach them through the **BBC Secretariat (Lectures), Room 400, Broadcasting House, London W1A 1AA**. A modest fee, plus expenses, is normally payable. Organisations wishing to hear from radio and television 'personalities' rather than from members of staff not usually in the public eye should address them direct. (A letter marked 'Personal' and 'c/o the BBC' will be forwarded unopened to the person concerned.)

SOS Messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone.

For relatives of sick persons Such SOS messages are broadcast only when the hospital or doctor certifies that the patient is dangerously ill and when all other means of communication have failed. Normally the full name of the person sought, and the relationship, must be given. The message is broadcast only if the patient is asking to see a relative or the doctor considers that this would be beneficial.

For missing persons and for witnesses of accidents Only official requests originated by the police are considered.

Appeals for special apparatus, foods, or drugs for treatment of rare diseases will be broadcast

only at the request of major hospitals and after all other means of obtaining them have failed.

For travellers abroad It is also possible in circumstances of real urgency for SOS messages to be broadcast in countries abroad by radio organisations which are members of the European Broadcasting Union. These messages would be broadcast in an attempt to reach people travelling abroad who are urgently wanted at home. The rules, in principle, are the same as those which apply to SOS messages broadcast in the United Kingdom. Requests of this kind, which must come from doctors or hospitals, cannot be considered unless all other means of contacting the person who is wanted have been tried and have failed.

Messages are broadcast once only and cannot be repeated.

There is no charge for broadcasting SOS messages.

BBC Publications

One of the objects of the BBC, as laid down in its Charter, is 'To compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation'. The width of these terms of reference is reflected in the variety of BBC publications.

General Publications

Television and radio programmes are supported in many cases by books and BBC Publications have a large and growing list of titles on a variety of subjects. Categories of particular interest include children's programmes, music, drama and television features.

All BBC books can be obtained:

- a) from booksellers who are BBC authorised agents (names and addresses available on request);

Reference

- b) through other booksellers;
- c) from **BBC Publications, 35 Marylebone High Street, London W1A 1AR** (postage extra).

Radio Times

Published every week in twenty-six editions, its programme pages provide a detailed day-by-day reference guide to the whole of the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. Editorial articles, many in colour, feature the subject matter of the most notable broadcasts of the week. *Radio Times* is on sale at newsagents throughout the British Isles, price 5p, or by subscription, at £5.50 for Britain and the Republic of Ireland and £4.60 overseas and pro rata for shorter periods. Its circulation, the highest for any British periodical, is slightly less than four million, with a readership approaching eleven million.

The Listener

Like BBC television and radio, it reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn mainly from broadcast talks and discussions. *The Listener* carries a quarterly supplement giving details of the main music and drama productions to be broadcast on BBC Radio during the following three months. Distribution is world wide and sales are about 40,000 copies a week. *The Listener* is published each Thursday, price 9p, subscriptions at £6, both in Great Britain and overseas, a year or pro rata for shorter periods. Subscriptions to the U.S.A. and Canadian edition cost \$16 for one year, \$30 for two years and \$42 for three years by surface mail; air freight to New York by second class mail costs \$26 for one year, \$50 for two years and \$72 for three years. Special rates are available to students and schools. Full details can be obtained from the **Circulation Manager, BBC Publications, 35 Marylebone High Street, London W1M 4AA.**

Overseas Journals

Information about programmes in the BBC's External Services is given in the following publications:

BBC English by Radio and Television

A monthly magazine for those who follow the BBC's English courses, contains texts to accompany the English by Radio lessons broadcast entirely in English and articles of general interest to students and teachers of the language. The annual subscription is £2.25 in the United Kingdom and pro rata for shorter periods. Subscriptions can be taken out in overseas countries through local agents and in local currency. Group subscriptions at reduced rates are available for more than ten copies a month. A list of local agents is available on request to **BBC Publications, 35 Marylebone High Street, London W1M 4AA.**

London Calling

The monthly journal of the BBC External Services, gives programme details and frequency information about the BBC World Service in English with the alternative World Service programmes for Europe and Africa. Brief details are also given of BBC services in other languages and BBC English by Radio broadcasts.

Huna London

The monthly magazine of the BBC Arabic Services, gives programme information about the Arabic Service and contains articles of general interest. Circulation is 80,000 throughout the Arab world.

London Calling and *Huna London* are issued free of charge. Further details are obtainable from **External Services Publicity, BBC, Bush House, London WC2B 4PH.**

Further Education

Many Further Education programmes are accompanied by publications. These fall into two main categories:

- a) Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are, in the main, for language courses but include other subjects. The books provide the basis for individual homework and preparation.
- b) Books which, while not essential, provide the interested student with a permanent record on the theme of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations, statistics and any other information thought to be useful.

For most of the language series 12-inch L.P. records, with basic dialogue and pronunciation practice, are also available.

Details of programmes and accompanying publications are printed in *Radio Times* at the appropriate times.

Schools Publications

At the request of the School Broadcasting Council numerous publications are issued termly or annually to support the BBC's radio and television series of broadcasts to schools. Six months in advance of each school year Annual Programme documents for Primary schools and Secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make timetable arrangements and order their publications in good time to receive the Autumn copies before the first broadcast of the Autumn Term. Over 12,500,000 items are purchased by some 33,000 schools every year. BBC schools publications are provided on a non-profit making basis. Termly timetables for staffroom notice boards are issued free to all

schools before each term. Details of current series and publications can be obtained from **BBC Publications (Schools), 35 Marylebone High Street, London W1M 4AA.**

BBC Libraries

Access to Programme and other BBC Information Sources

The BBC needs to maintain for its own operational purposes a number of specialised libraries and other collections of information. The following is a list of the main library and information points, with notes describing the arrangements which can be made for public access mainly for study and research.

Transcripts and Radio Tapes

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels, plus many regional and local radio programmes. Moreover the BBC acquires only the broadcasting rights in much of the material which it uses and legally it is not in a position to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the scriptwriters and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are responsibly involved in a programme or its contents, particularly when these are required for personal reference purposes.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes.

Reference

Charges are made for these services. Requests should be made in writing to: **The Transcripts and Tapes Unit, c/o Secretariat, BBC, Broadcasting House, London W1A 1AA.** (See also BBC Enterprises (page 337) in regard to recordings of TV programmes and Radio tapes.)

Script Library and Programme Index

The Langham, Portland Place,
London W1A 1AA.

Script Librarian: Mrs. S. White
01-580 4468 Ext. 2899

Library Stock: Radio and Television Scripts (excluding plays and news bulletins). Index to Radio and Television programmes. Accessible to researchers by appointment only. For news bulletins, see News Information Service. Play scripts may be consulted in the Play Library at Broadcasting House or in the Television Drama Script Library at Television Centre.

Audience Research Enquiries

Audience Research Information Desk, BBC,
Broadcasting House, London W1A 1AA
01-580 4468 Ext. 4732

Information about *methods* of BBC Audience Research is freely available. *Results* of Audience Research are normally confidential to BBC staff, but requests by letter only for specific information will be considered.

Sound Archives

Broadcasting House, London W1A 1AA

Library Stock: about 60,000 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: internal use only, although researchers are admitted in particular cases; all enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhi-

bition Road, S.W.7. Under an agreement with the BBC, the Institute may acquire BBC Archives recordings and record BBC programmes off-the-air for its collection of sound recordings which includes commercial and non-commercial recordings. The Institute is intended to serve as a research centre for recorded sound documents. The B.I.R.S. is not permitted to allow BBC recordings to be copied or to leave the premises of the Institute.

Television Film Library

South Block, Reynard Mills Industrial Estate,
Windmill Road, Brentford, Middlesex

Film Librarian: Mrs. A. Hanford, ALA
01-567 6655

Purchase or hire of complete films: R. Crafts, at *BBC Enterprises*, Villiers House, The Broadway, Ealing, London W5 2PA
01-743 8000 Ext. 394

Purchase of section of film material:
Mrs. G. Cooper, at *BBC Television Film Library* 01-567 6655

Library Stock: selected film programmes, items, newsfilm and other film material produced by the BBC, mainly since 1948. The library provides a service only for BBC users, but a limited number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film material.

Reference Library Service

Reference Librarian:

Miss J. Houlgate, ALA, LRAM
01-580 4468 Ext. 3747

Deputy Reference Librarian:

Miss I. Thornley, ALA 01-580 4468 Ext. 2523
Broadcasting House, London W1A 1AA

Library Stock: 120,000 books and pamphlets: 900 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to material

about broadcasting may be made available on written application.

Publications: British Broadcasting 1922–1972: a select bibliography.

Central Reference Library

The Langham

Librarian: Miss I. Thornley, ALA

01–580 4468 Ext. 2523

Senior Query Assistant: B. MacDonald, ALA

01–580 4468 Ext. 2909

Main collection of general stock. Special collections: Drama, Film Music and Broadcasting.

External Services Library

Bush House, Aldwych, London WC2 B4PH

Librarian: Mrs. M. Welch, BA, ALA

01–240 3456 Ext. 2280

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

Monitoring Service Library

Caversham, Reading

Librarian: Miss J. Pollard

0734 (Reading) 472742

Specialised indexes of political and other prominent personalities throughout the world.

Television Service Library

Television Centre, Wood Lane,

London W12 7RJ

Librarian: A. J. Holt, ALA

01–743 8000 Ext. 2540

Books and periodicals of general interest with emphasis on the visual arts. Illustrations collection.

Engineering Research Department Library

Kingswood Warren, Tadworth, Surrey

Librarian: J. D. S. Pocock, ALA

Mogador 2361 (from London 604 2361)

Books and periodicals on radio and television engineering and related subjects.

News Information Service

News Information Librarian: G. Whatmore, FLA
01–580 4468 Ext. 3797

News and Current Affairs Libraries. These units are not open to the public but may be used by *bona fide* researchers by prior arrangement. Other libraries are assisted with news information at the discretion of the unit heads.

Radio Services Unit

Broadcasting House, London W1A 1AA

01–580 4468 Ext. 3200

Press cuttings from British newspapers and magazines, plus certain American newspapers. Index to radio news bulletins. Comprehensive index to shipping since 1940.

External Services Unit

Bush House, Aldwych, London WC2 B4PH

01–240 3456 Ext. 2322

Press cuttings from British and foreign newspapers with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

Television Current Affairs Unit

Lime Grove, Shepherd's Bush,

London W12 7RJ 01–743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

Television News Unit

Television Centre, Wood Lane,

London W12 7RJ 01–743 8000 Ext. 3241

Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

Central Cuttings Collection

1 Duchess Street, London W1A 1AA

01–580 4468 Ext. 4209

Extensive press cuttings service with special emphasis on broadcasting and on music.

Reference

Music Library

Yalding House, 156 Great Portland Street,
London W1N 6AJ 01-580 4468 Ext. 4880

Librarian: Miss M. H. Miller, MA, FLA, LRAM

Library Stock: over 200,000 items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily, the library provides music for broadcasting but will lend for other performances music which is not available from publishers or hire libraries.

Publications: catalogues of chamber music; piano and organ music; songs; vocal scores.

Television Music Library

Wood Lane, London W12 7RJ

01-743 8000 Ext. 2821

Librarian: G. I. Rosser

Library Stock: 42,000 manuscripts specially commissioned for BBC TV. Copies of 50,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC TV in planning and studio stages of programmes. National enquiry service. Not open to public, except in certain cases where material is not available elsewhere.

Popular Music Library

Aeolian Hall, New Bond Street, London

W1Y 0ED 01-580 4468 Ext. 4584

Librarian: B. Payne

Library Stock: 400 books, 80,000 scores and manuscripts, 10 periodicals. Comprehensive collection of all aspects of popular music from 1850 to date. Not open to 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 eighty-five years. Present holdings about 1,000,000. Mainly discs (both coarse- and micro-groove) but with some cylinders and cassettes. For BBC programme purposes only. The library is not available for use by other organisations or members of the public.

Written Archives Centre

BBC Caversham Park, Reading RG4 8TZ

Written Archives Officer: Miss M. S. Hodgson, FLA,

Reading 472742 Ext. 137

Stock: 30,000 files of correspondence; minutes of meetings; scripts and news bulletins; programme information; press cuttings; deposit collection of all BBC publications; some material on microfilm.

Services: 1) Reading room facilities for *bona fide* researchers (admission 50p per day, Season tickets £5 per month, Corporate subscription £25 p.a. 2) Enquiries dealt with by correspondence. 3) Research undertaken by Written Archives staff at cost.

Subject Coverage: The BBC. Broadcasting and Television matters and personalities. Subjects covered by BBC Radio and Television broadcasts, domestic and overseas. Influence of broadcasting.

Period covered 1922-1954.

Radio Times Hulton Picture Library

35 Marylebone High Street,

London W1M 4AA

Librarian: Mrs. C. Sergides

01-580 5577 Ext. 4621

Library Stock: More than 6,000,000 photographs, drawings, engravings, etc. covering a very wide range of people and subjects.

Services: The collection is available to all who require pictures for reproduction. Scale

of fees and further information available from the Librarian.

Pictorial Publicity Library

10 Cavendish Place, London W1A 1AA

Librarian: Miss M. Dormer

01-580 4468 Ext. 5117/8

Library Stock: The BBC's main collection of still photographs on broadcasting, dating from 1920: production stills, technical photographs and personalities. 750,000 black and white negatives, with prints in stock; 75,000 original colour transparencies in 35 mm, 2¼" sq., 5" × 4" and 6 × 7 cm.

Services: Current material supplied free of charge in black and white for *press* use (duplicate fees charged for colour). Colour and black and white available for sale to publishers, *bona fide* researchers. Visits preferably by appointment.

Central Stills Library

Television Centre, Wood Lane, London W12 7RJ

Stills Manager: Brian Clifford,

01-743 8000 ext 4670

Library Stock: more than 120,000 BBC copyright 35mm transparencies taken by staff photographers. News, sport and current affairs events from 1967; also a portrait collection and pictures of places throughout the world.

Services: the library – which is operational from 9.30 am until the end of transmission – supplies duplicates from original slides to all BBC Television programmes. The Picture Research Unit acquires colour and black and white archive material for use in programmes. Photographs may be made available to newspapers and magazines.

Open Door Programmes

The Community Programme Unit of BBC Television enables groups or associations or sections of the community to make their own television programmes, which are shown on BBC-2. The groups are given technical facilities and professional advice by the BBC, but themselves decide the style and content of their programmes, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from **Community Programme Unit, BBC Television Centre, Wood Lane, London W12 8QT.**

General Information

BBC Enterprises

BBC Enterprises is a group of departments which operates in home and overseas markets by recording, packaging and selling or licensing a carefully selected part of the programme output and associated products or facilities of both BBC radio and television. With a steadily increasing annual turnover already measured in seven figures, BBC Enterprises' net profit after all staff, accommodation and other operating costs have been paid, is re-invested in future radio and television production. In this way, its activities both supplement the BBC's licence revenue and ensure that the best BBC programmes are available to millions of viewers and listeners in every part of the world.

Television Programme Exports

BBC Enterprises has become one of the world's largest television programme exporters and offers the most varied range of programmes. More than 7,000 hours of programmes are supplied to ninety countries. Television Sales Department conducts its negotiations and technical and distribution activities from its London headquarters at Ealing, in its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Films, New York. A special Ealing-based section is geared to handle topical items from such programmes as *Panorama*, *Tomorrow's World* and *Midweek*.

BBC Records

BBC Records produces and markets for sale to the public L.P.s, single discs and cassettes

based on radio and television broadcasts. The catalogue now contains more than 200 titles obtainable at retailers on the distinctive dark blue BBC Records label. They include theme music from radio and television series, many other kinds of music and unique material from the BBC Sound Archives.

Non-Theatric Sales and Hirings

Television Sales Department has been operating in the British and overseas non-theatric markets for many years and can make available more than 1,500 titles for purchase and 300 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16 mm film as visual aids to education and training. Descriptive non-theatric catalogues are available from BBC Enterprises or from Time-Life Films, New York.

Film Library Sales

Another commercial activity handled by Television Sales Department is based on the BBC Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, ciné-clubs and any other interested customers throughout the world have access to selected film footage and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

Character Merchandising

The Exploitation Department of BBC Enterprises is a licensing agency for all types of mer-

Reference

chandise and marketing activities, theatre and cinema productions, publications, etc. based on radio or television programmes and characters. It operates not only on behalf of BBC Television but also for many other United Kingdom and overseas producers.

Costume Exhibitions

The Exhibitions section of BBC Enterprises, which began in 1971, mounts exhibitions based on programmes or other BBC activities: for example, the displays of the costumes from *The Six Wives of Henry VIII* and *Elizabeth R*, and the Television Special Effects Exhibition. They have proved very popular and nearly a quarter of a million visitors have paid to see them.

Facilities

The Facilities section of the Business Department is able to provide studio and film unit crews, studio facilities and all related technical equipment such as converters, as well as recording and processing requirements needed by overseas broadcasters planning to cover news stories, sporting events or international occasions taking place in the United Kingdom. These facilities also include the highly sophisticated equipment used for the co-ordination of simultaneous transmissions by telecommunication satellites to any part of the world, located at the International Control Room at Television Centre. Details of charges for these facilities and rate cards can be supplied.

Addresses

England

BBC Enterprises, Villiers House, The Broadway,
Ealing, London W5 2PA
Tel. No: 01-743 8000
Telex: 22182 or 934678
Cables: TELECENTRE LONDON

BBC Records, The Langham, Portland Place,
London W1A 1AA

Tel. No: 01-580 4468
Telex: 22182
Cables: BROADCASTS LONDON

BBC Film Library Sales, Reynard Mills, Windmill
Road, Brentford, Middlesex TW8 9NF
Tel. No: 01-567 6655
Telex: 22182
Cables: TELECENTRE LONDON

Overseas

Australia

BBC Enterprises, Westfield Towers, 100 William
Street, Sydney, New South Wales 2011, Australia
Tel. No: Sydney 3586411
Telex: 20705
Cables: LONCALLING SYDNEY

Canada

BBC Enterprises, P.O. Box 500, Terminal A,
Toronto, Canada
Tel. No: 925-3311
Cables: LONCALLING TORONTO

United States

Time-Life Films, Time-Life Buildings, 1271 Avenue of
the Americas, New York NY 10020, USA
Tel. No: 212-556 7642
Telex: 222495
Cables: TIME INC. NEW YORK

International Relations

The BBC has always played a major role in international broadcasting. Not only in the programmes broadcast by its External Services and distributed by its Enterprises and Transcription Service, but also in the international broadcasting organisations and forums, in its manifold daily contacts with visiting broadcasters from overseas and in the aid and co-operation it offers to other broadcasting organisations all over the world, the BBC is in the forefront of international broadcasting relations. Its specialists are regularly invited to deliver papers at broadcasting conferences, its programmes are honoured at international festivals, and in the daily work of co-operation

—through the major broadcasting unions the BBC contributes its share of practical work and counsel.

International Broadcasting Organisations

The European Broadcasting Union, of which the BBC's Director-General, Charles Curran, is currently President, is an association of broadcasting organisations, with 33 active members in Europe and around the Mediterranean, and also, through its 63 associate members, extending throughout 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, Apollo missions, and major political events overseas. In the course of a year the European Broadcasting Union relays over 50,000 television news items through Eurovision (of which the largest contribution comes from the BBC), as well as 500 sports programmes. In 1974 the EBU's 25th General Assembly is being held in England where the Union's first General Assembly took place.

The BBC is a regular member of the Administrative Council of the EBU as well as being represented on its programme, technical and legal committees and its working groups.

Every two years the Commonwealth Broadcasting Conference brings together leading broadcasters from all over the Commonwealth to pool experience and discuss common problems in the editorial and technical fields. Its permanent secretariat is housed on BBC premises in London and handles day-to-day matters of Commonwealth co-operation in programming, training, technical advice and information. The next meeting of the Conference is due to be in Cyprus in September 1974 and the Standing Committee will meet in London beforehand. Meanwhile, a special study group of the Conference met in London

in August 1973 to review the organisation and working of the Conference itself.

The second World Conference of broadcasting organisations took place in 1973 in Rio de Janeiro, with strong BBC representation. In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian Broadcasting Union, as well as its specialised committees and study groups. In 1973 these took place in Djakarta.

The BBC is in addition represented on the UK committees and conferences of the International Telecommunication Union, a specialised agency of the United Nations in matters of telecommunications; and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

General Liaison

Every year many hundreds of broadcasters from abroad visit the BBC. Some wish to study studio and broadcasting techniques; some wish to discuss common problems. Others need facilities for visiting commentators and production teams in radio and television. Visiting broadcasters seeking help should apply in the first instance to the Liaison Department of Overseas and Foreign Relations, which similarly arranges contacts abroad for BBC staff travelling overseas on duty. In addition the BBC's own offices abroad play an important role in international liaison, as outposts for the Corporation and as agencies to promote the sale of programmes from Enterprises, the Transcription Service and *English by Radio and Television*, as well as BBC publications. They also help to channel programme material from abroad into domestic radio and television transmissions and they assist BBC production teams with the complex facilities they need on location abroad. The New York office is an essential link in the chain of bringing American news and programme material to BBC audiences by satellite.

Aid to other Broadcasters

The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often through the help of UK Government development funds. There are special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects. In some cases places can be reserved for visitors on the BBC's own staff training courses; in other cases specially tailored training attachments are arranged.

Details of application and enrolment for training courses may be obtained from the **Head of Liaison, Overseas and Foreign Relations, Broadcasting House, London W1A 1AA**. Candidates require sponsorship and continuing employment by an overseas television or radio organisation; in some cases it may be possible to help to pay the tuition fees due to the BBC and to cover travelling and living costs, through assistance by the British Government Overseas Development Administration.

In addition the BBC sends its own staff abroad, on request, to conduct surveys, run training courses, or act as advisors or operators in other broadcasting organisations. These secondments may be for only a few weeks or they may last a matter of years. It is normal for the BBC to have some thirty staff serving other broadcasting organisations in this way, in many parts of Africa, Asia, Europe, the Caribbean and the Pacific.

Licence Fees

Broadcast receiving licence fees in the United Kingdom 1922-1973

| | | |
|---|-----------------------|--------|
| <i>Radio only</i> introduced | 1 Nov 1922 at | 10s. |
| increased | 1 Jun 1946 to | £1 |
| <i>Combined tv and radio</i> introduced | 1 Jun 1946 at | £2 |
| <i>Combined tv and radio</i> increased | 1 Jun 1954 to | £3 |
| Excise duty of £1 imposed (not receivable by BBC) | | |
| <i>Combined tv and radio</i> increased | 1 Aug 1957 to | £4 |
| Excise duty abolished | | |
| BBC given full amount | 1 Oct 1963 of | £4 |
| <i>Radio only</i> increased | 1 Aug 1965 to | £1 5s. |
| <i>Combined tv and radio</i> increased | 1 Aug 1965 to | £5 |
| <i>Colour tv supplementary</i> introduced | 1 Jan 1968 at | £5 |
| <i>Combined tv and radio</i> increased | 1 Jan 1969 to | £6 |
| <i>Combined tv and radio</i> increased | 1 July 1971 to | £7 |
| The radio only licence fee was abolished | from 1 February 1971. | |

Licence Fees in European Countries – June 1973

| Country | Sound Only | | Sound & Television (Monochrome) | | Sound & Television (Colour) | |
|-------------|------------|------|------------------------------------|-------|--------------------------------|-------|
| | Currency | £ | Currency | £ | Currency | £ |
| Austria | 240 Sch. | 5.33 | 840 | 18.67 | 840 | 18.67 |
| Belgium | 312 B.Fr. | 3.28 | 1,344 | 14.15 | 2,004 | 21.09 |
| Denmark | 78 D.Kr. | 5.34 | 336 | 23.01 | 526 | 36.03 |
| Eire | | Nil | | 7.50 | | |
| Finland | 30 F.Mk. | 3.16 | 120 | 12.63 | 220 | 23.16 |
| France | 30 F.Fr. | 2.83 | 120 | 11.32 | 120 | 11.32 |
| Germany | 30 D.M. | 4.88 | 102 | 16.59 | 102 | 16.59 |
| Italy | 3,450 Lire | 2.35 | 12,000 | 8.16 | | |
| Netherlands | 24 Fl. | 3.64 | 75 | 11.36 | 75 | 11.36 |
| Norway | 60 N.Kr. | 4.44 | 320 | 23.70 | 420 | 31.11 |
| Sweden | 50 S.Kr. | 4.76 | 220 | 20.95 | 320 | 30.48 |
| Switzerland | 60 S.Fr. | 8.00 | 120 | 16.00 | 120 | 16.00 |
| Gt. Britain | | Nil | | 7.00 | | 12.00 |

Weather Forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts broadcast in BBC radio and television programmes. The Central Forecasting Office supplies most of the bulletins; regional forecasts come from the meteorological offices in the regions concerned. One-third of the forecasts are now broadcast direct from the studio at the London Weather Centre. Shipping forecasts are broadcast on Radio 2 on 1500 metres. Radio 2 is interrupted at the earliest convenient moment for gale warnings and these are repeated, if necessary, on the hour. Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also broadcast at short notice on Radio 2. In the case of fog affecting motorways, where conditions are such as to constitute a definite threat to driving safety, such information will be broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other Net-

works will then direct listeners to a summary of Motorway Fog Alerts, which will be broadcast on Radio 2 only, following the News Summary on the hour. These will be repeated each hour as long as the hazard remains. Times of Weather Forecasts broadcast in radio, as well as those broadcast on BBC-1 and BBC-2, are always given in the *Radio Times*.

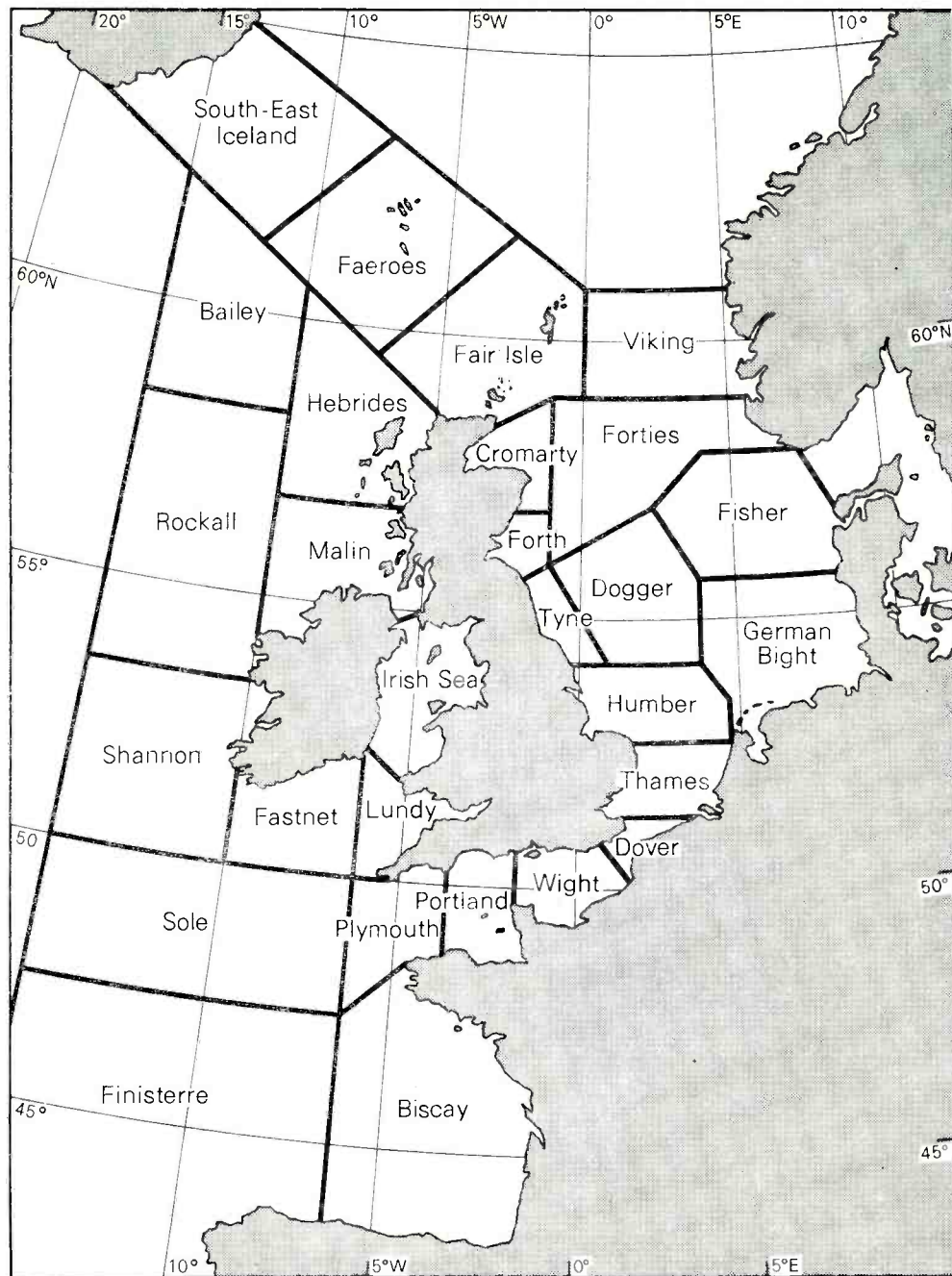
(See map overleaf.)

Greenwich Time Signal

The Greenwich Time signal normally consists of five short pips followed by a longer one and, for the average listener, all that needs to be remembered is that the exact start of the hour is marked by the start of the final long pip.

Greenwich Mean Time is a time scale based on the diurnal rotation of the Earth on its axis and, for those concerned with the precise scientific measurement of time, suffers from the fact that the mean solar day is gradually increasing in length due to a progressive and irregular decrease in the rate of rotation of the Earth which means that, in effect, the Earth is

Reference



Boundaries of the coastal sea areas referred to in the shipping forecasts
(Crown copyright by permission of Controller, H.M. Stationery Office)

losing about three thousandths of a second per day as judged by the far more precise time scale established by atomic clocks.

With the time scales thus gradually drifting apart it is necessary to make a correction from time to time by the introduction of either a positive or negative leap-second. All this means is that on certain rare occasions instead of five short pips preceding the longer one there may be either four or six. The start of the long pip will still mark the exact start of the new hour.

The signals are received by land-line from the Royal Observatory Time Station at Herstmonceux, in Sussex, and are broadcast on a world-wide basis throughout the day.

Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General, are broadcast annually. Each year the BBC decides the broad area of the subject to be treated and invites a person of authority in the chosen field to undertake a study or 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 & Unwin, 1949. £1.25; paperback, 1966. 35p)
- 1949 Robert Birley, *Britain in Europe: reflections on the development of a European society.*
- 1950 J. Z. Young, *Doubt and certainty in science* (OUP, 1951. o.p.; Galaxy Books, 1960. 75p)
- 1951 Lord Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)
- 1952 A. J. Toynbee, *The World and the west* (OUP, 1953. o.p.)
- 1953 J. R. Oppenheimer, *Science and the common understanding* (OUP, 1954. o.p.)
- 1954 Sir Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)
- 1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. 80p.; Penguin Books, 1961. 52½p)
- 1956 Sir Edward Appleton, *Science and the nation* (Edin. UP, 1957. o.p.)

- 1957 George F. Kennan, *Russia, the atom and the West* (OUP, 1958. o.p.)
- 1958 A. C. B. Lovell, *The individual and the universe* (OUP, 1959. o.p.: paperback, 1961. 25p)
- 1959 P. B. Medawar, *The future of man* (Methuen, 1960. o.p.)
- 1960 Edgar Wind, *Art and anarchy* (Faber, 1963. £1.60)
- 1961 Margery Perham, *The colonial reckoning* (Collins, 1962. o.p.)
- 1962 G. M. Carstairs, *This island now* (Hogarth, 1963. 75p)
- 1963 A. E. Sloman, *A university in the making* (BBC, 1964. o.p.)
- 1964 Sir Leon Bagrit, *The age of automation* (Weidenfeld and Nicolson, 1965. 75p)
- 1965 R. K. A. Gardiner, *A world of peoples* (BBC, 1966. 75p; Longmans, 40p)
- 1966 J. K. Galbraith, *The new industrial state* (Hamish Hamilton, 1967. £2.75; Penguin Books, 40p; includes the 1966 lectures)
- 1967 E. R. Leach, *A runaway world?* (BBC, 1968. o.p.; OUP. o.p.)
- 1968 The Rt Hon. Lester Pearson, *Peace in the family of man* (BBC, 1969. £1.05)
- 1969 Dr Frank Fraser Darling, *Wilderness and plenty* (BBC, 1970, £1.05; Ballantine, 30p)
- 1970 Dr Donald Schon, *Beyond the stable state* (Temple Smith, 1971. £2.50; includes material from 1970 lectures)
- 1971 R. Hoggart, *Only Connect* (Chatto & Windus, 1972. £1.50)
- 1972 Andrew Shonfield, *Europe: journey to an unknown destination* (Allen Lane, 1973. £1.25; Penguin, 30p)

BBC addresses

London

Headquarters: Broadcasting House, London W1 01-580 4468
Postal address: BBC, London W1A 1AA
Telegrams and cables: Broadcasts, London
Telex: 22182
Television: Television Centre, Wood Lane, London W12 7RJ 01-743 8000
Telegrams and cables: Telecasts, London
External Broadcasting: Bush House, PO Box 76, Strand, London WC2B 4PH 01-240 3456
Telegrams and cables: Broadbrit, London
Publications: 35 Marylebone High Street, London W1M 4AA 01-580 5577

Reference

Scotland

Broadcasting House, Queen Margaret Drive,
Glasgow G12 8DG 041-339 8844
Edinburgh office: Broadcasting House, 5 Queen Street,
Edinburgh EH2 1JF 031-225 3131
Aberdeen Representative: P. E. B. Chalmers,
Broadcasting House, Beechgrove Terrace,
Aberdeen AB9 22T 0224-25233

Wales

Broadcasting House, Llantrisant Road, Llandaff,
Cardiff CF5 2YQ 0222-564888
North Wales Representative: J. R. Williams, Bron
Castell, High Street, Bangor, North Wales
0248-2214
West Wales Representative: D. John, Broadcasting
House, Llantrisant Road, Llandaff, Cardiff CF5 2YQ
0222-564888

Northern Ireland

Broadcasting House, 25-27 Ormeau Avenue,
Belfast BT2 8HQ 0232-44400

Network Production Centres

Birmingham

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Head of Network Production Centre: P. Sidey

Manchester

Broadcasting House, 33 Piccadilly,
Manchester M60 1SJ 061-236 8444
Head of Network Production Centre: D. G. Burrell-
Davis

Bristol

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211
Head of Network Production Centre: S. Wyton

Regional Television Stations

East Anglia

St. Catherine's Close, All Saints Green,
Norwich NOR 88B 0603-28841
Regional Television Manager: J. Johnston

344

Midlands

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7SA 021-472 5353
Regional Television Manager: M. Hancock

North

Broadcasting House, Woodhouse Lane,
Leeds LS2 9PX 0532-41188
Regional Television Manager: W. Greaves

North-east

Broadcasting House, 54 New Bridge Street,
Newcastle-upon-Tyne NE1 8AA 0632-20961
Regional Television Manager: D. Kerr

North-west

Broadcasting House, 33 Piccadilly,
Manchester M60 1SJ 061-236 8444
Regional Television Manager: R. Colley

South

South Western House, Canute Road,
Southampton SO9 1PF 0703-26201
Regional Television Manager: L. Mason

South-west

Broadcasting House, Seymour Road, Mannamead,
Plymouth PL3 5BD 0752-62283
Regional Television Manager: T. Salmon

West

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211
Regional Television Manager: J. Dewar

BBC Local Radio Stations

BBC Radio Birmingham

Pebble Mill Road, Birmingham B5 7SO 021-472 5141

BBC Radio Blackburn

King Street, Blackburn, Lancs. BB2 2EA 0254-62411

BBC Radio Brighton

Marlborough Place, Brighton, Sussex BN1 1TU
0273-680231

BBC Radio Bristol

3 Tyndalls Park Road, Bristol BS8 1PP 0272-311111

BBC Radio Carlisle

Hilltop Heights, London Road, Carlisle CA1 2NA
0228-31661

BBC Radio Derby

56 St Helens Street, Derby DE1 3HY 0332-361111

BBC Radio Humberside

3 Chapel Street, Hull HU1 3NU 0482-23232

BBC Radio Leeds

Merrion Centre, Leeds LS2 8NJ 0532-42131

BBC Radio Leicester

Epic House, Charles Street, Leicester LE1 3SH
0533-27113

BBC Radio London

Harewood House, Hanover Square, London W1R 0JD
01-493 5401

BBC Radio Manchester

33 Piccadilly, Manchester M60 7BB 061-228 1991

BBC Radio Medway

30 High Street, Chatham, Kent 0634-46284

BBC Radio Merseyside

Commerce House, 13/17 Sir Thomas Street,
Liverpool L16 BS 051-236 3355

BBC Radio Newcastle

Crestina House, Archbold Terrace,
Newcastle-upon-Tyne NE2 1DZ 0632-814243

BBC Radio Nottingham

York House, Mansfield Road, Nottingham NG1 3JB
0602-47643

BBC Radio Oxford

242/254 Banbury Road, Oxford OX2 7DW
0865-53411

BBC Radio Sheffield

Ashdell Grove, 60 Westbourne Road,
Sheffield S10 2QU 0742-686185

BBC Radio Solent

South Western House, Canute Road,
Southampton SO9 4PJ 0703-31311

BBC Radio Stoke-on-Trent

Conway House, Cheapside, Hanley, Stoke-on-Trent,
Staffs. ST1 1JJ 0782-24827

BBC Radio Teesside

91/93 Linthorpe Road, Middlesbrough,
Teesside TS1 5DG 0642-48491

Publicity addresses

The Publicity Department provides a comprehensive service of information to the Press about programmes and BBC policy. The department including the External Service section, issues a wide range of printed publicity dealing with BBC matters, distributes photographs, and carries out promotional campaigns for the radio and television services.

Inquiries from journalists are dealt with in London by Press Officers at the following addresses:

Press Offices

12 Cavendish Place, W1A 1AA 01-580 4468
9 am-6 pm Monday to Friday
Television Centre, Wood Lane, W12 01-743 8000
9 am-midnight Monday to Friday
10 am-midnight Saturday
11 am-midnight Sunday

Foreign Press Office

Bush House, Strand, London WC2B 4PH
01-240 3456
(Visitors should go to *Queen's House, 28 Kingsway, London WC2B 6JR*)
Outside London, Information Officers in Scotland, Wales, and Northern Ireland and at the production centres in Manchester, Birmingham and Bristol deal with press inquiries.

Reference

BBC representatives overseas

USA

Representative: D. Webster
630 Fifth Avenue, New York, N.Y., 10020, USA
(212) 581-7100
Cables: Broadcasts, New York City
Telex: 2064-4200-93

Canada

Sales Manager: J. U. Ridge
135 Maitland Street, Toronto 5, Ontario, Canada
(416) 925-3311
Postal address: PO Box 500, Terminal A, Toronto, Canada
Cables: Loncalling, Toronto
Telex: 022760

Australia and New Zealand

Representative/Sales Manager: B. D. Sands
Westfield Towers, 100 William Street, Sydney,
New South Wales, 2011, Australia Sydney 3586411
Cables: Loncalling, Sydney
Telex: BBCorp 20705

Middle East

Beirut Operations Organiser: E. R. Bowman
PO Box 3609, Beirut, Lebanon Beirut 225658/223102
Cables: Broadcasts, Beirut

South-east Asia

Representative: W. G. D. Gunn
L2, 11th Floor, International Building,
360 Orchard Road, Singapore 9 Singapore 372937
Cables: Loncalling, Singapore

France

Representative: D. G. Wilson
155 rue du Faubourg Saint-Honoré, BP 487 08,
75366 Paris, Cedex 08 225. 3900/1/2
Cables: Broadbrit, Paris
Telex: 65341

Germany

BBC German Service Representative:
W. Treharne Jones
1 Berlin 12, Savignyplatz 6, West Germany
West Berlin 316773, 316263

Brussels

Representative: P. C. Hodgson
Suite 5d, 31/33 rue Montoyer, Brussels, Belgium
Brussels 114148
Telex: 25912

Latin America

South-American Representative: Mrs L. von Schey
Avenida Cordoba 657, Piso 14, Buenos Aires,
Argentina Buenos Aires 31-3786, 32-5553
Cables: Broadcasts, Buenos Aires

India

Chief of Bureau, Delhi: W. M. Tully
5 Jorbagh, PO Box 3035, New Delhi 110003
Delhi 617759
Cables: Loncalling Newdelhi

BBC news offices overseas

Cairo

G. F. Martin, P.O. Box 2040, Cairo, U.A.R.
Tel. No: Cairo 48409 (Reuters)

East and Central Europe

N. E. P. Clark, c/o Foreign Press Club, A1010 Vienna 1,
Bankgasse 8/312, Austria
Tel. No: Vienna 633 318

East Mediterranean

D. J. G. Sells, c/o Palm Beach Hotel, Box 3816
Beirut, Lebanon
David McNeil, c/o Palm Beach Hotel, Box 3816,
Beirut, Lebanon
Tel. No: Beirut 230-103/220-060/230-200

West Mediterranean

M. N. Gent, c/o Reuters, Ayala 5, Madrid (1), Spain
Tel. No: Madrid 226-5705

Far East

D. Smeeton, c/o Room 710c, East Wing,
N.H.K. Broadcasts Centre, 2-2-1 Jinnan,
Shibuya-Ku, Tokyo
Tokyo 465-1761
R. C. Robson, 59/1 Soi, Sethabuth 61, Sukhumyit
Road, Bangkok, Thailand
Tel. No: Bangkok 914878

Latin America

A. G. F. Porter, Avenida Cordoba 657, Piso 14,
Buenos Aires, Argentina
Tel. No: Buenos Aires 49-5561 49-1375/49-253
(Reuters)

Teheran

J. D. Bierman, 21 Kuche Mehr, off Khiaban Pars, Bu
Ali, Dezashib, Tajrish, Teheran, Iran
Tel. No: Teheran 871824

Western Europe

Brussels

S. C. C. Wheeler and Ian Mitchell, Suite 5D, 31/33 rue
Montoyer, Brussels, Belgium
Tel. No: Brussels 114148

Paris

Ian McDougall, 155 rue du Faubourg St. Honoré,
Paris 8e, France
Tel. No: 225.2452/2453

Wiesbaden

Robert Elphick, 62 Wiesbaden, Schöne Aussicht 29,
West Germany.
Tel. No: Wiesbaden 527807/8

Bonn

Norman Crossland, Adenauerallee 270, (53) Bonn,
W. Germany
Tel. No: Bonn 233081

Rome

David Willey, Via della Dataria, 00187 Rome, Italy

South Africa

John Osman, c/o P.O. Box 337, Johannesburg, South
Africa
Tel. No: Johannesburg 41-0068

South-east Asia

D. J. Wilson, 42, 11th Floor, International Building,
360 Orchard Road, Singapore 9

USA

Washington

Angus McDermid, CBS Building, 2020 M. Street,
N.W. Washington D.C. 20036, USA
Tel. No: (202) 223-2050 (202) 223-2051
Telex: 2064-440013

New York

John Humphrys and Chris Drake, 630 Fifth Avenue,
New York, N.Y. 10020, USA
Tel. No: (212) 581-7100
Television news organiser:

Donovan, 639 Fifth Avenue, New York, N.Y. 10020

Tel. No: (212) 581-7100

Telex: 2064-4200-93

Brian Saxton, Room C309, United Nations Building,
New York, N.Y. U.S.A

Tel. No: (212) 355-4244

USSR

Erik de Mauny, Sadovaya-Samotechnaya D. 12/24,
KV 72 Moscow, USSR

Tel. No: Moscow 295.85.13

**Some Books on British
Broadcasting**

History and General

*Annual reports and accounts of the British
Broadcasting Corporation, 1927-1971/72.*

(From 1972-73 included in BBC Handbook.)

*Annual reports and accounts of 'he Independ-
ent Television Authority, 1955 - in progress*
(From 1973: Independent Broadcasting
Authority.)

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BBC.* Hutchinson, 1972.

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*Broadcasting: copy of the Licence and Agree-
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Postmaster General and the British Broadcast-
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ment dated 7 July, 1969, between HM Post-
master General and the British Broadcasting
Corporation (Cmnd 4095).* HMSO, 1969.

*Broadcasting: copy of the Licence granted on
the 24th day of September, 1969, by HM Post-
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(f

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3. [Unpublished.]
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*For readers who wish to study further, *British Broadcasting: 1922-72: a select bibliography* is available from booksellers, price 75p, or from **BBC Publications, 35 Marylebone High Street, London W1M 4AA.**

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